

Sean Nesselrode Moncada

Rhode Island School of Design
Theory and History of Art and Design, Division of Liberal Arts
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EDUCATION

- 2017 Ph.D., Institute of Fine Arts, New York University, New York, NY
Art History and Archaeology
Dissertation: "The Harvest of Modernity: Art, Oil, and Industry in the Venezuelan Twentieth Century"
Committee: Edward J. Sullivan (advisor), Robert Slifkin, Fabiola López-Durán
Specialization: Modern and Contemporary Art of Latin America
Additional Fields: Modern and Contemporary Art of Europe and the U.S.A.
- 2012 M.A., Institute of Fine Arts, New York University, New York, NY
Art History and Archaeology
Qualifying Paper: "The Painting Devoured: *Homenaje a la necrofilia* and the Corporealization of *Informalismo*"
Readers: Edward J. Sullivan, Robert Slifkin, Robert Lubar
- 2009 B.A., Swarthmore College, Swarthmore, PA (Phi Beta Kappa)
Art History; English Literature

ACADEMIC APPOINTMENTS

- 2022–present Associate Professor, Theory and History of Art and Design
Rhode Island School of Design, Providence, RI
- 2017–2022 Assistant Professor, Theory and History of Art and Design
Rhode Island School of Design, Providence, RI
- 2016 Instructor, Department of Art History
New York University, New York, NY
- 2014 Instructor, Department of Art History
New York University, New York, NY

HONORS AND AWARDS

- 2024 Association for Latin American Art–Arvey Foundation Book Award, *Refined Material: Petroculture and Modernity in Venezuela*, College Art Association

Fernando Coronil Prize, *Refined Material: Petroculture and Modernity in Venezuela*,
Venezuelan Studies Section, Latin American Studies Association

Visual Culture Studies Section Book Award, *Refined Material: Petroculture and Modernity
in Venezuela*, Latin American Studies Association

2023 Nomination, John R. Frazier Award for Excellence in Teaching, Rhode Island School of
Design

2019 Honorable Mention, Triennial Dissertation Award, Association for Latin
American Art, College Art Association

2013 Peter C. Marzio Award for Outstanding Research in 20th-Century Latin American and Latino
Art, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

2009 Phi Beta Kappa, Swarthmore Chapter

FELLOWSHIPS AND GRANTS

2024 Arts Writers Grant, The Andy Warhol Foundation

2022 Professional Development Fund, Rhode Island School of Design

Humanities Fund, Division of Liberal Arts, Rhode Island School of Design

2018 Liberal Arts Research, Collaboration, and Events Grant, Division of Liberal
Arts, Rhode Island School of Design

2017 New Faculty and Research Development Grant, Rhode Island School of
Design

2016–2017 Dean's Dissertation Fellowship, Graduate School of Arts and Science, New
York University

2015–2016 Doctoral Fellowship, Center for the Humanities, New York University

2015 Dissertation Travel Grant, IFA Alumni Association, Institute of Fine Arts,
New York University

2013–2015 Estrellita B. Brodsky Fellowship for Latin American Art History, Institute of
Fine Arts, New York University

2012–2014 Connoisseurs Circle Fellowship, Institute of Fine Arts, New York University

2012–2013 The Forum on Forms of Seeing, Institute of Fine Arts and Graduate School
of Arts and Science, New York University

2012 Shelby White and Leon Levy Travel Grant, Institute of Fine Arts, New York
University

Mellon Student Grant, *Image and Ontology in Comparative Perspective*, IFA/Mellon Research Initiative, Institute of Fine Arts, New York University

2010–2012 Sheldon Solow Scholarship, Institute of Fine Arts, New York University

PUBLICATIONS

Books

Refined Material: Petroculture and Modernity in Venezuela. Oakland: University of California Press, 2023.

Awards

- ALAA–Arvey Foundation Book Award, Association for Latin American Art, 2024.
- Fernando Coronil Prize, Venezuelan Studies Section, Latin American Studies Association, 2024.
- Visual Culture Studies Section Book Award, Latin American Studies Association, 2024.

Reviews

- Agustín Díez Fischer, *Caiana: Revista de historia del arte y cultura visual del Centro Argentino de Investigadores de Arte* 25 (Spring 2025): 179–82. caiana.caia.org.ar.

Edited Journals

2020 *Vistas: Critical Approaches to Modern and Contemporary Latin American Art 2: Realisms: Politics, Art, and Visual Culture in the Americas* (New York: Institute for Studies on Latin American Art [ISLAA], 2020).

Peer-Reviewed Journal Articles

2018 “La revelación de *Petróleo crudo* de Rolando Peña: una nueva imagen de Venezuela / The Revelation of Rolando Peña’s *Crude Oil*: A New Image for Venezuela.” *Caiana: Revista de historia del arte y cultura visual del Centro Argentino de Investigadores de Arte* 11 (Spring 2018): 224–37. caiana.caia.org.ar.

2017 “Refining Amuay: Creole Petroleum and Judibana, 1946–1955.” *Architectural Theory Review* 21, no. 3 (2017: Designing Commodity Cultures): 302–29.

2015 “Oil in the Abstract: Designing Venezuelan Modernity in *El Farol*.” *Hemisphere: Visual Cultures of the Americas* 8 (2015): 56–79.

2014 “Defining the Aesthetic(s) of Negation in *El Techo de la Ballena*.” *Caiana: Revista de historia del arte y cultura visual del Centro Argentino de Investigadores de Arte* 4 (Spring 2014): 1–8. caiana.caia.org.ar.

Book Chapters and Catalogue Texts

- 2024 "All That Glitters: Rolando Peña Gilds the Barrel." In *El Dorado: A Reader*, edited by Aimé Iglesias Lukin, Tie Jojima, Edward J. Sullivan, and Karen Marta, 82–97. New York: Americas Society and D.A.P., 2024.
- "Claudio Perna," in *Teddy Sandoval and the Butch Gardens School of Art*, edited by C. Ondine Chavoya and David Evans Frantz. Los Angeles: Inventory Press and Williams College of Art, Vincent Price Art Museum, and Independent Curators International, 2024.
- 2023 "Gego: Variations on Design." In *Gego: Measuring Infinity*, edited by Geaninne Gutiérrez-Guimarães and Pablo León de la Barra, 156–65. New York: Solomon R. Guggenheim Museum, 2023. Exhibition catalogue.
- 2020 "Gego: Variações sobre o design." In *Gego: A linha emancipada*, edited by Adriano Pedrosa, translated by Célia Euvaldo, 102–17. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand, 2020. Exhibition catalogue.
- 2018 "The Painting Devoured: El Techo de la Ballena and the Destruction of Venezuelan Informalism." In *New Geographies of Abstract Art in Postwar Latin America*, edited by Mariola V. Alvarez and Ana M. Franco, 41–65. London: Routledge, 2018.
- 2016 "Un arte de los cuerpos / An Art of Bodies." In *Poner el cuerpo*, np. Buenos Aires: Herlitzka + Faria, 2016. Exhibition brochure. Republished in *Artishock: Revista de arte contemporáneo*, June 22, 2016. artishockrevista.com. (Co-author with Aimé Iglesias Lukin.)
- 2012 "Jesús Soto's Materializations and Dematerializations." In *Soto Unearthed: A 1968 Film and Selected Early Works*, 15–20. New York: BOSI Contemporary, 2012. Exhibition catalogue.

Articles

- 2024 "El Hotel Humboldt: Construyendo la vista." *Trópico Absoluto: Revista de crítica, pensamiento e ideas*. February 2024. tropicoabsoluto.com.
- 2023 "La petro-cultura como motor de la modernidad venezolana." *Trópico Absoluto: Revista de crítica, pensamiento e ideas*. December 2023. tropicoabsoluto.com.
- 2021 "Arcadian Dreams." *Manual: A Journal About Art and Its Making* 15: Green (Museum of Art, Rhode Island School of Design, Spring–Summer 2021): 68–83.
- 2017 "Panorama petrolero: El regreso de Cruz-Diez a *El Farol*." *Revistas de arte latinoamericano*. Fundación Espigas, Buenos Aires. 2017. revistasdeartelatinoamericano.org.
- 2014 "Dislocations and Decapitations: On the Venezuelan Responses to 'Revolución.'" *post: Notes on Modern and Contemporary Art Around the Globe*. The Museum of Modern Art. February 2014. post.at.moma.org.

2013 "Art for Partisan Life: Nonobjectivity Translated to Buenos Aires, 1944–48." *ICAA Documents Project Working Papers* 3 (November 2013): 3–13.

Reviews

2022 "Review: *Contesting Modernity: Informalism in Venezuela, 1955–1975*, edited by Mari Carmen Ramírez and Tahía Rivero; and *El Techo de la Ballena: Retro-Modernity in Venezuela*, by María C. Gaztambide." *Latin American and Latinx Visual Culture* 4, no. 2 (April 2022): 114–17.

2016 "Art History in the Wilderness." *Shift: Graduate Journal of Visual and Material Culture* 6 (Fall 2016). shiftjournal.org.

2015 "Art, and a Museum, in Flux." *ifacontemporary*. October 2015. ifacontemporary.org.

"Designing for the Future in Latin America, Both Past and Present." *ifacontemporary*. March 2015. ifacontemporary.org.

2014 "In the Shadow of Utopia: *Beyond the Supersquare* at Bronx Museum of Arts." *ifacontemporary*. September 2014. ifacontemporary.org.

2012 "*Caribbean: Art at the Crossroads of the World* at El Museo del Barrio, the Studio Museum in Harlem, and Queens Museum of Art." *Contemporary Art Consortium @ the IFA*. November 2012. ifacontemporary.org.

PRESENTATIONS

Invited Talks

2024 "Refined Material: Petroculture and Modernity in Venezuela." Faculty Book Talk. Fleet Library, Rhode Island School of Design, Providence, RI. May 14.

"Mirar el petróleo: Estética y política del refinamiento." *(Re)pensando a Venezuela: Conversatorio interdisciplinario online*. Department of Romance Studies, Cornell University and *Trópico Absoluto*. April 5.

2023 Conversation between Sean Nesselrode Moncada and Rolando Peña. Book launch for *Refined Material: Petroculture and Modernity in Venezuela*. Institute for Studies on Latin American Art (ISLAA), New York, NY. October 27.

"La petro-cultura como motor de la modernidad venezolana." *Seminario Alfredo Boulton y lo moderno en Venezuela*. El Archivo Fotografía Urbana en Caracas. Caracas, Venezuela. October 4–5.

A Conversation between Álvaro Sotillo, Luis Pérez Oramas, and Sean Nesselrode Moncada. Henrique Faria Gallery, New York. May 15.

"Designing Gego." *Gego: Weaving Lines of Thought*. Solomon R. Guggenheim Museum, New York, NY. May 12.

"A Borderless Art History: Edward J. Sullivan on Francisco Oller," Distinguished Scholar Session in Honor of Edward J. Sullivan. College Art Association. New York, NY. February 16.

2022 "Claudio Perna: *Haute Couture*." *Ambivalent Relations: Latin American Artists Responding to Marcel Duchamp during the 1960s and 1970s*. Patricia Phelps de Cisneros Research Institute, Museum of Modern Art, New York, NY. September 14.

"All That Glitters: Rolando Peña Gilds the Barrel." Keynote Lecture. *El Dorado* convening of scholars: "Hell." Americas Society, New York, NY; Fundación PROA, Buenos Aires, Argentina; Museo Amparo, Puebla, Mexico. May 13.

"Maruja Rolando On-Site." *Las Informalistas: Women of Latin American Informalist Abstraction*. Institute for Studies on Latin American Art (ISLAA), New York, NY. May 3.

2017 "Photographing Modernist Caracas, from Synthesis to Synthetic." *South and About! Gatherings on Latin American and Caribbean Art*. Institute of Fine Arts, New York University, New York, NY. April 11.

2015 "Oil in the Abstract: Designing Venezuelan Modernity in *El Farol*." *Hemisphere Symposium*. University of New Mexico, Albuquerque, NM. October 23.

"The Oil Republic as Tabula Rasa." *Works-In-Progress Series*. Institute of Fine Arts, New York University, New York, NY. November 2.

2012 "On Soto, 1968." *SOTO 1968*. BOSI Contemporary Gallery, New York, NY. November 4.

Invited Seminars and Workshops

2022 Book-development workshop on global extraction and visual culture. Department of Art and Art History, Georgetown University, Washington, DC. April 23–24.

2018 "Extractive Precarities: The Aesthetics and Economics of Petroculture in Venezuela." *Precarity, Resistance, and Contemporary Art from the Americas*. Clark Art Institute, Williamstown, MA. October 19–20.

2017 "Panorama petrolero: El regreso de Cruz-Diez a *El Farol*." *Ficciones metropolitanas: Revistas y redes internacionales en la modernidad artística latinoamericana* (J. Paul Getty Foundation and Centro Espigas—Instituto de Investigaciones sobre Patrimonio Cultural). Universidad Nacional de San Martín and Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina. May 8–9.

2015 "Caracas a través de sus signos: fotografiar la vida sintética." *Making Life in Latin American / Latino Art*. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990 (J. Paul Getty Foundation and University of Texas at

Austin). Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil. June 22–26.

2014 “La revelación de *Petróleo Crudo* de Rolando Peña: una nueva imagen de Venezuela.” *Exhibiting and Narrating Latin American / Latino Art. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990* (J. Paul Getty Foundation and Center for Latin American Visual Studies, University of Texas at Austin). Universidad Torcuato Di Tella, Buenos Aires, Argentina. June 2–6.

“Towards a Definition of Petromodernism: The Case of *El Farol*.” *Between Historiography and the Archive: New Challenges and Perspectives in Latino-American Art History* (International Center for Arts of the Americas at the Museum of Fine Arts, Houston and Center for Latin American Visual Studies, University of Texas at Austin). Research Seminar. International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Houston, TX. March 24–25.

2013 “Defining the Aesthetic(s) of Negation in *El Techo de la Ballena*.” *Synchronicities. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990* (J. Paul Getty Foundation and University of Texas at Austin). Research Seminar. Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Colombia. June 3–7.

“Rolando Peña and the Alchemy of Venezuelan Oil.” *The Forum on Forms of Seeing Annual Symposium. Graduate Workshop. New York University, New York, NY. April 26.*

Invited Presentations

2024 “Refined Material: Petroculture and Modernity in Venezuela.” *Reimagining Resistance: Debates in Contemporary Art from Latin America. Undergraduate Guest Lecture* (Instructor: Agustín Díez Fischer). Brown University, Providence, RI. November 2.

2022 “Embodying Abstraction.” *Modernisms. Undergraduate Guest Lecture* (Instructor: Sarah-Neel Smith). Maryland Institute College of Art, Baltimore, MD. April 18.

2018 Discussant. *Cuerpos explícitos: Violence and Desire in Latin American / Latinx Performance Art, 1970 to the Present. Latin American Studies Association. Barcelona, Spain. June 11–15.*

2016 “Refining the Nation’s Bodies: Creole in Amuay, 1946–55.” *Latin American Bodies: On Modernism. Graduate Seminar* (Instructor: Fabiola López Durán). Rice University, Houston, TX. September 27.

2012 “Realisms.” *Modern Art. Undergraduate Guest Lecture* (Instructor: Pepe Karmel). New York University, New York. November 21.

“Soto and His Materials.” Gallery Talk. *Soto: Paris and Beyond, 1950–1970. Grey Art Gallery, New York University, New York, NY. February 15.*

Conference Papers

- 2025 "El cinetismo petrolífero: Modos de ver en la Venezuela moderna." *II Congreso Internacional: Humanidades en Tiempo Presente*. Escuela de Letras, Universidad Católica Andrés Bello. Caracas, Venezuela. May 29–30.
- 2024 "El cinetismo petrolífero: Modos de ver en la Venezuela moderna." *New Approaches to Venezuelan Studies I*. Latin American Studies Association. Bogotá, Colombia. June 12–15.
- 2018 "Killing the Well." *Super/Natural: Excess, Ecologies, and Art in the Americas*. The Annual Symposium of Latin American Art (Institute for Studies on Latin American Art [ISLAA] and the John Rewald Endowment). Institute of Fine Arts, New York University and the Graduate Center, City University of New York, New York, NY. April 19–20.
- 2016 "Oil, Abstracted: Carlos Cruz-Diez Returns to *El Farol*." *Export Commodity Cultures: Designing Latin America*. Latin American Studies Association. New York, NY. May 27–30.
- 2015 "An Ice Rink in the Tropics: Hotel Humboldt and Venezuela's Modernist Landscape." *Latin American Hotels: Visions of Modernity, Spaces of Negotiation*. Latin American Studies Association. San Juan, PR. May 27–30.
- 2013 "The Secularized Guadalupe: Mexican National Identity at the Beginnings of Muralism." *The Frick Symposium on the History of Art*. Institute of Fine Arts, New York University and The Frick Collection, New York, NY. April 19–20.
- "The Practice of the Company: Venezuelan Oil Camps and the Mapping of Modernity." *Mapping: Geography, Power, and the Imagination in the Art of the Americas*. The Andrew W. Mellon Foundation and Institute of Fine Arts, New York University, New York, NY. March 7–8.
- "A Dystopia Embodied: *Homenaje a la necrofilia* and the Corporealized Object." *Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America*. College Art Association. New York, NY. February 13–16.
- 2012 "Geographies Both Physical and Digital." Graduate Student Panel. *Latin American Art Bibliography Symposium: A Continuing Conversation*. New York Public Library and Institute of Fine Arts, New York University, New York, NY. October 4–5.
- "The Generative Image: *Ex-voto a Nuestra Señora de Guadalupe*." *Image and Ontology in Comparative Perspective*. The Andrew W. Mellon Foundation and Institute of Fine Arts, New York University, New York, NY. April 28–29.
- "Soto in the Epicenter: The Galerie Denise René and the Kinetic Tendency in Paris." *Soto and His Contemporaries in Paris: A Graduate Student Symposium*. Maison Française, New York University, New York, NY. February 3.

Conferences, Panels, and Colloquia Organized

- 2022 *Imagine 2022: Climate Fiction for Future Ancestors*. Grist in partnership with Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI. October 6.
- 2018 “The Voice of Venezuela: Betsayda Machado y La Parranda El Clavo.” Concert, community workshop, and artist discussion in translation. Division of Liberal Arts, Rhode Island School of Design; and FirstWorks, Providence, RI. March 18–29.
- 2017–2020 RISD Art History Research Colloquium. Theory and History of Art and Design, Rhode Island School of Design, Providence, RI.
- 2017 *Beyond the Symbolic: Art and Social Engagement in the Americas*. The Annual Symposium of Latin American Art. Institute of Fine Arts, New York University and Institute for Studies on Latin American Art (ISLAA) New York, NY. April 14–15.
- Passages and Crossings: The Sea in Contemporary Art of the Global South*. College Art Association. New York, NY. February 12–15. (Co-Chair with Allison K. Young.)
- 2016 *Realisms: Politics, Art, and Visual Culture in the Americas*. The Annual Symposium of Latin American Art. Institute of Fine Arts, New York University and Institute for Studies on Latin American Art (ISLAA), New York, NY. April 30.
- 2015 Moderator. *Jaime Davidovich: Pioneer in Video and Conceptual Art*. Latin American Forum. Institute of Fine Arts, New York University and Institute for Studies on Latin American Art (ISLAA), New York, NY. March 11.

PROFESSIONAL SERVICE

- 2025–present Chair, Association for Latin American Art (ALAA) Dissertation Award Committee
- 2025 Reviewer, Oxford Bibliographies, Oxford University Press
- 2024 Member, Association for Latin American Art (ALAA) Dissertation Award Committee
- Peer reviewer, *ARTMargins*, MIT Press, Cambridge, MA.
- Peer reviewer, *Architecture and Culture Journal*, Taylor and Francis, London
- Peer reviewer, *Latin American and Latinx Visual Culture*, University of California Press, Oakland, CA
- Peer Reviewer, University of Pittsburgh Press
- 2023 Member, Institute of Studies on Latin American Art (ISLAA) Research Grant Selection Committee
- 2022 Peer reviewer, Getty Publications, Los Angeles, CA

- Peer reviewer, *Third Text*, Routledge, London
- 2021 Peer reviewer, *Third Text*, Routledge, London
- Peer reviewer, *ASAP/Journal*, The Association for the Study of the Arts of the Present, Johns Hopkins University Press, Baltimore, MD
- Peer reviewer, *Historia Crítica*, Facultad de Ciencias Sociales de la Universidad de los Andes, Bogotá
- 2020 Peer reviewer, *The Latin Americanist*, Southeastern Council of Latin American Studies, University of North Carolina Press, Charlotte, NC
- 2018 Peer reviewer, *University of Toronto Art Journal*, University of Toronto, Toronto
- Juror, *The Americas*, Clark Sawyer Seminar on Race and Indigeneity in the Americas and Art at Watson Series, Center for Latin American and Caribbean Studies, Brown University, Providence, RI
- 2017–2019 Coordinator, “Race and Ethnicity in Art and Visual Culture” Providence-area Reading Group, Association for Critical Race Art History, acrah.org
- 2017 Coordinator, “Race and Ethnicity in Art and Visual Culture” New York–area Reading Group, Association for Critical Race Art History, acrah.org
- 2016 Contributor, “Race and Ethnicity in Art and Visual Culture” Bibliographies, Association for Critical Race Art History, acrah.org
- Peer reviewer, *Nierika: Revista de Estudios de Arte*, Universidad Iberoamericana, Mexico City
- Editorial Committee, *Shift: Graduate Journal of Visual and Material Culture*, shiftjournal.org
- 2015–2016 Graduate Assistant, Presidential Honors Scholars Program, Graduate School of Arts and Science, New York University, New York, NY
- 2012–2017 Coordinator, Latin American Forum, Institute of Fine Arts, New York University, New York, NY

COLLEGE SERVICE

- 2025–present Member, Nature–Culture–Sustainability Studies Advisory Board, Rhode Island School of Design, Providence, RI
- 2024–present Member, Admissions Committee, Rhode Island School of Design, Providence, RI
- Member, Global Arts and Cultures Advisory Committee, Rhode Island School of Design, Providence, RI

- 2024–2025 Course Coordinator, THAD-H101: *Introductions to Global Modernisms*, Theory and History of Art and Design, Rhode Island School of Design, Providence, RI
- Member, New England Commission of Higher Education (NECHE) Accreditation Self-Study Work Group, Standards Five: Students, Rhode Island School of Design, RI
- 2023–2024 Course Coordinator, THAD-H101: *Global Modernisms?*, Theory and History of Art and Design, Rhode Island School of Design, Providence, RI
- Member, Faculty Search Committee, Theory and History of Art and Design, Rhode Island School of Design, Providence, RI
- Member, Fine Arts Social Equity and Inclusion (SEI) Divisional Tagging Committee, Rhode Island School of Design, Providence, RI
- 2022–2023 Course Coordinator, THAD-H101: *Global Modernisms?*, Theory and History of Art and Design, Rhode Island School of Design, Providence, RI
- 2021–2023 Graduate Program Director, Nature-Culture-Sustainability Studies, Division of Liberal Arts Rhode Island School of Design, Providence, RI
- 2021–2022 Member, Faculty Search Committee, Literary Arts and Studies and Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI
- 2020–present Member, Social Equity and Inclusion (SEI) Faculty Steering Committee, Rhode Island School of Design, Providence, RI
- 2019–2020 Member, RISD Global Committee, Rhode Island School of Design, Providence, RI
- 2019–2020 Member, Faculty Search Committee, Experimental and Foundation Studies, Rhode Island School of Design, Providence, RI
- 2019 Course Coordinator, THAD-H101: *Global Modernisms?*, Theory and History of Art and Design, Rhode Island School of Design, Providence, RI
- 2017–2019 Member, European Honors Committee, Rhode Island School of Design, Providence, RI

MASTERS THESES SUPERVISED

- 2024 Thesis Advisor: Leslie Condon, "Towards the Non-Spectacle: Responses to Necropolitics in the Artwork of Teresa Margolles and Maya Watanabe," *Global Arts and Cultures*, Rhode Island School of Design, Providence, RI
- Third Reader: Andrea Moratinos, "Los recursos / La materialidad del Cielo (The Resources / Materiality of Heaven): Venezuelan Modernism through Conceptualism in Contemporaneity," *Art History and Criticism*, School of the Art Institute of Chicago, Chicago, IL

- 2023 First Reader: Gabriela Cantú, "Impact of Art Educators: Artistic Practices, Political Advocacy, and Pedagogy of Frida Kahlo and Faith Ringgold," Global Arts and Cultures, Rhode Island School of Design, Providence, RI
- 2022 Thesis Advisor: Valerie Navarrete, "Migratory Material: Epigenetics and Weaving at the US-Mexico Border," Global Arts and Cultures, Rhode Island School of Design, Providence, RI
- Thesis Advisor: Victor Rivera-Diaz, "The Aesthetics of the Mexican Garden and Its Photographic Composition," Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI
- First Reader: Sierra Gideon, "Copper Afterlives: Memory, Image, and Waste in the Postindustrial Landscape of Butte, Montana," Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI
- First Reader: Piumi de Alwis, "Digital Storytelling and Fashion Branding," Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI
- First Reader: Rachel Cobler Wollert, "Un-Done: The Historiographical Dialogue Between Past and Present," Global Arts and Cultures, Rhode Island School of Design, Providence, RI
- Second Reader: Carmen Christina Moreno, "Earthbody: Eco-Somatic Relations Toward a Decolonial Pluriverse," Nature–Culture–Sustainability Studies, Rhode Island School of Design, Providence, RI

PROFESSIONAL MEMBERSHIPS

American Alliance of Museums
 Association for Critical Race Art History
 Association for Latin American Art
 College Art Association
 Latin American Studies Association
 PEN Venezuela
 Petrocultures Research Group
 U.S. Latina/o Art Forum

LANGUAGES

English (native)
 Spanish (fluency)
 Portuguese (reading)
 French (reading)
 German (reading)