

MONICA AMOR

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EDUCATION

- Ph.D. 2002 The Graduate School and University Center. The City University of New York.
Dissertation: "Defying Structures: Gego and the Crisis of Geometric Abstraction in the Americas."
Advisors: Carol Armstrong and Anna Chave.
- B. A. 1990 Universidad Católica Andrés Bello. Caracas.
Major in Social Communications. Senior Thesis.

TEACHING EXPERIENCE

- Fall 2003-present Assistant Professor. Maryland Institute College of Art. Baltimore.
Courses:
Art Matters.
Modernism and After.
Constructivist Tendencies of the Twentieth Century
The Experimental Exercise of Freedom: Topics in Twentieth Century Brazilian Art and Culture.
Sites, Places and Monuments: A Sense of Space in Contemporary Art.
The Architectural and Public Dimension of Contemporary Art.
Photography and the Avant-garde.
Art Since 1960.
Issues in Contemporary Art.
Art, Design, and Domestic Space. 1970-2005.
Art and Its Methods.
Graduate Survey of Art & Theory
Critical Voices
- Spring 2009 Visiting Lecturer. Department of the History of Art. University of Pennsylvania.
Course: Sites, Places, and Monuments. (Spiegel undergraduate seminar).
- Summer 2007 Visiting Lecturer. IUAV University (Istituto Universitario di Architettura di Venezia).
- Spring 2007 Visiting Lecturer. Department of the History of Art. University of Pennsylvania.
Course: The Architectural and Public Dimension of Contemporary Art. (Spiegel undergraduate seminar).
- Summer 2005 Visiting Lecturer. IUAV University (Istituto Universitario di Architettura di Venezia).

- Fall 02-Spring 03 Adjunct Assistant Professor. Art History Department. Hunter College, New York.
 Twentieth Century Art of the Americas: Artists, Architects and Manifestos.
 Courses: Critical Issues in the History of Photography (graduate lecture class).
 Photography and the Avant-garde (graduate seminar).
 20th C. Art of the Americas (undergraduate lecture class).
- Fall 2002 Visiting Assistant Professor. School of Architecture. Pratt Institute, New York.
 Course: World Art and Architecture.
- Spring 2002 Adjunct Assistant Professor. Art History Department. SUNY, New Paltz.
 Course: Art after 1945 (undergraduate lecture class).
- Fall 96-Spring 00 Adjunct Assistant Professor. Liberal Studies/MFA program. Parsons School of Design, New York.
 Undergraduate Courses:
 Visual Analysis and Visual Culture
 Perspectives in World Art.
 Constructive Tendencies of the Twentieth Century.
 The Dispersal of the Archive: Photography as Document and Beyond.
- Fall 96-Spring 97 Teaching Assistant. Department of Art History. Hunter College. The City University of New York.

CURATORIAL PROJECTS

- 10/26/08-01/18/2009 “Mexico: Expected/Unexpected.” La Maison Rouge. Paris.
 (with Carlos Basualdo)
- 07/28/06-10/1/06 “Gego: Defying Structures.” Museu Serralves. Porto.
- 11/17/02-01/11/03 “The Pons Archive.” Koldo Mitchelena. San Sebastian.
 (with Carlos Basualdo)
- 12/12/00-02/19/ 01 “Beyond the Document.”
 Museo Nacional Centro de Arte Reina Sofia. Madrid.
 (with Octavio Zaya)
- 9/9/ 00-10/28/00 “re-drawing the line.” Art in General. New York.
- 10/97-01/98 “Important/Exportant.” Johannesburg Biennale.
 (Assistant curator. Curated by Gerardo Mosquera)
- 10/95-04/96 “ALTERING HISTORY/alternating stories.”
 Museo de Bellas Artes de Caracas.

PROFESSIONAL EXPERIENCE

- October 2012: Nominating and Jury member. Smithsonian Contemporary Art Award. Washington DC.
- Summer 2010: Creative Capital, Arts Writers Program. Andy Warhol Foundation. New York. Reader.
- May 2000 Cintas Fellowships Screening Committee. New York. Jury Member.
- May 1999 Cintas Fellowships Screening Committee. New York. Jury Member.
- July 1998 37avo Salón Nacional de Artistas. Bogotá. Jury Member.
- November 1997 II Bienal de Escultura. San José. Jury Member.
- 1992-2002 Art Nexus. Bogotá/Miami. Editorial Advisor.
- 1992-1993 Solomon R. Guggenheim Museum. New York. Research Internship for the Panza Collection. Curatorial Department.
- 1990-1992. Museo de Bellas Artes de Caracas. Caracas. Curatorial Assistant.
- 1989-1990 Sala Alternativa. Caracas. Assistant to gallery's Director.

GRANTS AND FELLOWSHIPS

- 2014 Franklin Research Grant. American Philosophical Society.
- 2013 Creative Capital, Arts Writers Grant Program. Andy Warhol Foundation. Book category.
- 2012 Lucas faculty development grant. Maryland Institute College of Art.
- 2011 Lucas Grant and Brenner faculty development grant. Maryland Institute College of Art.
- 2010 Brenner faculty development grant. Maryland Institute College of Art.
- 2010 Sabbatical Fellowship. American Philosophical Society.
- 2007 Lucas grant and Brenner faculty development grant. Maryland Institute College of Art.
- Fall 2003 Lemann Visiting Scholar, David Rockefeller Center for Latin American Studies, Harvard University.
- 2003 Student Travel and Research Fund. The Graduate School and University Center.
- 1999-2000 Jewish Foundation for Women in the Humanities. Dissertation Fellowship.

- 1998-1999 John Rewald Memorial Dissertation Fellowship. Ph.D. Program in Art History. The Graduate School and University Center.
- 1997 Student Travel and Research Fund. The Graduate School and University Center.
- 1995 Student Travel and Research Fund. The Graduate School and University Center.

PUBLICATIONS

Book: *Theories of the Non-Object: Argentina, Brazil, Venezuela 1944-1969*, forthcoming from The University of California Press.

Book essays

“Of Adversity We Live,” in Alexander Dumbadze and Suzanne Hudson eds., *Contemporary Art: Themes and Histories, 1989 to the Present*, New Jersey: Blackwell, 2012: 50-59.

“On the Contingency of Modernity and the Persistence of Canons,” *Modernity & Contemporaneity: Antinomies of Art and Culture after the 20th Century*, Durham and London: Duke University Press, 2008: 83-96.

“Between Spaces: The Reticulárea and its Place in History,” *Gego, 1955-1990*, Caracas: Museo de Bellas Artes, 2003: 312-326.

"Cartographies. Exploring the Limitations of a Curatorial Paradigm," Gerardo Mosquera ed., *Beyond the Fantastic. Contemporary Art Criticism from Latin America*, Cambridge: MIT Press, 1995: 247-257.

Selected Catalogue essays

“The House is the Body,” in *Brasiliana. Installations from the 1960s to the Present*, Frankfurt: Schirn Kunsthalle Frankfurt, 2013: 46-56.

“Architectural Deviations and Subjective Dislocation in the Work of Dolores Zinny and Juan Maidagan, in *La costa, el ataque, lo mismo de Dolores Zinny Juan Maidagan*, Bilbao: Sala Rekalde, 2007: 15-64.

“Nature Unbound: Gegos’s Chorros and related proposals from the Seventies,” *Gego: Defying Structures*, Porto: Museu Serralves, 2006: 23-35.

“The Absent, Spectral and Gigantic in the Work of José Antonio Hernández-Diez,” *Jose Antonio Hernández Diez*, New York: New Museum of Contemporary Art, 2002: 14-16.

“The Avatars of the Subject,” *Esztetika del Sueño*, Madrid: Museo Nacional Centro de Arte Reina Sofía, 2001: 148-151.

Mónica Amor and Octavio Zaya, “Beyond the Document: An Introduction,” *Beyond the Document*, Madrid: Museo Nacional Centro de Arte Reina Sofía, 2000: 19-23.

“re-drawing the line: an introduction,” *re-drawing the line*, New York: Art in General, 2000: 4-8.

“Re-readymades,” *The Garden of Forking Paths*, Copenhagen: Kunstforeningen, 1998: 50-55.

"Repressed Archives," *Amnesia*, Los Angeles: Christopher Grimes Gallery, 1998: 35-44.

"The Impossibility of the Archive," *Five Generations of Mexican Photography*, New York: Throckmorton Gallery, 1997: 7-13.

"Imagining Territories. Disperse Reflections on the Art of Latin America," *Sin Fronteras* Caracas: Museo de Artes Visuales Alejandro Otero, 1996: 19-37.

"A Note on Richard Deacon's Sculpture," *Richard Deacon*, London: The British Council, 1996.

"Oneself as Many Others," *Lyle Ashton Harris*, Caracas: Galeria Euroamericana, 1996: 4-7.

"Altering History/alternating stories," *Altering History/alternating stories*, Caracas: Museo de Bellas Artes de Caracas, 1995: 17-104.

Journal Essays:

"Displaced Boundaries: Geometric Abstraction from Pictures to Objects," *Art Margins*, Volume 3, Issue 2, (June 2014): 101-117.

"From Work to Frame, In-between, and Beyond. Lygia Clark's and Hélio Oiticica's work 1959-1964," *Grey Room* #38, (Winter 2010): 20-37.

"Another Geometry: Gego's *Reticulárea* 1969-1982," *October* 113 (Summer, 2005): 102-125.

"The Inside is the Outside: the Precariousness of Boundaries in the Work of Lygia Clark," *Art Nexus* (April 1999): 52-59.

"Whose World? A Note on the Paradoxes of Global Aesthetics," *Art Journal* (Winter 1998): 29-32.

"Dis-mapping America. Miguel Angel Ríos's maps," *Third Text* (Spring 1996): 23-36.

"Gego: Defying Structures," *Poliester* (Winter 1995-96): 20-25.

"Felix Gonzalez-Torres's postmodern sublime," *Third Text* (Spring 1995): 67-78.

"Cartographies. The limitations of a curatorial paradigm," *Third Text* (Autumn-Winter 1994): 185-190.

Selected Reviews

"A Farewell to Arts," *Texte Zur Kunst*, No. 95, September 2014: 257-260.

"Tim Rollins and K.O.S.: A History," *Artforum*, (December 2009): 239.

"León Ferrari and Mira Schendel: Tangled Alphabets," CAA reviews.org, (December 14, 2009), doi: 10.3232/caa.reviews.2009.131

"Eileen Neff," *Artforum*, (May 2009): 241-242.

"Doris Salcedo," *Artforum*, (February 2009): 191.

"Carlos Cruz-Diez," *Artforum*, (November 2008): 306.

- “Carlos Amorales,” *Artforum* (September 2008): 465-466.
- “Jan de Cock,” *Artforum* (April 2008): 364-365.
- “Gego: Exploding the Field,” *Art Journal*, (December 2007): 105-108.
- “Reveron,” *Artforum*, (June 2007): 493-494.
- “Minimal Geometries and Other Concerns,” *Art Journal*, (Fall 2005): 122-125.
- “Fernanda Gomes,” *Documents #22* (Fall 2002): 74-77.
- “The Experimental Exercise of Freedom,” *Artforum* (April 2000): 147.
- “José Gabriel Fernández at Lombard Fried,” *Art in America* (December 1999): 99-100.
- “Pablo Siquier at Museo Nacional de Bellas Artes,” *Art in America* (March 1998): 95-96.
- “Documenta X: Reclaiming the Political Project of the Avant-Garde,” *Third Text* (Autumm 1997): 95-100.
- “Teresita Fernández,” *Art Nexus* (January-March 1997): 142-143.
- “Gabriel Orozco,” *Art Nexus* (January-March 1997): 140-141.
- “Mónica Amor talks to Quizqueya Henriquez and Consuelo Castañeda in New York,” *Trans* (Fall 1996-Spring 1997): 98-103.
- “Alfredo Jaar,” *Art Nexus* (October-December 1995): 94-95.
- “Doris Salcedo,” *Art Nexus* (July-September 1994): 102-103.
- “Jac Leirner,” *Art Nexus* (April-June 1994): 126-127.

CONFERENCE PAPERS, PANELS, SYMPOSIUMS.

Lecture: “Making and Unmaking Art History Canons: Gego’s Recent Reception in the US and Europe,” Henry Moore Institute, Leeds, 09/24/14.

Lecture: “Sculpture: A User’s Guide (A Response to the Work of Leonor Antunes).” Kunsthalle Basel, Basel, 10/23/2013.

Symposium: *Gego at One Hundred Years*, Columbia University, New York. 11/09/2012.

Paper: “Gego: Weaving the Space In-Between.”

Organizer and presenter: *From Picture to City: Practices, Discourses and Institutions of Brazilian Art in the 1950s (Part 1 and Part 2)*. Latin American Studies Association, San Francisco, 05/23-05/26 2012.

Paper: “The Concrete Idea on its Way to the Non-object.”

Seminar: Auge y reinención de la abstracción latinoamericana en el discurso del arte actual. Museo Reina Sofia, Madrid. 03/02/2012-03/03/2012.

Paper: "Arte Geométrico Abstracto en ascenso: colecciones, instituciones en el discurso del arte actual."

Lecture: "Affect and the participatory dimension of Brazilian Neoconcretism 1959-1964." Mildred Lane Kemper Art Museum, St. Louis, MO. 11/8/2011.

Participant: fourth annual meeting of the Contemporary Art Think Tank (Narrative), Phillips Collection Center, Washington, 04/15-04/16/2011.

Symposium: *Constructive Spirit: Abstract Art in South and North America, 1920s-50s*. Newark Museum, Newark, NJ. 04/10/2010.

Paper: "Villanueva and Calder: The Poetics and Politics of a Dialogue."

Symposium: *Before and After 1933: The International Legacy of the Bauhaus*. Museum of Modern Art, New York. 01/22/2010.

Paper: "Erratic Architecture: Circling around the Bauhaus in Gego's lifework."

Conference: *Structures and Systems: "An Intercontinental Art World."* Getty Research Center, Los Angeles. 10/02/2004.

Paper: "Concrete Art in Argentina 1944-1946."

Conference: *Modernity & Contemporaneity: Antinomies of Art and Culture after the 20th Century*. University of Pittsburgh, 11/ 04-11/06 2004.

Paper: "On the Contingency of Modernity and the Persistence of Canons."

Panel: *Space, Spectatorship, and the Dialogue Between Art and Architectural Practices: 1950-1980*. CAA, Seattle, 2004.

Chairs: Monica Amor and Noah Chasin.

Panel: *Gego*. Museo Rufino Tamayo, Mexico City, 01/22/03 (with Mari Carmen Ramírez)

Paper: "Gego's *Reticulárea*, 1969-1977."

Panel: *Architectural Migrations in the Americas: Modern Architectural Education, Practice, and Response across National Borders*, CAA, New York, 02/10/2003.

Chair: Eric Mumford and Keith Eggener.

Paper: "The Topology of Exchange: Transnational Collaborations in Art and Architecture in Carlos Raúl Villanueva's City University."

Discussant (with Jens Hoffman, Ute Meta Bauer, Ruth Auerbach, Luis Duque, and others) in a four-day seminar about Exhibition Models, Fundación Banco Mercantil, Caracas, 09/ 24-09/27, 2002.

Panel: *Some Aspects of Tropicalism*, Wexner Center for the Arts, Columbus, 09/21/01.

Paper: "From Work to Frame, Beyond and in Between: Lygia Clark and Hélio Oiticica, 1957-1964."

Discussant (with Mari Carmen Ramírez and Carlos Basualdo) at a panel discussing the exhibition *Versions of the South* organized for the Museo Nacional Centro de Arte Reina Sofia, Madrid. Casa de Americas, Madrid, 12/13/00.

Discussant (with Beth Finch, Noah Chasin, and Peter Wegner) at a panel about contemporary approaches to line and drawing in the context of the exhibition "re-drawing the line." Art in General, New York, 10/19/00.

Chair for panel: *Besides Geopolitics: Critical Efforts to Rethink the Artistic Canon*, (with Okwui Enwezor, Carlos Basualdo and Guy Brett), 11th International Contemporary Art Forum, ARCO, Madrid, 02/15/99.

Discussant. *I Forum on Latin American Art*. Museo Extremeño e Iberoamericano de Arte Contemporáneo. Badajoz. 05/13/98-05/17/98.

Discussant. *The New Latin American Criticism*, 10th International Contemporary Art Forum, ARCO, Madrid, 02/12/98.

Discussant (with Claudia Calirman, Nancy Princenthal and Matt Freedman). *Tradition, Process and Materiality: Exchanges between contemporary Brazilian and New York Sculptors*, Art in General, New York, 12/03/97.

Discussant (with Coco Fusco, Alfredo Jaar, and George Yúdice). *One Step Beyond the Fantastic*, The New Museum of Contemporary Art, New York, 03/06/97.

Paper: "Mobilizando signos: nuevos discursos y arte contemporáneo."
Museo de Artes Visuales Alejandro Otero, Caracas, 11/20/97 (presented in the context of the exhibition *Sin Fronteras*).

Paper: "Beyond the Fantastic," Miranda Meetings: II, ICA and INIVA, London, 10/16/95.

Discussant. *Critical Practices in the Visual Arts*, Museo de Bellas Artes de Caracas, Caracas, 10/12/95.

Discussant (with Stefan Germer, Hou Hanru, Maria Guerra). *Private Documents, Public Threats*, IV International Forum of Theory on Contemporary Art. Guadalajara, Mexico, 06/1/95-06/3/95.

Third Annual Graduate Symposium: *Exposing the Surface*, The Graduate School and University Center of the City University of New York, 04/28/95.

Paper: "Dis-mapping America. The Art of Miguel Angel Rios."

Graduate Symposium: *Xenophilia: Yearning for the "Other" in the Arts*, University of Washington, Washington, 04/15/95.

Tuesday, December 20, 2011
Paper: "Beyond the Pluralistic Paradigm."

Graduate Symposium: *Mining the Fields/Filling the Blanks: Cultural Studies and the New Art Histories*, University of Rochester, New York. 04/08/95.

Paper: "Cultural Studies: Has there been a paradigmatic shift?"

Panel: *Dislocations. Contemporary Art in Latin America*, The Bronx Museum of the Arts, New York, 10/08/94.

Paper: "Latin American Art: The Status of Critical Discourse."

GUEST LECTURER

"Hélio Oiticica, Lygia Clark, Gego, and Mira Schendel." Sara Lawrence College, New York, 03/07/03.

"Hélio Oiticica, Lygia Clark and Minimalism." Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, 11/14/01.

“Gego’s Erratic Architectonics.” Department of Architecture, The Ohio State University, Columbus, 05/02/01.

COLLEGE SERVICE

Organizer Mixed Media Speaker Series William Kentridge (2008)
Organizer Mixed Media Speaker Series Okwui Enwezor (2009)
Organizer Mixed Media Speaker Series Alfredo Jaar (2010)
Organizer Mixed Media Speaker Stan Douglas (2011)
Organizer Mixed Media Speaker Erik Nakamura (2012)
Organizer Mixed Media Speaker Andrea Fraser (2013)
Organizer Mixed Media Speaker Jeanne van Heeswijk (2014)
Peer Evaluation Committee Sonja Kelly (Fall 2013)
Peer Evaluation Committee Jennie Hirsh
Peer Evaluation Committee T’ai Smith
Peer Evaluation Committee Kerr Houston
MRC Library/Committee Digital Initiative
Chair Search Committee Modern Art
Chair Search Committee Contemporary Art
Chair Search Committee Modern Art
Chair Search Committee 17th-19th century Art and Visual Culture
Member of Search Committee Twentieth Century Architecture
Chair Search Committee Middle Eastern Art/African Art
Academic Excellence scholarship committee
Competitive Scholarships Award Jury
Crits Department of Photography
Art History website (2012-13)
Chairs Award Jury, 2013
Curricular Committee Modernism and After 2013-2014
Research Committee (2014)

PROFESSIONAL AFFILIATIONS

College Art Association.
Latin American Studies Association
Association of International Critics, USA

LANGUAGES

Spanish, English, Portuguese.
Speaking and reading knowledge of French.
Conversational Italian.