

Presenter bios

Barry Bergdoll, Meyer Shapiro Professor of Art History at Columbia University, specializes in the history of modern architecture since the late 18th century, with a particular focus on France and Germany. From 2007 to 2014 he served as the Philip Johnson Chief Curator of Architecture and Design at MoMA, where he curated a series of major exhibitions, including in 2015 *Latin America in Construction: Architecture 1955–1980* (with Carlos Comas, Jorge Francisco Liernur, and Patricio del Real). In addition to the catalogues accompanying his exhibitions at MoMA, Bergdoll is the author of studies on 19th-century French and German architecture, and of the textbook *European Architecture 1750–1890*, published as part of the Oxford History of Art series in 2000. He is currently preparing an exhibition on the Mexican architects of the Sordo Madaleno Family, which begins its tour in Mexico City in 2021.

Lisa Blackmore is a senior lecturer in art history and interdisciplinary studies at the University of Essex. After obtaining her PhD in Latin American cultural studies from Birkbeck College in 2011, she taught at universities in Venezuela and the UK and was postdoctoral researcher on the project *Modernity and the Landscape in Latin America: Politics, Aesthetics, Ecology* at the University of Zurich from 2014 to 2017. She is the author of *Spectacular Modernity: Dictatorship, Space and Visuality in Venezuela 1948–1958* (2017), codirector of the documentary *Después de Trujillo* (2016), and co-editor of *Downward Spiral: El Helicoide's Descent from Mall to Prison* (2017), *Natura: Environmental Aesthetics After Landscape* (2018), *The Politics of Culture in the Chávez Era* (2019), and *Liquid Ecologies in the Arts* (forthcoming 2020). Working at the intersections of practice and research, Blackmore combines writing on the arts, ecology, and memory with curatorial projects and audiovisual production.

Kaira M. Cabañas is a professor of global modern and contemporary art and affiliate faculty in the Center for Latin American Studies at the University of Florida, Gainesville. Cabañas's writings have appeared in numerous international museum publications and academic journals, including *October*, *Grey Room*, *Les cahiers du musée national d'art moderne*, *O que nos faz pensar*, and *Oxford Art Journal*. She is the author of *Learning from Madness: Brazilian Modernism and Global Contemporary Art* (2018), *Off-Screen Cinema: Isidore Isou and the Lettrist Avant-Garde* (2015), and *The Myth of Nouveau Réalisme: Art and the Performative in Postwar France* (2013). She regularly contributes to *Artforum*.

Cecilia Fajardo-Hill is a British/Venezuelan art historian and curator in modern and contemporary art, specializing in Latin American art. She holds a PhD in art history from the University of Essex, and an MA in 20th-century art history from the Courtauld Institute of Art, London. Fajardo-Hill has published and curated extensively on contemporary Latin American and international artists. In 2017 she co-curated the touring show *Radical Women: Latin American Art, 1960–1985* (Hammer Museum, Los Angeles, 2017) and she is co-curating the upcoming touring exhibition *Xican-a.o.x. Body* (Phoenix Art Museum, 2021). She is co-editor of a forthcoming book on Guatemalan art and the editor of *Remains – Tomorrow: Themes in Contemporary Latin American Abstraction*, both of which are forthcoming in 2020. She is a research scholar at the UCLA Chicano Studies Research Center, Los Angeles, and is currently a visiting lecturer at Princeton University, where she is also doing a fellowship as a visiting research scholar in the Program in Latin American Studies (PLAS).

Dr. María Amalia García is a researcher in Argentina's National Scientific and Technical Research Council (Conicet) at National University of San Martín. She teaches art history at the University of Buenos Aires. Her book *Abstract Crossings: Cultural Exchange between Argentina and Brazil* has been translated and published by University of California Press. She has also been published in academic journals such as *Art Margins*, *Revista do Instituto de Estudos Brasileiros*, and *Anales del Instituto de Investigaciones Estéticas*. She

collaborates, as associate curator, with the Museo de Arte Moderno de Buenos Aires, and she is a consulting curator for the *Sur moderno* exhibition.

Paulo Herkenhoff is an independent curator and critic. From 2013 to 2016 he was artistic director of Museu de Arte do Rio, Rio de Janeiro. He also served as director of Museu Nacional de Belas Arte, Rio de Janeiro (2003–06), adjunct curator in MoMA's Department of Painting and Sculpture (1999–2002), and chief curator of Museu de Arte Moderna do Rio de Janeiro (1985–90). He was artistic director of the 24th São Paulo Biennale in 1998, and he curated the Brazilian Pavilion at the 47th Venice Biennale. In 2019 the São Paulo University named him and Helena Nader 2019 Olávo Setubal Chairs of Art, Culture, and Science. Selected recent exhibitions include *RSXXI – Rio Grande do Sul Experimental* (Santander Cultural, Porto Alegre, 2018), *Modos de ver o Brasil: 30 anos de Itaú Cultural* (OCA, São Paulo, 2017), *Invenções da Mulher Moderna, Para Além de Anita e Tarsila* (Instituto Tomie Ohtake, São Paulo, 2017), *A Cor do Brasil* (Museu de Arte do Rio, 2016), *Tarsila e Mulheres Modernas no Rio* (Museu de Arte do Rio, 2015), and *Pororoca: a Amazônia no MAR* (Museu de Arte do Rio, 2014).

Isaac Julien is a Turner Prize-nominated artist and filmmaker. He creates multi-screen film installations and photographs that incorporate different artistic disciplines to create a poetic and unique visual language. Julien has pioneered a form of multi-screen installations with works such as *Western Union: Small Boats* (2007), which won the Charles Wollaston Award in 2017, *Ten Thousand Waves* (2010), and *Playtime* (2014). His most recent works include *Lessons of the Hour*, which explores the life and work of the visionary 19th-century African American abolitionist and orator Frederick Douglass. His newest work is *Lina Bo Bardi – A Marvellous Entanglement*, a nine-screen work exploring the life of the Italian-Brazilian architect and designer Lina Bo Bardi. Julien's work is included in the collections of institutions around the globe, including Tate, London; The Museum of Modern Art; Centre Pompidou, Paris; the Solomon R. Guggenheim Museum, New York; and the Zeitz Museum of Contemporary Art, Cape Town. In 2013, a monographic survey of his career to date, *Riot*, was published by MoMA. He is currently a distinguished professor of the arts, at the University of California, Santa Cruz.

Union Gaucha Productions (UGP) is an experimental film company founded in New York in 1998 by Karin Schneider and Nicolás Guagnini. UGP collaborated with artists like Tunga and Fabio Kacero, architects like Emilio Ambasz, and musicians like Lukas Ligeti. They have exhibited their work at The Museum of Modern Art; Centre Pompidou and the Jeu de Paume Museums in Paris; the Museum of Modern Art in Buenos Aires; and Kunstverein Nürnberg, among others. *Phantom Limb*, a 16mm film to be featured in this program, is in the collections of Centre Pompidou, the Museum of Modern Art in São Paulo, and the Sztuki Museum in Łódź. Artists Space in NYC and MADC in Costa Rica have featured retrospectives of UGP's work.

Moderator bios

Monica Amor is a professor of global modern and contemporary art at the Maryland Institute College of Art. She has written art criticism and essays for *Art Margins*, *Artforum*, *Art Journal*, *Art Nexus*, *Grey Room*, *October*, *Poliester*, *Third Text*, and *Trans*. She has curated and lectured widely on postwar abstraction and post-object practices, as well as on the transatlantic dialogues between Europe and South America. Her book *Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944–1968* was published in 2016. Her current book project is titled *Gego: Weaving the Space In-Between. Art, Architecture, Design and Craft at the Edge of Modernity*.

Irene V. Small is an associate professor of art and archaeology and a current Behrman Faculty Fellow at Princeton University, where she teaches modern and contemporary art and criticism with a transnational focus. Her areas of specialization include experimental practices of the 1960s and '70s, abstraction, and art and theory in Latin America, particularly Brazil. Her book *Hélio Oiticica: Folding the Frame* (2016) examines the practice of the Brazilian artist Hélio Oiticica and the emergence of a participatory art paradigm in the mid-1960s. Small's essays and criticism have appeared in such publications as *October*, *Third Text*, *ARTMargins*, *Artforum*, *RES: Anthropology and Aesthetics*, *The Brooklyn Rail*, and the *Getty Research Journal*. At Princeton, she is a member of the executive committees of the Program in Media and Modernity, the Gauss Seminars in Criticism, and the Program in Latin American Studies.