

IRENE V. SMALL

105 McCormick Hall
Dept. of Art and Archaeology, Princeton University
Princeton, NJ 08544
ismall@princeton.edu
+1.609.258.3771 (office) +1.609.258.0103 (fax)

EMPLOYMENT

Assistant Professor of Art & Archaeology, Contemporary Art & Criticism, Princeton University (August 2012 –)

- Affiliated faculty, Program in Media & Modernity
- Affiliated faculty, Program in Latin American Studies
- Affiliated faculty, Department of Spanish & Portuguese

Assistant Professor of Art History, Modern and Contemporary Art, University of Illinois at Urbana-Champaign (Jan 2009 – August 2012)

- 0% appointment, The Unit for Criticism and Interpretive Theory
- Affiliated faculty, Center for Latin American and Caribbean Studies
- Affiliated faculty, The Lemann Institute of Brazilian Studies

EDUCATION

Yale University, History of Art 2002, M.Phil. History of Art 2005, Ph.D. History of Art 2008
Dissertation: "Hélio Oiticica and the Morphology of Things" (Frances Blanshard Fellowship Fund Prize)
Committee: David Joselit (co-advisor); Kellie Jones (co-advisor); Alexander Nemerov; Christopher Wood

Brown University, B.A. English Literature, Women's Studies 1997
Magna Cum Laude, Phi Beta Kappa

TEACHING

Undergraduate courses: *Contemporary Art, 1950 – Present*; *Art at its Limits: The 1960s in Brazil, Argentina and the US*; *The Artist at Work*; *Exhibiting Experimentalism*; *Art in a Global Context*; *Twentieth Century European Art*; *European Art Between the Wars*; *Meaning in the Visual Arts: An Introduction to the History of Art*; *Art and Politics: From Tatlin's Tower to Occupy*; *When is Art?*; *Contemporary Art: The World Picture*

Graduate courses: *When is Art?*; *Theorizing the Archive in Latin American Art*; *The Aesthetics of Hunger*; *Participatory Art*; *The Lives and Deaths of Works of Art*; *Practicing Utopias*; *MFA Graduate Critique Laboratory*

Sept 2002 – May 2006 Teaching Fellow, Yale University, Department of the History of Art
Introduction to the History of Art (Professor Vincent Scully); *Film Theory and Aesthetics* (Professor Noa Steimatsky); *The Self in Twentieth Century Art* (Professor David Joselit); *History of Western Art, Renaissance to the Present* (Professors Anne Dunlop & Christine Mehring); *Abstract Expressionism* (Professor Alexander Nemerov)

RESEARCH AWARDS AND FELLOWSHIPS

2017	Graham Foundation Individual Research Grant
2017	Stanley J. Seeger Summer Fellowship, Princeton University
2016-2019	Harold Willis Dodds Presidential University Preceptorship, Princeton University
2015	Bolsa de Pós-Doutorado, Fundação de Amparo à Pesquisa do Estado de São Paulo, Universidade de São Paulo
2015	Program in Latin American Studies Faculty Summer Research Grant, Princeton University
2014	University Committee on Research in the Humanities and Social Sciences Grant, Princeton University
2011 – 2012	Creative Capital & Andy Warhol Foundation Arts Writers Grant (Book category)
2011	Research Board Grant, University of Illinois, Urbana-Champaign
2011 – 2012	Lemann Institute for Brazilian Studies Faculty Research Grant, University of Illinois, Urbana-Champaign
2011	Humanities Released Time, University of Illinois, Urbana-Champaign
2009	Frances Blanshard Fellowship Fund Prize for Outstanding Dissertation in the History of Art, Yale University
2007 – 2008	Getty Research Institute Predoctoral Fellowship
2007 – 2008	Dedalus Foundation Ph.D. Dissertation Fellowship
2007	Fund for Lesbian and Gay Studies Research Grant, Yale University
2006	Graduate School of Arts and Sciences Summer Research Fellowship, Yale University
2005 – 2006	University Dissertation Fellowship, Yale University
2005	Paul Mellon Centre Travel Grant, London, U.K.
2003, 2004, 2005	Lehman Award, History of Art, Yale University
2003	McNeil Award, History of Art, Yale University
2003	Summer Foreign Language Institute Graduate Fellowship, Yale University
2002 – 2003	Gutman Fellowship, History of Art, Yale University
2002 – 2003	Philip Lippincott Goodwin Fellowship, History of Art, Yale University

TEACHING AWARDS AND GRANTS

2016	David A. Gardner '69 Magic Project Grant; Princeton-Mellon Initiative in Architecture, Urbanism & the Humanities Grant; and Program in Latin American Studies Grant, Princeton University, for development of course "Contemporary Art: The World Picture"
2015	Princeton-Mellon Initiative in Architecture, Urbanism & the Humanities Grant, for course "The Artist at Work"
2014	David A. Gardner '69 Magic Project Grant, Princeton University, for development of course "The Artist at Work"
2009, 2010	List of Teachers Ranked as Excellent by their Students, University of Illinois, Urbana-Champaign, Fall 2009, Spring 2010, Fall 2010

PUBLICATIONS

Work-in-progress

- *The Organic Line: Modernism on Edge* (book).

Books

- 2016 • *Hélio Oiticica: Folding the Frame* (Chicago: University of Chicago Press, 2016).
Reviews:
-Adrian Anagnost, *Critical Inquiry* Vol 43 No 3 (Spring 2017): 752-753.
-E. Douglas, *Choice: A Publication of the Association of College and Research Libraries*, October 2016
-Gillian Sneed, "Art Systems and Hélio Oiticica" *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Culture* (February 2017): 30-31.
-Harper Montgomery, "Neither Participant nor Conceptualist: Avant-Gardism in Brazil, Venezuela, and Argentina 1944-77" *Art Journal* Vol 76 No 1 (Spring 2017): 213-215.

Book Chapters

- 2017 • "The Myths of Hélio Oiticica" in Alejandro Anreus, Robin Greeley, and Megan Sullivan, eds., *A Companion to Modern and Contemporary Latin American and Latino Art* (London: Wiley Blackwell Publishing, 2017) (forthcoming).
- 2013 • "Medium Specificity / Autopoietic Form" in Alexander Dumbadze and Suzanne Hudson, eds., *Contemporary Art: Themes and Histories, 1989 – Present* (London: Wiley Blackwell Publishing, 2013), 117-125.
- 2013 • "Against Depth: Looking at Surface through the Kodak Carousel" in Lauren Goodlad, Lilya Kaganovsky and Robert Rushing, eds., *Mad Men, Mad World: Sex, Politics, Style and the 1960s* (Durham: Duke University Press, 2013), 181-191.

Peer-Reviewed Journal Articles

- 2017 • "Passion of the Same: Cacique de Ramos and the *Multidão*" with translation of Eduardo Viveiros de Castro, "The Equal and the Different" [c.1975] (*ArtMargins*, forthcoming).
- 2017 • "Insertions into Historiographic Circuits" *October* No 161 (Summer 2017).
- 2015 • "Pigment *pur* and the *Corpo da Cór*: Post-painterly Practice and Transmodernity" *October* 152 (Spring 2015): 82-102.
- 2012 • "Exit and Impasse: Ferreira Gullar and the 'New History' of the Last Avant-Garde" *Third Text* Vol 26 No 1 (January 2012): 91-101.
- 2009 • "Believing in Art: The Votive Structures of Conceptual Art" *Res: Anthropology and Aesthetics* Vol 55/56 (Spring/Fall 2009): 294-307.
- 2009 • "Morphology in the Studio: Hélio Oiticica at the Museu Nacional" *Getty Research Journal* No 1 (February 2009): 107-126.
- 2007 • "Piranesi's Shape of Time" *Image [&] Narrative* [e-journal] No 18 (September 2007)
http://www.imageandnarrative.be/inarchive/thinking_pictures/small.htm

Exhibition Catalogues

- 2016 • "Permanent Evolution: Hélio Oiticica and the Return to Rio 1978-1980" in *Hélio Oiticica: To Organize Delirium*, exh. cat. (Pittsburgh: Carnegie Museum of Art, Whitney Museum, Art Institute of Chicago, 2016), 256-68.
- 2016 • "Passing the Time of Pictures, Inhabiting the Network's Pause" in *Gabriel Sierra*, exh. cat. (Chicago and Berlin: Renaissance Society of the University of Chicago and Bom Dia Boa Tarde Boa Noite, 2015), 139-167.
- 2014 • "On Zilia Sánchez's Surface" in *Zilia Sánchez*, exh. cat. (New York: Galerie Lelong, 2014), 5-9.
- 2014 • "Towards a Deliberate Cinema; Hélio Oiticica's and Neville D'Almeida's Block-Experiences in Cosmococa—Program in Progress (1973)" in Elizabeth Walker, ed., *On Performativity*, Vol 1 of *Living*s

- Collections Catalogue* (Minneapolis: Walker Art Center, 2014)
<http://www.walkerart.org/collections/publications/performativity/deliterate-cinema>
 (expanded version of "One Thing After Another: How We Spend Time in Hélio Oiticica's Quasi-Cinemas" *Spectator: USC Journal of Film and Television Criticism*, special issue "The Instant", ed. René T. Brucker Vol 28 No 2 (Fall 2008): 73-89)
- 2013 • *Blind Field*, exh. cat., with Tumelo Mosaka, (Champaign: Krannert Art Museum, 2013).
 — "Blind Field: Inside/Out", 16-21.
- 2009 • "Saint Matorel"; Hercules Killing the Centaur Nessus"; 40 dessins de Picasso en marge du Buffon"; "Painter and Model Knitting"; "Le chant des morts"; "De mémoire d'homme"; "First Steps"; "balzacs en bas de casse et picassos sans majuscule"; "Study of Profiles" in Susan G. Fisher, ed., *Picasso and the Allure of Language* (New Haven: Yale University Press, 2009), 54-61, 104-118, 136-139, 149-169, 195-201, 209-217.
 -New Republic Best Art Books of the Year, 2009
 -Association of Art Museum Curators Awards for Excellence, Runner-up for Outstanding Exhibition Catalogue, 2009
 -Independent Publishers Book Awards, Fine Arts Silver Medal, 2009
- 2008 • "Interview with Felipe Dulzaides" in Lauri Firstenberg, ed., *California Biennial 2008* (Orange County Museum of Art, 2008), 76-79.
- 2007 • *Verbivocovisual: Brazilian Concrete Poetry*. Exhibition pamphlet, Sterling Memorial Library, Yale University (November 2006); republished in *CiberLetras: Revista de crítica literaria y de cultura / Journal of literary criticism and culture* No.17 (July 2007)
<http://www.lehman.cuny.edu/ciberletras/v17/introjacksonsmall.htm>.
- 2002 • *Multitude*, exh. cat., with Lauri Firstenberg (New York: Artists Space, 2002).
 — "Multitude: Memory of Form", n.p.

Articles

- 2017 • "On and Off Art: Irene V. Small on Allora and Calzadilla's *Puerto Rican Light* (*Cueva Vientos*), 2015" *Artforum* Vol 55 No 9 (May 2017): 286-295.
- 2016 • "Southern Exposure: Irene V. Small on Videobrasil" *Artforum* Vol 54 No 5 (January 2016): 75-76.
- 2015 • "Paulo Bruscky" *Grove Dictionary of Art* (part of Oxford Art Online) published September 2015 (encyclopedia entry). <http://www.oxfordartonline.com/subscriber/article/grove/art/T2287776>
- 2014 • "Live Streaming: Irene V. Small on Documentary Strategies in Brazilian Art and Activism" *Artforum* (May 2014): 286-290.
- 2014 • Response, in Spyros Papapetros and Julian Rose, eds., *Retracing the Expanded Field: A Conference in Art and Architecture* (Cambridge: MIT Press, 2014), 195-201 (expanded version of "Site and Sociality: Joseph Beuys and the Relics of Modernist Sculpture" *Yale University Art Gallery Bulletin* (November 2009): 86-88).
- 2012 • "Ped•a•go•gia: Como fazer coisas com palavras" ("Ped•a•go•gia: How To Do Things With Words") *Reconfigurações do Público: Arte, Pedagogia e Participação*, Museu de Arte Moderna do Rio de Janeiro (March 2012) <http://www.seminario.mamrio.org.br/>
- 2011 • "Openings: Matheus Rocha Pitta" *Artforum* (Summer 2011): 386-389.
- 2010 • "Material Remains: On the Afterlife of Hélio Oiticica's Work" *Artforum* (February 2010): 95-96.
- 2001 • "System Error: Notes" *Dialogue* Vol 4 No 1 (Spring/Summer 2001): 1 (introduction to guest-edited volume of journal).
- 2001 • "Blind Spot: Writing the Body in the Video Art of Tran T. Kim-Trang" *Art Asia Pacific* No 30 (April 2001): 62-67.
- 2000 • "Spectacle of Invisibility: The Photography of Tseng Kwong Chi & Nikki S. Lee" *Art Asia Pacific* No 28 (October 2000): 48-53.
- 1999 • "The Looking Glass: Three Photographers" *Dialogue*, Asian American Arts Alliance (Fall 1999): 23-29.

Reviews and Previews

- 2014 • “Other Primary Structures: Working Through, Acting Out,” *What Does the Other Do?* Colección Cisneros Debates, July 2014 <http://www.coleccioncisneros.org/editorial/debate/what-does-other-do>
- 2014 • “Sensitive Geometries: Brazil 1950s-1980s”, exhibition review, *Artforum* (January 2014): 208.
- 2013 • “Mira Schendel”, exhibition preview, *Artforum* Vol 52 No 1 (September 2013): 139.
- 2011 • “Luis Camnitzer”, exhibition preview, *Artforum* Vol 49 No 5 (January 2011): 91.
- 2010 • “Suprasensorial: Experiments in Light, Color, and Space”, exhibition preview, *Artforum* Vol 49 No 1 (January 2010): 169.
- 2010 • “Our Literal Speed”, colloquium review, *Journal of Visual Culture* Vol 9 No 2 (August 2010): 237-41.
- 2010 • “Rivane Neuenschwander”, exhibition preview, *Artforum* Vol 48 No 9 (May 2010): 132.
- 2006 • “Tropicália: A Revolution in Brazilian Culture”, Focus exhibition review, *Artforum* Vol 44 No 6 (February 2006): 204.
- 2006 • “50th Anniversary of the Exhibition of Concrete Art”, exhibition preview, *Artforum* 2006 Vol 45 No 1 (September 2006): 169.
- 2006 • “Gego”, exhibition preview, *Artforum* 2006 Vol 44 No 9 (May 2006): 150.
- 2006 • “Tropicália: A Revolution in Brazilian Culture”, exhibition preview, *Artforum* Vol 44 No 5 (January 2006): 102.
- 2006 • “Artur Barrio: Actions after Actions”, exhibition preview, *Artforum* Vol 44 No 5 (January 2006): 91.
- 2002 • “Urban Pomography”, exhibition review, *Third Text* Vol 16 No 2 (Summer 2002): 205–208.
- 2000 • “Amnesia”, exhibition review, *New York Arts* Vol 5 No 1 (Jan. 2000): 22-23.
- 1999 • “Mona Hatoum”, exhibition review, *New York Arts* Vol 4 No 12 (December 1999): 47.
- 1999 • “Place and Diversity: Memory and Location”, exhibition review, *New York Arts* Vol 4 No 12 (Dec. 1999): 25.
- 1999 • “Mariko Mori”, exhibition review, *Dialogue*, Asian American Arts Alliance (Fall 1999): 10-11.

Translations

- 2017 • Ronaldo Brito, “Apex and Rupture in the Brazilian Constructive Project” [1975] Translation by Gabriel Pérez-Barreiro with Irene V. Small *October* No 161 (Summer 2017).

LECTURES, SYMPOSIA AND WORKSHOPS

(Invited unless otherwise noted *)

- 2017 • “I Have No Place In The World: On Hélio Oiticica” Roundtable with Frederico Coelho, Matheus Rocha Pitta, and Lyle Ashton Harris in conjunction with exhibition *Hélio Oiticica: To Organize Delirium*, Whitney Museum of American Art, July 2017
- “Revealing Pictures” *Department of Art & Archaeology Reunion Lecture*, with Professors Rachael Delue and Anna Arabindan Kesson, Princeton University, June 2017 *
- Workshop organizer, *The Aesthetic Document: Conceptual Practices and the Museum*, study session at Princeton University Art Museum in conjunction with visit of Cristina Freire, Professor and Curator, Museu de Arte Contemporânea, Universidade de São Paulo, May 2017 *
- “From Comparative Art History to a Topology of the Weak Link” *CMAP Annual Seminar: Transnational Histories, Non-Aligned Networks, and the 21st Century Metropolitan Museum*, Museum of Modern Art, New York, May 2017
- Panelist, *Decentering the Museum?* Public panel, Museum of Modern Art, New York, May 2017
- “Passion of the Same: Cacique de Ramos and the Multitude” Smart Lecture, University of Chicago, April 2017

- Andrew W. Mellon Foundation Chicago Objects Study Initiative workshop leader, *Hélio Oiticica: To Organize Delirium*, University of Chicago in collaboration with the Art Institute of Chicago, April 2017
 - Seminar guest presenter, "Directions in Modern and Contemporary Latin American Art" course taught by Professor Alexander Alberro, Columbia University, April 2017
 - Panelist, "Contemporary Art History: Temporal Frames and Geographic Terrains" Society of Contemporary Art Historians, College Art Association, February 2017
 - "Tino Sehgal and the Limits of Work" *The (Object) as Exhibition as Event: From the 1990s to Now*, College Art Association, February 2017
- 2016
- "What a Body Can Do: Art and Science Amongst the Butterflies" Carnegie Museum of Art in association with Carnegie Museum of Natural History, December 2016
 - "Hélio Oiticica: Folding the Frame - Irene V. Small in conversation with Molly Nesbit" Margaret Liebman Berger Forum, Stephen A. Schwarzman Building, New York Public Library, November 2016
 - Respondent, José Lira, "Flávio de Carvalho: Body, Architecture, and Performance" Program in Media and Modernity, Princeton University, November 2016
 - Respondent, "Site Specificity without Borders" Columbia University, November 2016
 - "Notes on the Lives of Art" *Avant Museology*, Brooklyn Museum, November 2016
 - Workshop participant, *The Material of Form*, Getty Research Institute, October 2016
 - "Nonobjects and Folded Frames: Mónica Amor and Irene V. Small in conversation about art and abstraction at the edge of Modernity" Program in Media and Modernity, Princeton University, October 2016
 - Panelist, *Crossing Boundaries: Making World Art History Workshop*, Institute of Fine Arts, September 2016
 - "Hélio Oiticica: Folding the Frame" School of the Art Institute of Chicago, September 2016
 - "O Igual e o Diferente: The Culture of the Other circa 1970" *Arte y Cultura Visual de los años 60 y 70* Latin American Studies Conference, May 2016
 - "Poor Image and Meta-Medium: Hércules Florence and the Invention of Photography in Brazil" Colloquium on Spanish and Latin American Art, Institute of Fine Arts, April 2016
 - "Hélio Oiticica: Folding the Frame" Studio Museum in Harlem, a program of StudioLab, Barnard University, April 2016
 - "Eye contra Hand: Disciplining Development in *Arte Infantil*" *Form and Feeling: The Making of Concretism*, CUNY Graduate Center, February 2016
- 2015
- "Hélio Oiticica: Dobrando a Moldura" NUMAS, Departamento da Antropologia, Universidade de São Paulo, October 2015; "Connecting Art Histories" series, Departamento de História da Arte, Universidade Estadual de Campinas, September 2015
 - "Paixão do Mesmo: Cacique de Ramos e a Multidão" Grupo Etno-História, Departamento da Antropologia, Universidade de São Paulo, October 2015; Departamento de História da Arte, Universidade Federal de São Paulo, September 2015
 - "Laboratório de Curadoria em Arte Contemporânea" Departamento de História da Arte, Universidade Federal de São Paulo, October 2015
 - "Blind Field" presentation in seminar "Freestyle and Displacement in Contemporary Art Practices", Barnard College, April 2015
- 2014
- "Charting the Organic Line" *Critique and the Contemporary: Latin American Art History Since the 1960s*, Columbia University, November 2014
 - "The Not-Photography of Non-Sculpture: Tino Sehgal and the Limits of Work" *The Photography of Sculpture*, Getty Research Institute, October 2014
 - "Paixão do Mesmo: Cacique de Ramos e o Multidão" Escola Visual de Arte, Parque Lage, August 2014
 - "Text in the Wake of the Technical Image: Mira Schendel's Datiloscritos" University of California, Irvine, Visual Studies Series, May 2014
 - "Sculpture After the Medium" Graduate colloquium, SUNY Purchase, March 2014
 - "Pigments Purs and the *Corpo da Cór*: Post-painterly Practice and Transmodernity" Institute of Advanced Study, School of Historical Studies, January 2014

- 2013
- "Oiticica-subterrânea" PINTA Forum, New York, November 2013
 - "Hélio Oiticica: Folding the Frame" Rewald Seminar, The Graduate Center, CUNY, September 2013
 - Panelist, "Art and School: Tino Sehgal's This Situation" Princeton University, Interdisciplinary Program in the Humanities, November 2013
 - "Pigments Purs and the *Corpo da Cór*: Post-painterly Practice and Transmodernity" Connecting Art Histories / Grounds for Comparison: Neo-vanguards and Latin American / Latino Art, Universidad de Bogotá Jorge Tadeo Lozano, Colombia, June 2013 *
 - "Passion of the Same: Cacique de Ramos and the Multitude" Program in Latin American Studies and Program in Media and Modernity, Princeton University, March 2013
 - "Situated Transmission: Hércule Florence and the Invention of Photography in Brazil" *Itinerant Languages of Photography*, Mexico City, March 2013
 - Contemporary Art, 1989 to the Present, A Roundtable Discussion, New Museum of Art, March 2013
 - "The Cell and the Plan: Diagramming Oiticica's Eden" Keynote lecture, *Mapping: Geography, Power, and the Imagination in the Art of the Americas*, Institute of Fine Arts, New York University, March 2013
- 2012
- "Text in the Wake of the Technical Image: Mira Schendel's Datiloscritos" *Seminário Internacional Mira Schendel*, Pinacoteca do Estado de São Paulo in collaboration with Tate Modern, December 2012
 - "Ped•a•go•gia: How to Do Things With Words" *Beyond Utopias? Art, Theory, and the Coming of Spring*, Unit for Criticism and Interpretive Theory, University of Illinois, Urbana-Champaign, April 2012
- 2011
- "Passion of the Same: Cacique de Ramos and the Multitude" *The Politics of Camouflage in Artistic Practices from the 1970s*, Columbia University, October 2011
 - "What a Body Can Do" University of Chicago, Department of Art History, February 2011
- 2010
- "On the Afterlives of Art" *Art → Archives: Latin American and Beyond from 1920 to Present*, University of Texas, Austin, October 2010 *
 - "O Depois de Arte" *Hélio Oiticica: Legados e Futuros*, Museu de Arte Moderna do Rio de Janeiro, September 2010
 - "When is Art? Or, How to Make a Work that is not a Work of Art" *New Perspectives on Modern and Contemporary Latin American Art*, University of Illinois, Chicago, April 2010
 - "The Folded and the Flat: On Art and Information in Brazil c. 1960" *Abstract Connections*, Tate Modern, London, March 2010 *
 - "Hélio Oiticica: The Cell and the Plan" School of the Art Institute of Chicago, April 2010
 - Moderator, "Art as Event" Museum of Contemporary Art, Chicago, March 2010
 - "Against Depth" *Mad World*, Unit for Criticism and Interpretive Theory, University of Illinois, Urbana-Champaign, February 2010
 - Discussant, CAA session *Art as Event*, Chicago, February 2010
- 2009
- "The Folded and the Flat: On Art and Information in Brazil c. 1960" Department of Spanish, Portuguese and Italian Colloquium, University of Illinois, Urbana-Champaign, October 2009
 - "The Cell and the Plan" Center for Latin American and Caribbean Studies Lecture Series, University of Illinois, Urbana-Champaign, September 2009
 - "Reading Oiticica" chaired by Christopher Dunn, Latin American Studies Association conference, Rio de Janeiro, June 2009
 - "The Cell and the Plan" Modern Art Colloquium, University of Illinois, Urbana-Champaign, March 2009
 - "What A Body Can Do" CAA session *Clothing, Flesh, Bone: Visual Culture Above and Below the Skin*, Los Angeles, February 2009 *
- 2008
- "Hélio Oiticica's Systems Art" Getty Research Institute, April 2008
 - Co-organizer, *Latin America: The Last Avant-Garde*, co-sponsored by the Department of the History of Art, Yale University & the Department of Art History, The Graduate Center, CUNY, April 2008
 - "Time Is On My Side: On the Cocaine Cinemas of Hélio Oiticica and Neville D'Almeida" *Altered States*, University of Southern California Graduate Student Conference, March 2008
- 2007
- "The Folded and the Flat" *First Triennial Conference of the Association for Latin American Art*, Institute of Fine Arts, October 2007 *

- 2006 • “The Folded and the Flat” *Poem/Art: 50 Years of Brazilian Concrete Poetry* Yale University, November 2006
- 2005 • “One Thing After Another: How We Spend Time in Hélio Oiticica’s Quasi-Cinemas” *Open Systems: Rethinking Art Circa 1970* Symposium, Tate Modern, UK, September 2005 *
- 2004 • “Hélio Oiticica’s *Tropicália*; Hunger of Form” *10th Annual CUNY Graduate Symposium*, October 2004
- “Pointing to Duchamp” Yale University Art Gallery, February 2004
- 2003 • Moderator, “Deconstructing the City” *Constructing the City*, Yale University, November 2003
- “Paul Pfeiffer’s *The Long Count: The Performance of History, the Labor of Art*” *Issues in Representation: Inscription and Intermediality* Symposium, Brown University, March 2003 *

CURATORIAL WORK AND CONSULTATION

- 2017 **Getty Research Institute, *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros***
 - Project Researcher for exhibition curated by Andrew Perchuk, Tom Learner, Zanna Gilbert, Aleca Le Blanc, and Pia Gottschaller
- 2016-2017 **Museum of Modern Art, Museum Research Colloquium**
 - Faculty participant in study sessions on African American art and Performance art in the collections of the Museum of Modern Art, New York
- 2015-2017 **Getty Research Institute, *Pacific Standard Time: LA/LA***
 - Consultant for *Learning from Latin America: Art, Architecture, and Visions of Modernism*, exhibition curated by Clara Kim focusing on connections between Latin America and Los Angeles
- 2015-2017 **Bronx Museum of the Arts**
 - Consultant for exhibition *Form and Feeling: The Making of Concretism*, exhibition curated by Sérgio Bessa and Julieta Gonzalez
- 2015 **Princeton University Art Museum, Princeton University**
 - *From Frame to Life: Experiential Activation*, collaborative student-curated exhibition in conjunction with the display of Lygia Clark, *Bicho (Máquina MD)*, 1962 and course ART344 Exhibiting Experimentalism (January 29 - March 8 2015)
- 2012-2013 **Krannert Art Museum, University of Illinois at Urbana-Champaign, Co-Curator (with Tumelo Mosaka)**
 - *Blind Field*, exhibition of mid-career and emerging artists working in Brazil; opened at Krannert Art Museum January 2013 and traveled to Eli and Edyth Broad Museum, Michigan State University June 2013
- Jan-Aug 2007 **Yale University Art Gallery, Graduate Curatorial Intern**
 - Contributing author for exhibition catalogue *Picasso and the Allure of Language* (January 2009)
- Fall 2006 **Yale University, Sterling Memorial Library, Guest Curator**
 - *Verbivocovisual: Brazilian Concrete Poetry*, exhibition of rare books, printed objects and works on paper, in conjunction with the conference *Poem/Art: 50 Years of Brazilian Concrete Poetry*, organized by the Department of Spanish and Portuguese
- Fall 2002 **Artists Space, Co-Curator (with Lauri Firstenberg)**
 - *Multitude*, exhibition of international contemporary art at not-for-profit gallery, New York
- 1999 – 2000 **Curatorial & Research Assistant to Okwui Enwezor, Director, Documenta II**
 - Primary research, curatorial assistance and coordination for the exhibitions: *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago; PSI/MOMA, New York 2002); *Century City: Art and Culture in the Modern Metropolis* (Tate Modern, London 2001); *David*

Goldblatt (AXA Gallery, New York, NY 2001); *Mirror's Edge* (Bildmuseet, Umea, Sweden; Vancouver Art Gallery, Canada; Castello di Rivoli, Turin, Italy; Tramway Contemporary Art Center, Glasgow, Scotland 1999); and *Documenta 11* (Kassel, Germany 2002)

ACADEMIC SERVICE

- 2017 **Day of Action Teach-in, March 6 2017, Princeton University**
 • Faculty teach-in participant in session "Reading Images: Media, Art, Politics"
- 2017 **Princeton University Hellenic Studies**
 • Reviewer for Visiting Research Fellowship
- 2016-2019 **Princeton University, Committee on Conference and Faculty Appeal**
 • Member
- 2016 **Undergraduate Society of A&A Fellows, Princeton University, Department of Art & Archaeology**
 • Invited faculty speaker
- 2015-2019 **Princeton University, Gauss Seminars in Criticism**
 • Member, Executive Committee
- 2014- **Fórum Permanente, Instituto de Estudos Avançados, Univ. de São Paulo**
 • Member
- 2013-2017 **Princeton University, Program in Media & Modernity**
 • Member, Executive Committee
- 2015 **Princeton University, Kenneth Maxwell Senior Thesis Prize Committee**
- 2013 **Co-founder, *Translating Institutionalality***
 • Working group co-founded with Joaquín Barriendos (Columbia University) and Zanna Gilbert (Museum of Modern Art, New York) on Latin American conceptual practices
- 2012— **Wilson College, Princeton University**
 • Faculty Fellow
- 2012 **Princeton University Society of Fellows**
 • Reviewer for Post-doctoral fellow in Race/Ethnicity Studies
- 2012— **Princeton University, Department of Art & Archaeology**
 • Chair, Lecture committee (2013); Member, Visual Resources committee (2012-17); Resources committee (2012-13); Library committee (2013-2014); Building committee (2016-7)
- 2011 – 2012 **University of Illinois, Urbana-Champaign, Unit for Criticism and Interpretive Theory**
 • Organizing committee for unit's annual seminar, on theme "Beyond Utopia? Art, Theory and the Coming of 'Spring'"
- 2011 – 2012 **Brazilian Studies Association**
 • Program committee for BRASA annual conference September 2012
- 2009 – **University of Illinois, Urbana-Champaign, Modern Art Colloquium**
 • Co-organizer of lecture series for advanced graduate students, faculty, and visiting speakers to present on topics of modern and contemporary art and art history
- 2009 – 2011 **University of Illinois, Urbana-Champaign, Latin American Visualities Lecture Series**
 • Co-organizer of lecture series for invited speakers co-sponsored by the Center for Latin American and Caribbean Studies and the College of Fine and Applied Arts
- 2009 – **University of Illinois, Urbana-Champaign, School of Art & Design**
 • Member of Visitors Committee which invites speakers to campus
- April 2004 **Yale University, Graduate Coordinator, Department of the History of Art**
 • Co-organized master class with Winfried Menninghaus, "Towards an Evolutionary Aesthetics"

2003 – 2004 **Yale University, Co-Chair, Street Hall Committee**

- Organized lecture series for invited guests and monthly Work-in-Progress talks for faculty and graduate students within the Department of the History of Art

ADVISEES

Ph.D. Advisees

- Isabela Muci-Barradas (current, co-advised with Anne McCauley)
- Francisco Javier Rivero-Ramos (current)
- Benjamin Murphy, *Fieldwork: Problems of Observation in Latin American Video*, Princeton University (current)
- Sonia de Laforcade, *ÁudioVisual: The Slide as Medium in Brazilian Art*, Princeton University (current)
- Teresa Cristina Jardim de Santa Cruz Oliveira, *Systems and Feedback: Cildo Meireles's Insertions Into Ideological Circuits, 1970—Ongoing*, University of Illinois, Urbana-Champaign, 2013

Ph.D. Committees

- Jo Vickery (current)
- Jakob Shillinger (current)
- Jessica Bell Brown (current)
- Perrin Lathrop (current)
- Ying Pek (current)
- Hannah Yohalem (current)
- Kristin Poor (current)
- Erica DiBenedetto (current)
- Christopher Reitz, *Martin Kippenberger and Michael Kelley: The Artist Persona and the Precarious Middle Class*, Princeton University, 2015 (2nd reader)
- Jennifer King, *Michael Asher and the Art of Infrastructure*, Princeton University, 2014 (2nd reader)
- Elena Filivpovic, *The Apparently Marginal Activities of Marcel Duchamp*, Princeton University, 2013 (2nd reader)
- Michelle Lim, *Navigating Floating Worlds*, Princeton University, 2013
- Jessica Maxwell, *Heterogeneous Objects: The Sculptures of Martin Puryear*, Princeton University, 2013
- Anna Katz, *Lee Bontecou's Sculpture and Drawings, 1958-1971*, Princeton University, 2012 (2nd reader)

Masters Advisees

- David Thomas, "Behind the Mirror: Rereading Theatricality in Luciano Fabro's *Allestimento Teatrale*," University of Illinois, Urbana-Champaign, May 2010

Masters Committees

- Daniela Matera Gomes Lins, "Um artista desvenda o 'Labirinto': a fraseologia documental de Hélio Oiticica aplicada à sua produção", Universidade Federal do Estado do Rio de Janeiro, Programa de Pós-Graduação em Museologia e Patrimônia, February 2012
- Ha-Yan Kim, "Nam June Paik's Participation TV: Opened Circuits," University of Illinois, Urbana-Champaign, 2010
- Sunny Jang "Artists' Archives as Alternative Historiographies," University of Illinois, Urbana-Champaign, 2010

Undergraduate Senior Thesis Advisees

- Julia Bernstein, 2017
- Simon Wu, "Resistance Performed: Politics and Aesthetics in Myanmar", Princeton University, 2017

- Mary Lou Kolbenshlag, "From Wheat Paste to the World Wide Web: A Genealogy of Activist Art and the Development of Artist-as-Brand," Princeton University, 2014
- Daryl McCurdy "Worldmaking and the Tactical Artists' Collective," University of Illinois, Urbana-Champaign, 2010
- Caitlin Harrington "Photography Divided: Female Subjectivity and the Filmic Referent in Robert Longo and Cindy Sherman," University of Illinois, Urbana-Champaign, 2010
- Eric Schmitt "Chris Burden and the Ethics of Spectatorship," University of Illinois, Urbana-Champaign 2010

Visual Arts Senior Thesis Advisees

- Charles Park, "A Senior Thesis Exhibition by Charlie Park," Princeton University, 2017
- Sydney King, "Us, in part," Princeton University, 2017
- Christopher St. John, "The Bench," Princeton University, 2015
- Pew Wutilertcharoenwong, "Man think thai lady make house clean work love somuch cook every time smile," Princeton University, 2014

Undergraduate Junior Paper Advisees

- Michaela Milgrom, 2015
- Olivia Lloyd, 2015
- Lianyi Wang, 2015
- Yael Wolstein, 2014
- Phway Aye, 2014
- Mary Lou Kolbenshlag, 2013
- Benard Lagrange, 2013

Visiting Student Research Collaborator Advisees

- Ana Gabriela Dickstein Roiffe, Pontifícia Universidade Católica do Rio de Janeiro, 2016-2017 (co-advised with Thomas Levin, Department of German)
- Danielle Nastari, Universidade de São Paulo-Princeton University, 2014
- Carolina Toledo, Universidade de São Paulo-Princeton University, 2013

PROFESSIONAL MEMBERSHIPS

College Art Association (2002-)
 Association for Latin American Art (2007-)
 Society of Contemporary Art Historians (2008 -)
 Latin American Studies Association (2009-)
 Brazilian Studies Association (2011 -)

PEER REVIEW AND JURY SERVICE

Art History
Art Journal
 Austrian Science Fund
 Creative Capital/Andy Warhol Foundation Arts Writers Program
 University of Chicago Press

LANGUAGES

Portuguese, French, Spanish (reading), German (reading)