



# Smithsonian American Art Museum

## Participant bios for

### *Encuentros: Artistic Exchange between the U.S. and Latin America*

**Aida M. Alvarez** has been an award-winning journalist, a successful investment banker, and a member of President Clinton's Cabinet. She currently serves on the boards of Wal-Mart and Union Bank. She chairs the Latino Community Foundation in the Bay Area and is a trustee of the National Trust for Historic Preservation. In 2010 she was appointed to the Smithsonian American Art Museum Commission. A Harvard graduate, Alvarez also holds honorary doctorates from Bethany College, Iona College, Mercy College, and the Inter-American University of Puerto Rico.

**Dorota Biczal** is a Polish-born writer, independent researcher, and curator. She holds a master's degree in graphics from the Warsaw Academy of Fine Arts in Poland; a dual M.A. in Modern Art History, Theory, and Criticism and Arts Administration and Policy from the School of the Art Institute of Chicago; and is currently pursuing a Ph.D. in art history at the University of Texas at Austin. Currently, her main focus is neo-conceptual art in Peru, its development during the Peruvian Civil War, and the challenge of its narration after the fall of dictatorship.

**Luis Camnitzer** is an artist and emeritus professor of art at the State University of New York College at Old Westbury, where he taught from 1969 to 2000. His work is in the permanent collections of MoMA, the Met, the Whitney, MFA Houston, and MALBA, among others, and was recently exhibited at El Museo del Barrio as part of a traveling retrospective organized by Daros Latinamerica. In 2011, Camnitzer received the College Art Association's Frank Jewett Mather Award for his art criticism. He is a frequent contributor to *Art Nexus* and author of several acclaimed books including *New Art of Cuba* and *On art, artists, Latin America, and other utopias*.

**Deborah Cullen**, Ph.D., director of curatorial programs at El Museo del Barrio in New York City, joined the museum in 1997. She will serve as the next chief curator of the *Trienal Poli/gráfica de San Juan* (Puerto Rico, 2012). Recent exhibits include *Nexus New York: Latin/American Artists in the Modern Metropolis* (2008-2009) and the internationally travelling *Arte ≠ Vida: Actions by Artists of the Americas, 1960-2000* (2008-2011) for which she received an Emily Hall Tremain Exhibition Award (2006). Other projects include the retrospective *Retro/Active: The Work of Rafael Ferrer* (2010) and Ferrer's forthcoming monograph (CSRS, UCLA). Cullen was a fellow of the Center for Curatorial Leadership (2010), and has forthcoming essays on Asco (LACMA exh. cat, 2011) and performance art in Latin America (*e-misférica*, NYU, 2011). Cullen serves on the boards of the Association of Art Museum Curators; the Institute of Cultural Inquiry, L.A.; and the Robert Blackburn Printmaking Workshop, N.Y.

**Karen Mary Davalos**, chair and associate professor of Chicana/o Studies at Loyola Marymount University, Los Angeles, is the author of *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (Univ. of New Mexico Press, 2001) and *The Mexican Museum of San Francisco Papers, 1971-2006* (UCLA Chicano Studies Research Center Press, 2010). Davalos's critically acclaimed book, *Yolanda M. López*, (UCLA CSRC Press; distributed by Univ. of Minnesota Press, 2008), brings together her research interests in Chicana feminist scholarship, spirituality, art, exhibition practices, and oral history. She is currently finishing another book entitled *Chicana/o Art: Improbable Subjects and Political Gestures*. A forthcoming chapter on the Goetz Art Studios and Gallery will appear in *L.A. Xicano*, the concurrent exhibition's catalogue about Chicano art between 1945 and 1980.

**Kirsten Einfeldt** is director of *SYNAPSE—The International Curators' Network at Haus der Kulturen der Welt* (Berlin)—with Daniela Wolf, and teaches art theory and history at the University of the Arts, Bremen. She is also a program coordinator and curator at Haus der Kulturen der Welt. Einfeldt was a founding member and curator of *plusminus7. platform for contemporary art from Mexico*, Mexico City/Berlin, with Gonzalo Ortega and Angélica Chio. Her most recent publications are: *Meridian I Urban. Curatorial Projects on Health*, edited for Haus der Kulturen der Welt (Revolver Publishing, 2011); *Moderne Kunst in Mexiko. Raum, Material und nationale Identität* (transcript, 2010); and *Not Berlin and Not Shanghai. Art Practice on the Periphery*, edited with Mona Schieren (transcript, 2009). Einfeldt holds a Ph.D. in art history from the University of Hamburg (Dissertation: “Landscape, Material, and National Identity: Art in Public Space in Mexico, 1950–84”).

**Ana Franco** is a Ph.D. candidate in art history at the Institute of Fine Arts, New York University. In 2004 she received an M.Litt. in art history from the University of St. Andrews and in 2003 she received an M.A. in philosophy from the Universidad Nacional de Colombia. She was awarded a Fulbright Scholarship in 2006. She co-authored the book *Eduardo Ramírez Villamizar: Abstracción y Geometría* (Bogotá, 2010), which studies Ramírez’s work in the context of the art worlds of Paris and New York in the 1950s and 1960s. Ana is currently finishing her Ph.D. dissertation entitled *The Rise of Modernism in Colombia: Internationalism and Geometric Abstraction in the Work of Edgar Negret and Eduardo Ramírez-Villamizar, 1950–1975*.

**Valerie Fraser** is professor of art history at the University of Essex, where she specializes in the art and architecture of Latin America and Spain. She is director of the Essex Collection of Art from Latin America (ESCALA) and has won a number of major awards from the Arts and Humanities Research Council including funding for a fully-illustrated online catalogue of the ESCALA. She is currently overseeing a three-year research project (2008–2011) called “Meeting Margins: Transnational Art in Latin America and Europe 1950–1978,” which is in collaboration with the University of the Arts London and which investigates artistic relations between Europe and Latin America in the post-war period.

**María Gaztambide** directs the *Documents of 20th-Century Latin American and Latino Art* project at the International Center for the Arts of the Americas (ICAA) of the Museum of Fine Arts, Houston (MFAH). For nearly six years, she has actively collaborated on research, publication, and long-term exhibition initiatives at the MFAH. Previously, María was at Tulane University, where she taught courses on Latin American art and culture and pursued an M.A. in art history and an interdisciplinary Ph.D. in Latin American studies. In years past, María conducted the Puerto Rico and New York Documentation Projects for the Smithsonian Institution’s Archives of American Art.

**Elizabeth Glassman** is president and chief executive officer of the Terra Foundation for American Art. In 2005, she led the foundation while developing and launching its grant program, which has since awarded close to \$35 million for 350 projects in more than 30 countries. In addition, Ms. Glassman oversees the foundation’s renowned collection of American art, initiatives, and partnership projects. Over the years, Ms. Glassman has worked with museums, foundations, collections, and estates; authored numerous articles and catalogues; taught courses on the history of photography; and serves on a variety of nonprofit boards and professional panels. Prior to joining the Terra Foundation, Ms. Glassman established the Georgia O’Keeffe Foundation and served as its president.

**Amelia Goerlitz** is fellowship and academic programs coordinator at the Smithsonian American Art Museum. She holds an M.A. in Latin American art history from the University of Texas at Austin. She contributed essays on Luis Camnitzer and José Luis Cuevas to the Jack S. Blanton Museum's Latin American collection catalogue (2006) and most recently co-edited and contributed to *East-West Interchanges in American Art: "A Long and Tumultuous Relationship,"* forthcoming from the Smithsonian Institution Scholarly Press.

**Michele Greet** is associate professor of art history at George Mason University in Fairfax, Virginia. She received her Ph.D. in modern Latin American art from the Institute of Fine Arts, New York University in 2004. Her book, *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920–1960*, came out with Penn State University Press's Refiguring Modernism Series in 2009, and was funded by a Getty Foundation publication grant. In 2008–2009 she received a research fellowship from the Phillips Collection in Washington, D.C., to begin work on a new book on Latin American artists in Paris between the two world wars. She spent the summer in Paris—funded by a George Mason University Creative Award—where she conducted extensive archival research for this project.

**Katherine Manthorne** is professor of art history at the Graduate Center, City University of New York. She focuses on the hemispheric dimension of American art, beginning with her doctoral dissertation at Columbia University; her early exhibition *Creation and Renewal: Views of Cotopaxi by Frederic Edwin Church*; and her first book, *Tropical Renaissance: North American Artists Exploring Latin America, 1839–1879* (Smithsonian Institution Press, 1989). Further projects include contributions to *Nexus New York: Latin/American Artists in the Modern Metropolis* (Yale University Press, 2009); *Fern Hunting Among These Picturesque Mountains: Frederic Edwin Church in Jamaica* (Cornell University, 2010); and *Nueva York: 1613–1945* (Scala, 2010).

**Alison McClean** is an independent scholar specializing in twentieth-century political prints and murals. A 2010–2011 fellow of the Harry Ransom Center for Research in the Humanities at the University of Texas at Austin, she recently co-authored "Revolution on Paper: Mexican Prints 1910–1960" (2009) for the British Museum. Alongside her ongoing research on the activities of the Taller de Gráfica Popular in Mexico and the U.S., she is also preparing a publication on the murals and political activities of Viscount John Hastings, a former assistant to Diego Rivera and a leading member of the Artists International Association in London in the 1930s.

**Abigail McEwen** is assistant professor of Latin American art in the Department of Art History and Archaeology at the University of Maryland, College Park. She is currently at work on a book-length study of Cuban abstraction during the 1950s and early '60s, which examines the ways in which Havana's avant-garde redefined art's relation to power at a moment of political upheaval and revolution. New projects include a study of the transatlantic experience of Amelia Peláez, a member of Cuba's historical *vanguardia* generation, and archival research on the career of Agustín Fernández (1928–2006).

**Max Mishler** is a Ph.D. candidate in the Department of History at New York University. His dissertation examines the origins of the penitentiary in New York during the early republic and its relationship to the broader processes of emancipation and state formation. He has co-taught undergraduate courses on Puerto Rican history and is currently researching the relationship between U.S. Reconstruction (1868–77) and U.S. colonialism in Puerto Rico (1898–present).

**Sarah Montross** is a doctoral candidate at the Institute of Fine Arts, New York University. She is working on a dissertation concerned with experimental forms of film, video, and television by Latin American artists living in New York City from the 1970s to the 1990s. She has assisted art history courses at New York University and Hunter College and has held positions and internships at the Museum of Modern Art, the Museum of the City of New York, and the National Gallery of Art.

**Chon Noriega** is a professor in the UCLA department of film, television, and digital media, director of the UCLA Chicano Studies Research Center, and adjunct curator at the Los Angeles County Museum of Art. He is the author of *Shot in America: Television, the State, and the Rise of Chicano Cinema* (2000) and editor of nine books dealing with Latino media, performance, and visual art. Current projects include *A Ver: Revisioning Art History*, a book series on Latino and Latina artists, and *L.A. Xicano*, four concurrent exhibitions opening in fall 2011 that explore the history of Chicano art between 1945 and 1980.

**Mary Kate O'Hare** is associate curator of American art at the Newark Museum, where she has organized several exhibitions including *Constructive Spirit: Abstract Art in South and North America, 1920s-50s* (2010). Her research focuses on U.S. and Latin American modern and contemporary art, with particular attention to modes of artistic exchange between artists in the Americas. She is an adjunct faculty member at Rutgers University, where she earned a Ph.D. in art history. O'Hare currently holds a fellowship at the Clark Art Institute, where she is working on an interdisciplinary exhibition that explores Brazilian modernist art, music, and design.

**E. Carmen Ramos** is associate curator for Latino art at the Smithsonian American Art Museum. Previously, she was assistant curator for cultural engagement at the Newark Museum in New Jersey and an independent curator. At the Newark Museum, Dr. Ramos organized the exhibitions *The Caribbean Abroad: Latino Artists and Migration* (2003), *America's Pastime: Portraits of the Dominican Dream, Works by Freddy Rodríguez* (2005), and *A Mexican Museum of Modern Art: A Project by Franco Mondini-Ruiz* (2007), among others. She served as co-curator for El Museo del Barrio's 2007 Biennial, *The S-Files*, an on-going exhibition series that presents the latest contemporary art created by Latino, Caribbean, and Latin American artists currently working in the greater New York area.

**Laura Roulet** is an independent curator and writer specializing in contemporary and Latin American art. She has organized exhibitions in Puerto Rico at el Museo de Arte de Puerto Rico and in Washington, D.C., at the Art Museum of the Americas, the Mexican Cultural Institute, Edison Place Gallery, Hillyer Art Space, Project 4, Fusebox, and the D.C. Art Center. Her publications include many catalogue essays, encyclopedia entries, and articles in *Art Journal*, *Sculpture*, and the book *Contemporary Puerto Rican Installation Art, the Guagua Aerea, the Trojan Horse and the Termite*. She worked on the Ana Mendieta retrospective organized by the Hirshhorn Museum in 2004, and contributed to that catalogue.

**Itala Schmelz** earned her B.A. in philosophy at the National University of Mexico (UNAM). Her essays about contemporary art have been published in several magazines and newspapers as well as innumerable art books, both in Mexico and abroad. She was the director of Sala de Arte Público Siqueiros (SAPS), Mexico City, from 2001 to 2007, where she initiated a program with guest artists and also developed exhibitions about Siqueiros's legacy. She was also director of the first Mexican science fiction film festival *El futuro más acá* (2003), which has travelled to venues around the world. She is former director of the Museo de Arte Carrillo Gil (MACG) in Mexico City, where she organized the exhibition, *Siqueiros: Landscape Painter*, featured more than seventy-five landscapes by the Mexican muralist.

**Edward J. Sullivan** is the Helen Gould Sheppard Professor of the History of Art at the Institute of Fine Arts at New York University. He is the author of over twenty-five books and exhibition catalogues on subjects relating to the art of the Americas, the Caribbean, and the Iberian Peninsula. Among his most recent publications are *The Language of Objects in the Art of the Americas* (Yale Univ. Press, 2007); *Continental Shifts: The Art of Edouard Duval Carrie* (Haitian Cultural Alliance, 2008); *Fragile Demon: Juan Soriano in Mexico, 1935-50* (Philadelphia Museum of Art; Yale Univ. Press, 2008); and *Nueva York: 1613–1945* (Scala Publishers, 2010, edited). He is currently working on a book to be entitled *From San Juan to Paris and Back: Francisco Oller & Caribbean Art in the Era of Impressionism*.

**Emilio Tarazona** is an independent art critic and curator. His essays on contemporary Peruvian art have been published in newspapers, exhibition catalogues, and books, including most recently Cristina Freire and Ana Longoni, *Conceitualismos do Sul / Conceptualismos del Sur* (São Paulo: Anablume, 2009) and Cuauhtémoc Medina, *Sur, Sur, Sur, Sur. Séptimo Simposio Internacional de Teoría sobre Arte Contemporáneo (SITAC)* (Mexico City: Patronato de Arte Contemporáneo, 2010). He was co-curator of *La persistencia de lo efímero. Orígenes del no-objetualismo en el Perú: ambientaciones / happenings, arte conceptual (1965–75)* (Centro Cultural de España de Lima, 2007) and *Subversive Practices: Art under Conditions of Political Repression. 60s–80s / South America / Europe* (Wurtttembergischer Kunstverein Stuttgart, 2009).

**Michael Wellen** is the assistant curator of Latin American and Latino art at the Museum of Fine Arts, Houston (MFAH). He has written for national and international arts publications, including *Art Nexus* and *Art Papers*, as well as for exhibition catalogues of Latin American art, including *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*, and *The New York Graphic Workshop, 1964–1970*. This year he will complete his doctoral degree at the University of Texas at Austin. His dissertation, “Pan-American Dreams: How the OAS Displayed and Defined Modern Art from Latin America, 1948–76” analyzes the first Latin American art exhibitions organized in Washington, D.C., during the Cold War.