

S A P S L T

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Alexander Alberro is a professor of modern and contemporary art at Barnard College and at Columbia University in New York. His writings have been published in a broad range of journals and exhibition catalogues and translated into several languages. He is the author and editor of the books *Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth Century Latin American Art* (University of Chicago Press, 2017); *Working Conditions: The Writings of Hans Haacke* (MIT, 2016); *Institutional Critique: An Anthology of Artists' Writings*; *Art After Conceptual Art* (MIT, 2009); *Museum Highlights* (MIT, 2005); *Conceptual Art and the Politics of Publicity* (MIT, 2003); *Recording Conceptual Art* (University of California, 2001); *Two-Way Mirror Power* (MIT 1999); and *Conceptual Art: A Critical Anthology* (MIT, 1999). Alberro is the founding editor of the "Studies on Latin American Art" series (University of California Press). His research topics include art history and emerging cultural practices in the Latin America diaspora (Central and South America and the Caribbean) over the twentieth and twenty-first centuries.

ISOBEL WHITELEGG

Isobel Whitelegg is an art historian, lecturer and curator specialized in Latin American art at the University of Essex. She completed her MA (1998) and PhD (2005) in art history and theory at the University of Essex in the UK. She was co-organizer of the first International Research Forum on Transnational Latin American Art at the University of Texas at Austin (2009). She currently teaches MA and PhD courses at the Art Museum & Gallery Studies program at the University of Leicester. She has worked as a curator and researcher at the John Moores University in Liverpool at the Tate Research Centre and as the head of public programming at Nottingham Contemporary. Her research focuses on the relationship between art and institutions in Brazil and on Latin American art in the UK. Her writing appears in *Radical Geometry: Modern Art of South America from the Patricia Phelps Cisneros Collection* (Royal Academy of Arts, 2014); *The Life and Art of David Medalla* (Viba Foundation, Inc., 2012); *Oiticica in London* (Tate Publishing, 2007); *Modernity and Identity: Architectures, the Nature of the City: An Exhibition of Selected Works from UECLAA* (Gallery 32, 2002).

DANIEL QUILES

Daniel Quiles received his PhD from the CUNY Graduate Center (2010). He was a Critical Studies fellow at the Whitney Independent Study Program from 2003 to 2004. Received a Warhol Foundation Arts Writers' Grant in 2013, and was a post-doctoral fellow at the Institut d'Histoire Moderne et Contemporaine, École Normale Supérieure de Paris in 2013-2014. He is an associate professor of history, theory and criticism at the School of the Art Institute of Chicago, where he teaches courses on postwar art in Latin America. His texts appear in academic journals such as *Art Journal*, *ARTMargins*, *Artlās Bulletin and Caiana*, and he has written chapters in books on Latin American art collections. As an art critic, he has written for *Artforum*, *Art in America* and *DIS Magazine*, among other publications.

NICOLÁS GÓMEZ ECHEVERRI

Nicolas Gómez Echeverri is an alumnus of the art program at the Universidad de los Andes (Bogotá, 2008). Holds an MA in Art History from Goldsmiths University (London, 2010). He works as an artist, curator, and art historian, and has conceived curatorial projects for a number of institutions, - such as the Museo Nacional de Colombia (Bogotá), the Museo La Tertulia (Cali) and the Museos de Arte del Banco de la República, where he served as Chief Curator (2014-2018). He is interested in research on public collections, conceiving strategies to study them in context and how to make them more available to the public. He has been a teacher at the Universidad de los Andes, Universidad Jorge Tadeo Lozano, Universidad de la Sabana (all three in Bogotá) and the Universidad de Tolima (in Ibagué). He regularly publishes essays and historical and critical articles about modern and contemporary Latin American art, and has received the National Critics' Award -from from the Ministry of Culture and Universidad de los Andes in 2011,- and a monographic research fellowship - from the Ministry of Culture in 2011-.

FÉLIX SUAZO

Félix Suazo is a professor, art critic, researcher and curator. He graduated from Instituto Superior de Arte de Havana in 1990. He holds a MN in Museology from the Universidad de Valladolid, Spain (2002-2003). He lives in Venezuela since 1991, where he has been working as a researcher at the Galería de Arte Nacional (Caracas, 1997-2003) and the Museo de Arte Contemporáneo de Caracas (2004-2008). He was the exhibitions coordinator and curator at Periférico Caracas/Arte Contemporáneo (2008-2013), worked as gallery manager at the TAC (Trasnocho Arte Contacto) of the Fundación Trasnocho Cultural Caracas (2015-2018), is currently a member of the curatorial team of El Anexo/Arte Contemporáneo and curator of education at the Fourteenth Cuenca Biennale in Ecuador. He is the author of the books *A diestra y siniestra. Comentarios sobre arte y política* (Fundación de arte emergente, 2005); *Umbrales de la museología. Museo, curaduría, investigación* (El Anexo, 2013); and *Panorámica: 2000/2012 Emerging Art in Venezuela* (Fundación Telefónica, 2014).

ANA GARDUÑO

Ana Garduño holds a PhD in Art History from the Universidad Nacional Autónoma de México (UNAM). She is a member of the Sistema Nacional de Investigadores in Mexico, and has received INBA's (Instituto Nacional de Bellas Artes y Literatura) Academic Researchers' Award -in 2010 and 2015-. She is a lead researcher at the Cenidiap-INBA, and her research focuses on Mexico's museum system, art collections, and cultural policies. She teaches MA courses in the Museology program at the Escuela Nacional de Conservación, Restauración y Museología (ENCRIM-INAH) and in the Art History program at the Faculty of Philosophy and Literature at the UNAM. She has published two books, *El poder del coleccionismo de arte: Alvar Carrillo Gil* (UNAM, 2009) and *Alfredo Guati Rojo y El Museo Nacional de la Acuarela* (Conaculta-Munacua, 2016), which won the Antonio García Cubas Award (INAH, 2016).