

WILEY BLACKWELL COMPANIONS TO ART HISTORY



A Companion to Modern and Contemporary Latin American and Latina/o Art

Edited by

Alejandro Anreus, Robin Adèle Greeley, and Megan A. Sullivan



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Notes on Contributors

Francisco Alambert is Professor of Social History of Art at the University of São Paulo, Brazil. As an art critic, his articles and essays appear in several newspapers and magazines in Brazil, Latin America, and Europe. He has published *Biennials of São Paulo: From the Era of Museums to the Era of Curators* (Boitempo, 2004); “For a (social) History of Brazilian art” (In Barcinski, Fabiana, *On Brazilian Art: From Prehistory to the 1960s*, 2015); “The Oiticica Fire” and “1001 Words for Mario Pedrosa” (both in *Art Journal*); “The Key Role of Criticism in Experimental and Avant-Garde Trends: Mário Pedrosa” (In Olea, Héctor; Ramírez, Mari Carmen. *Building on a Construct: The Adolpho Leirner Collection of Brazilian Constructive Art at the Museum of Fine Arts, Houston*, 2009); “El Goya Vengador en el Tercer Mundo: Picasso y Guernica en Brazil” (In Giunta, Andrea, *El Guernica de Picasso: el poder de la representación*, 2009).

Rocío Aranda-Alvarado is a program officer for the Ford Foundation, working in the Creativity and Free Expression group. She is the former curator of El Museo del Barrio (2009–2017), where she organized numerous exhibitions including *Antonio Lopez: Future Funk Fashion* and *!PRESENTE! The Young Lords in New York*, as well as the 2011 and 2013 editions of *LA BIENAL*, El Museo's biennial for emerging artists, and she was curator at the Jersey City Museum (2000–2008). Her writing has appeared in various publications including catalog essays for the Museum of Modern Art and El Museo del Barrio, *Nka: Journal of Contemporary African Art*, *Art Nexus*, *Review*, the journal of the *Americas Society*, *NYFA Quarterly*, *Small Axe*, *BOMB* and *American Art*.

Florencia Bazzano, Curatorial Research Associate for Latin American art, joined the Blanton Art Museum in 2015, after working for the Cantor Arts Museum at Stanford University and the Smithsonian Museum of American Art in Washington, DC. Dr. Bazzano is a University of Texas alum, where she received her undergraduate and master's degrees. She went on to receive her PhD in Latin American art from the University of New Mexico. She taught art history at Tulane University and Georgia State University. She has an extensive list of publications, including the books *Liliana Porter: The Art of Simulation* (Ashgate/Routledge, 2008); and *Marta Traba en circulación* (Universidad Nacional de Colombia, 2010). At the Blanton Museum of Art Bazzano has assisted in the presentation of several exhibitions, including *Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940-1978* (2015); *Fixing Shadows: Contemporary Peruvian Photography, 1968-2015* (2016); and the reinstallation of the Latin American permanent collection as part of *You Belong Here: Reimagining the Blanton* (2017).

Ingrid W. Elliott is an adjunct professor in Latin America art at Seattle University, and cocurator of “Amelia Peláez: the Craft of Modernity” at the Pérez Art Museum Miami (2013). Elliott completed her doctoral dissertation on Amelia Peláez and the Cuban vanguard in 2010 at the University of Chicago, with the support of a Fulbright-Hays fellowship for doctoral research in Cuba. Her research focuses on issues of gender in modern Cuban art.

Ticio Escobar is a Paraguayan lawyer, academic, author, museum director, and former Minister of Culture of Paraguay. His work on indigenous Paraguayan peoples and cultures has garnered him numerous awards, including Latin American Art Critic of the Year (1984), Guggenheim Foundation (1998), Prince Claus Award (1998), and the International Association of Art Critics Prize (2011).

José Luis Falconi received his PhD from Harvard University, teaches at University of Connecticut, and is director of Art Life Laboratory, a publishing house specializing in Latin American contemporary art. A curator, critic, and photographer, Dr. Falconi directed the Latin American contemporary arts initiative at Harvard (2006–2016) and has been the curator of more than twenty exhibitions of work by emergent Latin American artists. He has been a visiting professor at Boston University, Universidad de Chile, and Universidad Nacional de Colombia. His published books include *A Singular Plurality: The Works of Dario Escobar* (2013); *The Great Swindle: The Works of Santiago Montoya* (2014); and *Pedro Reyes: Ad Usum/To Be Used* (2018). A founding member of the Symbolic Reparations Research Project, he analyzes policies and practices of aesthetic memorialization in symbolic reparations for victims of human rights violations in the Americas.

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