SIMONE OSTHOFF

Professor of Art and Critical Studies

School of Visual Arts, The Pennsylvania State University

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##### Education

European Graduate School Saas-Fee, Switzerland

 Ph.D. in Media and Communications, *Magna Cum Laude* 2005 - 2008

The School of the Art Institute of Chicago Chicago, IL

 M.A. in Art History, Theory, and Criticism 1993 – 1996

The University of Maryland College Park, MD M.F.A. in Printmaking and Drawing 1990 – 1991

Pontifícia Universidade Católica do Rio de Janeiro (P.U.C.-Rio) Rio de Janeiro, Brazil

 B.A. in History and Geography 1974 -1977

Escola de Artes Visuais do Parque Laje Rio de Janeiro, Brazil

 Non-degree art courses 1978-1982

**EMPLOYMENT HISTORY**

Penn State University, School of Visual Arts State College, PA

 Professor of Art and Critical Studies 2011- Present

 Associate Professor of Art and Critical Studies 2007 - 2011 Assistant Professor of Art and Critical Studies 2001 – 2007

The School of the Art Institute of Chicago, Department of Art History, Theory, and Criticism Chicago, IL

 Instructor 1996-2000

 Adjunct Assistant Professor 2000-01

De Paul University, Department of Art and Art History Chicago, IL

 Instructor 1996-97

The Harrington Institute of Interior Design Chicago, IL

 Instructor 1997-2001

The University of Maryland Baltimore County, Art Department Baltimore, MD

 Visiting Assistant Professor 1993

The University of Maryland College Park, Art Department College Park, MD

 Instructor 1992-93

**Publications**

###### BookS

*Performing the archive: The transformation of the archive in contemporary art from repository of documents to art medium*. Atropos Press, 2009.

In Progress: organizing an anthology of Eduardo Kac bio art from 2000-2015.

**INTERDISCIPLINARY COLLABORATIONS**

*Studio for Sustainability and Social Action* co-lead 2019-2021 developing four initiatives in the School of Visual Arts: Courses and Curriculum; Symposium and Exhibition; Community Collaborations; and Artist Lectures and Workshops. <https://sites.psu.edu/sovas3a/>

*Playing the Archive*, a collaborative data visualization and sonic performance with Penn State *Studio Lab*, including Nilam Ram, Brian Orland, Candice Ee Ching Ng, Michael Coccia, Matthew Kenney, Mark Ballora, and invited percussionists Robyn Schulkowsky and Joey Baron. Bio Behavioral Health Building auditorium, Feb. 4, 2013. <http://playingthearchive.com/>

*The Suplemento Dominical do Jornal do Brasil* (1956-1961) 3-minute video animation about the newspaper graphic design revolution, with Candice Ng, 2012. <https://vimeo.com/46111510>

*Campus Musa*, a collaboration project developed with Gê Orthof, Universidade de Brasília Visiting Artist Residency, Brasília, Brazil, May-June 2002.

###### Book Chapters

“Outros lugares na arte contemporânea: topologia em obras, textos e arquivos de artistas.” A revised translation and of two of chapters from my *Performing the Archive: The transformation of the archive in contemporary art from repository of documents to art medium.* In: *Arquivos abertos: Espaços da arte contemporânea*. Mônica Zielinsky (org.). Porto Alegre: UFRGS, Coleção Visualidade, forthcoming.

“Flusser Now: Social Media in Brazil and Philosophy in Detective Mode” in *Best of Flusser Studies 2005-2017*, Rainer Guldin and Gustavo Bernardo, eds. São Paulo, Brazil: AnnaBlume, 2018.

# “Overlooked Sites of Neoconcretism: the Newsroom, the Dance Floor, and the Flooded Underground” in *Sighting Technology in Modern and Contemporary Latin American Art*, Maria Fernandez, ed., Institute for Comparative Modernities, Cornell University, 2018.

“Under the Glow of Kac’s GFP Bunny” in *Eduardo Kac: Pioneering Media Art & Digital Poetry (1980-2010): Original and documentary videos*, Video Data Bank, Chicago, 2018.

“Object Lessons From Loss, Ruin, and Death.” In *Transdisciplinary Dialogues: Art Research*, Monica Tavares and Gilberto Prado, org., São Paulo: University of São Paulo Press, 2016.

“Archives, Collections, and Museums: Showcasing Latin American Art.” In *Outras histórias na arte contemporânea*. Priscila Arantes, ed. São Paulo: Paço das Artes, 2016.

“Um Marco do Pensamento Curatorial Contemporâneo.” Preface to *Re/Escritura(s) da Arte Contemporânea: história, arquivo e mídia* [Re/Writing Contemporary Art: History, Archive, and Media] by Priscila Arantes, São Paulo: EDUSP, 2015.

#  “Post-Periphery Performances: Reclaiming Artistic Legacies, Histories and Archives.” In *Performing Brazil*. Severino Albuquerque and Kathryn Bishop-Sanchez (orgs.). The University of Wisconsin Press, 2015.

“Literalmente Vivo Como Tú y Yo,” in *Eduardo Kac: El Creador de Seres Imposibles*, Andrés Burbano, Ed. Colombia: Editorial Universidad de Caldas, 2010. 87-91.

“Eduardo Kac: Networking as Medium and Trope.” *Ecosee: Image, Rhetoric, and Nature.* Eds. Sid Dobrin and Sean Morey. Albany, NY: State University of New York Press, 2009.

“Hybridity: In Conversation with Eduardo Kac.” *Human Futures: art in an age of uncertainty.* Ed. Andy Miah. Liverpool: FACT & Liverpool University Press, 2008.

“From Muses to Makers of Media Arts.” *://Brasil*. Ed. Annick Bureaud. Paris: Anomos/Hyx, 2005. 168-199. [Bilingual French/English].

“Lygia Clark and Hélio Oiticica: a Legacy of Interactivity and Participation for a Telematic Future.” *://Brasil*. Ed. Annick Bureaud. Paris: Anomos/Hyx, 2005. 88-129. [Bilingual French/English]. First published in *Leonardo*, MIT Press, 1997.

“From Mail Art to Telepresence: Communication at a Distance in the Works of Paulo Bruscky and Eduardo Kac.” *At a Distance: Precursors to Art and Activism on the Internet*. Eds. Annmarie Chandler and Norie Neumark. Cambridge, Massachusetts: MIT Press, 2005. 260-280.

“Movimentos e Tendências Contemporâneas” [Contemporary Movements and Trends]; “Alteridade: Políticas das Diferenças” [Alterity: The Politics of Difference]; “O Conteúdo Utópico da Arte” [The Utopic Content of Art]. *História[s] da Arte: do Moderno ao Contemporâneo*. Eds. Marília Panitz and Renata Azambuja. Brasília: Centro Cultural Banco do Brasil and Universidade de Brasília, 2004. [In Portuguese].

“Brazilian Counterparts: Old Histories and New Designs.” *Women, Art, and Technology*. Ed. Judy Malloy. Cambridge, Massachusetts: MIT Press, 2003. 466-477.

“Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future.” *Corpus Delecti: Performance Art of the Americas*. Ed. Coco Fusco. London: Routledge, 2000. Abridged version of essay first published in *Leonardo*, MIT Press, 1997. 156-174.

“Hélio Oiticica's Parangolés: Nomadic Experience in Endless Motion.” *Diaspora and Visual Culture: Representing Africans and Jews*. Ed. Nicholas Mirzoeff. London: Routledge, 1999. 224-240.

“Object Lessons.” *Eduardo Kac: Teleporting an Unkown State*. Eds. Peter Tomaz Dobrila and Aleksandra Kostic. Maribor, Slovenia: Kibla, 1998. 11-27. [Bilingual in English/Slovene].

##### refereed Journals

“Art & Design Education Centered Around Democratic and Disruptive Practices,” *DAT* Journal, Design, Art and Technology, Vol 4 No 2 (2019): Design e Activism. <https://datjournal.anhembi.br/dat>

Book Review of “Mário Pedrosa Primary Documents,” *Luso-Brazilian Review* Vol. 53, No. 2, December 2016. <http://lbr.uwpress.org/?etoc>

“From Mail Art to Telepresence: Communication at a Distance in the Works of Paulo Bruscky and Eduardo Kac.” In *Aeroplanos*, Karina Dias and Gê Orthof, eds. Brasília: Graduate Program of the Universidade de Brasília, 2016.

“Flusser Now: Social Media in Brazil, and Philosophy in Detective Mode,” *Flusser Studies 20*, edited by Rainer Guldin, November 2015. Online journal <<http://www.flusserstudies.net/current-issue>>

Book Review: *The Object of the Atlantic: Concrete Aesthetics in Cuba, Brazil, and Spain, 1868-196*8 by Rachel Price, for the peer-review journal *Luso-Brazilian Review*, University of Wisconsin Press.. Online journal <<http://lbr.uwpress.org/>>

 “Public Dialog: Conversations with Brazilian Artists and Curators: Giselle Beiguelman and Priscila Arantes.” In *Media-N a* Journal of the New Media Caucus, Fall 2013: V.09 N.03: 71-73.

“[De Musas a Autoras: Mulheres, Arte e Tecnologia no Brasil](http://www.cap.eca.usp.br/ars15/05_Simone%20O.pdf).” *ARS 15*. ECA-USP, São Paulo, 2011: 77-93. [Portuguese]. < <http://www.cap.eca.usp.br/ars15.html>>

“Elsewhere in Contemporary Art: Topologies of Artists’ Works, Writings, and Archives.” *Revista*, V.9 No 1 January/June, 2010: 61-67. Journal of the Graduate Program in Art and Communication of the Universidade de Brasília.

Article: “Blind Sight: Flusser and Photography” in *Flusser Studies* Vol.10, Nov. 2010. <http://www.flusserstudies.net/pag/current.htm>

“ISEA 2010 Ruhr: A High-Tech Phoenix Rises from the Rust”, *Leonardo Reviews*, Nov. 2010. Online Leonardo Reviews <http://www.leonardo.info/reviews/nov2010/osthoff\_isea.php>

“Dialogues Between Flusser and Young Media Artists: A Conversation with Mario Ramiro.” [Portuguese, English] *Flusser Studies* Vol.08, May 2009. Online <Flusserstudies.net>

“Invisible in plain sight, and as alive as you and I: An Interview with Eduardo Kac”

<Flusserstudies.net> Spring 2009.

Book Review: *Vision of Savage Paradise: Albert Eckhout, Court Painter in Colonial Dutch Brazil* by Brienen, Rebecca Parker, *Luso-Brazilian Review*, Volume 46, Number 2, 2009: 193-195.

“Review of *Signs of Life: Bio Art and Beyond*” edited by Eduardo Kac. *Leonardo Reviews*, December 2008. < <http://leonardo.info/reviews/dec2008/osthoff_exploring.html>>

“Eduardo Kac’s *Genesis*: Biotechnology Between the Verbal, the Visual, the Auditory, and the Tactile,” *Leonardo Reviews* October 2001. <http://lea.mit.edu/reviews/oct2001/ex\_GENESIS\_osthoff.html>

“Embodied and Embedded Visions: The Nineteenth Annual Conference of the Society for Literature, Science, and the Arts.” *Leonardo Reviews*, February 2006. <http://lea.mit.edu/reviews/feb2006/embodied\_osthoff.html>

“Elsewhere in Contemporary Art: Topologies of Artists’ Works, Writings, and Archives.” *Art*

*Journal* (Winter 2006): 6-17.

“The 2005 Venice Biennale: William Kentridge and the Limbo of Contemporary Art,” June 12-November 6, *Leonardo Reviews*, September 2005.

<http://lea.mit.edu/reviews/sept2005/venice\_osthoff.html>

“Review of *Body and Building: Essays on the Changing Relation of Body and Architecture* by George Dodds and Robert Tavernor,” *Leonardo* 36.4 (2003): 331-332.

“ISEA2002: Connecting Art & Technology With Transportation, Transit, Tourism, and Theory.” Review of the 11th Inter-Society for the Electronic Arts (ISEA) Conference. *Leonardo Reviews*, December 2002. <http://leonardo.info/reviews/dec2002/ISEA\_osthoff.html>

Also published in *Leonardo* 36.3 (2003).

“Language's Uncertainty Principle: An Interview with Eduardo Kac,” *Xenia 2*, ISSN 1521-2556, April 1999.

“A Estética do Diálogo” [The Aesthetics of Dialogue], *reVISta*, Journal of the graduate program in Art and Technology of the Universidade de Brasília, Ida, V.1, N.1, 1999, pp. 9-17. [In Portuguese].

“Lygia Clark and Hélio Oiticica: a Legacy of Interactivity and Participation for a Telematic Future.” *Leonardo Journal* 30.4 (1997): 249-259.

“Eduardo Kac: Telepresença Problematiza a Visão” [Eduardo Kac: Telepresence Challenges Vision], *Cadernos de Pós-Graduação*, Journal of the Instituto de Artes 1.1, São Paulo: Unicamp, (1997): 7-12. [In Portuguese].

“Kac Lembra Que o Lápis Já Foi Revolucionário” [Kac Reminds Us That The Pencil Was Once Revolucionary], Journal of the Universidade Federal do Rio Grande do Sul 1.2**,** Porto Alegre, (1997): 15-20. [In Portuguese].

ART Magazines and DIgital media

“Simone Osthoff Interview on Archivism (the dynamics of archiving),” *Neural* Vol. 58, Autumn 2017, p. 6-9.

“Critical Commentary on Eduardo Kac’s Lagoglyphs: Animation I,” *ASPECT, The Chronicle of New Media Art*. Vol. 17, Feb. 2011 (DVD).

“Eduardo Kac por Simone Osthoff,” *BG Magazine*, June 2008, Equador, pp. 144-45 [Spanish/English].

“Eduardo Kac: uma conversa com o artista” Cristina Caldas (Trans.). *Com Ciência, Revista Eletrônica de Jornalismo Científico.* Number 100, July 10, 2008. Brazil.

 <http://www.comciencia.br/comciencia/?section=8&edicao=37&id=438>

“Eduardo Kac at IVAM: a Conversation with the artist,” *Art.Es*, January/February 2008, Spain, pp. 74-79 [Spanish/English].

“Tropical Modern: The Political Ambivalence of Cultural Remix.” *Documenta 12* *Magazines Online Journal* (2007). Sept. 28, 2007 <http://magazines.documenta.de/frontend/index.php?IdMagazine=77>

[Bilingual English/Portuguese].

“Tropical Modern: The Political Ambivalence of Cultural Remix.” *Chto Delat* 17 (2007). Sept. 28, 2007 <<http://www.chtodelat.org/index.php?option=com_content&task=category&sectionid=17&id=177&Itemid=179>> [Bilingual English/Russian].

“Tropical Modern: The Political Ambivalence of Cultural Remix.” *Canal Contemporâneo* November (2006). Sept. 28, 2007 <<http://www.canalcontemporaneo.art.br/documenta12magazines/archives/001001.php>>

[Bilingual English/Portuguese].

 “Contendo o Fluxus: Paradoxos em Movimento” [Containing Fluxus: Paradoxes in Movement], *Arte Futura*, Brasília, Brazil, September 2002. [In Portuguese].

“Fernando Uribe: Gardens of Rapture,” *Arte Al Día*, Buenos Aires, Argentina, January 1999, pp. 52-55. [Bilingual in Spanish and English].

“From Stable Object to Participating Subject: Content, Meaning, and Social Context at ISEA97,” *New Art Examiner*, 1997, pp. 18-23*.*

“Home,” *New Art Examiner*, November 1997, p. 56.

“Orson Welles in Brazil and Carmen Miranda in Hollywood: Mixing Chiclets with Bananas.” *Blimp: Zeitschrift für Film* 33 (1996): 42-49. [Bilingual in English/German]*.*

“Object Lessons.” *World Art* Spring #1 (1996): 18-23.

###### artist’s catalogues

“Have You Seen the Horizon Lately?” in *Katia Maciel*, Rio de Janeiro: Oi Futuro and Cobogó, 2018.

“De Musas a Autoras: Mulheres, Arte e Tecnologia no Brasil,” in *Mostra de Cinema Mulheres Em Cena*, Banco do Brasil, Rio de Janeiro and São Paulo, 2016, p. 70-85.

“Beside, Beyond, Inside Out, and Around: Moving Images As Prepositions” in André Parente *Circuladô*, a solo exhibition at the Fundação Nacional das Artes – FUNARTE, Brasília, Brazil, 2014.

“Beside, Beyond, Inside Out, and Around: Moving Images As Prepositions” in DOIS, André Parente and Katia Maciel curated by Paula Alzugaray at the Caixa Cultural Brasília, Brazil, 2014, p. 32-45. [Portuguese and English].

“Have You Seen the Horizon Lately? Katia Maciel’s Sensorial Landscape” in *Infinito Paisaje: Obras de Katia Maciel y André Parente*, curated by Daniela Bousso, Espacio Fundación Telefónica, Buenos Aires, 2011, p. 42-47. [Spanish and English].

“Have You Seen the Horizon Lately? Katia Maciel’s Sensorial Landscape” the book-catalogue *Waves: A Day of Dappled Seaborne Clouds*, São Paulo: MIS, 2009, p. 9-27.

######

“A Sky on the Floor: Utopia, Alterity and the Violence of History.” *Gê Orthof Exhibition Catalogue.* Brasília: Fundo da Arte e da Cultura, FAC/SEC/DF, 2003. [Bilingual in Portuguese and English].

“The Edge of Myth.” *Salvador Calvo Exhibition Catalogue*. Valencia, Spain: Galeria Grupo EFE and Chicago, Illinois: Aldo Castillo Gallery, 1998. [Bilingual in Spanish and English].

“African Within.” *Lorna March Exhibition Catalogue*. Aldo Castillo Gallery, Chicago, 1997.

“Eduardo Kac: La Telepreséncia Problematitza la Visió” [Eduardo Kac: Telepresence Challenges Vision], Universitat Pompeu Fabra, Barcelona, Spain and the Institut Universitari de L’Audiovisual, 1997. [In Catalan].

*“Eduardo Kac: Rara Avis*,” *I Bienal de Artes Visuais do Mercosul*, Frederico de Morais curator, FBAVM, Porto Alegre, 1997. [In Portuguese].

**Essays In Penn State University publications**

 “What Is Nature, Animal, Human? Kenn Bass’ Fugue” in *Uncanny Congruencies*, SoVA’ alumni exhibition curated by Micaela Amato. Palmer Museum of Art, Penn State University, 2013.

“What Should Students Be Learning in the New Core Program?” in *Arts Word*, publication of the School of Visual Arts, Penn State University, 2006.

“What Makes a Successful Art Program Abroad?” in *Arts Word*, publication of the School of Visual Arts, Penn State University, 2006.

“Art and Criticism on the Campus: Institutional Change, Autonomy, and Utopia.” *Dialogue and Diversity Exhibition Catalogue*. Curator Leo Mazow, Palmer Museum of Art, Pennsylvania State University, 2005.

“Tissue Culture, Art, and Architecture: On the Cultural Implications of Biotechnology,” *In The Loop*, The Art Institute of Chicago, 2001, pp. 8-9.

**Conference Proceedings Publications**

ISEA 2017 Manizales, Colombia, *23rd International Symposium on Electronic Art* | *Bio Creation and Peace*. Conference Proceedings. “Media Culture and Heritage: Curating Outsidership”. <http://www.isea-archives.org/docs/2017/proceedings/ISEA2017_Proceedings.pdf>

ISEA Vancouver 2015, *21st International Symposium on Electronic Art*. Conference proceedings. “TheSuplemento Dominical do Jornal do Brasil: Art, Poetry, and Media Design in Yellowed Newspapers and Digital Archives.” <<http://isea2015.org/proceeding/submissions/ISEA2015_submission_299.pdf>>

*ISEA Ruhr 2011, 16th International Symposium on Electronic Art*. Conference proceedings. “Women, Art and Technology in Brazil” Dortmund, Germany, pp. 415-518.

*The 98th Annual Conference of the College Art Association—CAA*. Abstract “Historicizing Contemporary Art: The Living, the Dead and the Undead,” Chicago, 2010, p. 97.

*The XXVIII International Congress of the Latin American Studies Association* *(LASA)*. Conference proceedings on CD-rom: “Connotations of Place: How Latin American Art is Changing the Canonical History of Twentieth-Century Art”, Rio de Janeiro, 2009.

*The 96th Annual Conference of the College Art Association—CAA*. Abstract “The Brazilian ‘Open-Source’ Approach to Art History, Theory and Criticism,” Dallas, Texas, 2008, pp. 59-60.

*re:place 2007*, *The Second International Conference on the Histories of Media, Art, Science and Technology*. Conference proceedings “Philosophizing in Translation: Vilém Flusser’s Brazilian Writings of the 1960s,” Berlin, Germany, 2007, pp. 84-85.

*The XXVII International Congress of the Latin American Studies Association*—*LASA.* Conference proceedings compiled on CD-rom: “*Suplemento Dominical do Jornal do Brasil* 1956-1961: Art, Media, and Communication in the JK Era,” 2007.

*The XXVI International Congress of the Latin American Studies Association—LASA*. Conference proceedings compiled on CD-rom: “*Arte Postal em Recife*: Transnational Networks of Art and Activism in the Early 1970s,” 2006.

*92nd Annual Conference of the College Art Association—CAA.* Abstract :“Art and Criticism on the Campus: The University as Medium,” Seattle, 2005, p. 143.

*The 11th International Symposium on Electronic Art—ISEA*. Conference proceedings: “Hybrid Aesthetics: Art as Dynamic Signification” [with Carlos Rosas], Nagoya, Japan, 2002, p. 169.

*The 90th Annual Conference of the College Art Association—CAA*. Abstract “Mario Pedrosa: Aesthetics and Politics of Art Criticism in 20th Century Brazilian Visual Culture,” Philadelphia, 2002.

*The 87th Annual Conference of the College Art Association—CAA*. Abstract: “São Paulo and Mercosul Biennials: Negotiating South America’s Place in 20th Century Art,” Los Angeles, 1999.

*The Eighth International Symposium on Electronic Art—ISEA*. Conference proceedings: “Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future,” Chicago, 1997, pp. 45-46.

*The 84th Annual Conference of the College Art Association—CAA*. Abstract: “Hélio Oiticicia’s Parangolés: Nomadic Experience in Endless Motion,” Boston, 1996, p. 230.

**Selected Reviews about Osthoff’s work**

Jens Kastner review of *Performing the Archive: The Transformation of the Archives in Contemporary Art from Repository of Documents to Art Medium*. *IG BILDENDE KUNST*, Vienna, Austria, Fall 2011.

*Jonathan Zilberg,* review of *Performing the Archive: The Transformation of the Archives in Contemporary Art from Repository of Documents to Art Medium*. *Leonardo Reviews*, April, 2011. <http://www.leonardo.info/reviews/apr2011/zilberg_osthoff.php>

*New Art Examiner*, John Brunetti’s review of the exhibition *Three Latin American Women Artists* at the Aldo Castillo Gallery, Chicago, October 1997.

###### Refereed journalS BOARD MemberSHIP and Editorial Work

Editorial Board of *Flusser Studies* (2013-present)

Advisory Board of DAT Journal, Design, Art, and Technology (2017-present)

Member of the Advisory Board of *Flusser Studies* (2008-2013)

Member of the *Leonardo Reviews* panel (2000-present)

Member of the Advisory Board of *Flusser Brasil* (2014-present)

Member of the Advisory Board of *Ars*, Universidade of São Paulo (2014-present)

Co-editor with Priscila Arantes of *Flusser Studies* #21, “Flusser and Design,” Spring 2016.

Co-Editor with Anke Finger of *Flusser Studies* #19, “ReMEDIAting Flusser,” Fall 2014.

Guest Editor of *Flusser Studies* #9, “Flusser and Art,” Spring 2009.

Co-editorial coordination of the exhibition catalogue *What’s Fluxus? What’s not! Why,* Jon Hendricks, curator; Evandro Salles org., Brasília:Banco do Brasil and the Gilbert & Lila Silverman Fluxus Collection Foundation, 2002. [Bilingual in Portuguese and English].

**TRANSLATIONS**

Journal of Architeture. Translation of Hugo Segawa and Fernando Atique *“From L.A. to L.A.”* The Getty, 2012 [Portuguese to English].

Translation of Mario Ramiro, “Between Form and Force: Connecting Architectonic, Telematic, and Thermal Spaces,” *Leonardo*, Volume 31, No. 4 (MIT Press, 1998). [Translated from Portuguese to English].

Translation of Carlos Fadon Vicente, “Evanescent Realities: Works and Ideas on Electronic Art,” *Leonardo*, Volume 30, No. 4 (MIT Press, 1997). [Translated from Portuguese to English].

Translation of Eduardo Kac “Aspectos da Estética das Telecomunicações” in *Comunicação na Era Pós-Moderna*, Mônica Rector and Eduardo Neiva, organization. Petrópolis, Brazil: Editora Vozes, 1997. [Translated from English to Portuguese].

Illustration on the cover of the novel *O Experimento de Avelar* by Luiz Eduardo Soares, Rio de Janeiro: Relume Dumará, 1997.

##### LECTURES AND SYMPOSIA

##### Keynote Speaker

*Archives and Embodiment* conference, Lecture title, “*Performing the Archive* Sequel: In-Scribing with *Stylo* (a sharp, pointed object), and Philosophizing With Style (as ways of doing things)”. University of the Arts, London, Central Saint Martins campus in Kings Cross on the July 4-5, 2019.

*International Symposium Transdisciplinary Dialogues: Art Research*. Lecture title “Object Lessons from Loss, Ruin, and Death.” São Paulo, Brazil: Paço das Artes, June 8-10, 2015.

*Debating Visual Knowledge*: *a History of Art and Architecture, and Information Studies Graduate Student Symposium*. Lecture title: “Playing the Archive.” Pittsburgh, PA: The University of Pittsburgh and The Carnegie Museum of Art, October 3-5, 2014.

*Museum of Contemporary Art, Chicago*. Exhibition lecture series of the *Tropicália* show, Carlos Basualdo, curator. Lecture title “Lygia Clark and Hélio Oiticica: Rethinking the Object and Challenging the Institution in the 60s and 70s,” Chicago, IL: November 8, 2005.

*Centro Cultural Banco do Brasil-CCBB,* Brasília, Brazil. Art History lecture series *História (s) da Arte: Do Moderno ao Contemporâneo* [Histories of Art: From the Modern to the Contemporary]. Three lecture titles: “Movimentos e Tendências Contemporâneas” [Contemporary Movements and Trends], November 18; “Alteridade: Políticas das Diferenças” [Alterity and the Politics of Difference], November 25; “O Conteúdo Utópico da Arte” [The Utopic Content of Art]. Brasília, Brazil, December 2, 2003.

*IV Seminário de Pesquisa da FAV: Cultura Visual: Caminhos e Projetos* [IV Research Colloquium of the School of Visual Arts: Visual Culture Graduate Program: Routes and Projects] UFG-Universidade Federal de Goiás,Goiânia, Brazil. Lecture title “Arte e Crítica no Campus: A Universidade Como Meio” [Art and Criticism on the Campus: The University as Medium]. Goiânia, Brazil, October 21-23, 2003.

##### Symposia organization

Co-organizer with Carlos Rosas of the panel “Archive Leakages” with Carlos Rosas for the conference *RE:SOUND* — 8th International Conference on the Histories of Media Art, Science and Technology 2019, Aalborg University, Denmark, August 20-23, 2019.

Co-organizer with Priscila Arantes and Cauê of the international symposium *Other Histories in Contemporary Art*, São Paulo: Paço das Artes, September 18-19, 2015.

Co-organizer and chair with Priscila Arantes of the panel, *Curating Latin American Art: Reclaiming Artistic Legacies, Archives, and Political Traditions*, for the College Art Association Conference, Chicago, IL, Feb. 2014.

Organizer and Chair of the panel, *Brazilian Artists and Curators,* for the Latin American Forum at ISEA—International Symposium on Electronic Art—Machine Wilderness, Albuquerque, NM, Sept. 19-24, 2012.

Organizer of the panel, *Voice and Void in Brazilian Visual Culture*, for the IX International Conference of the Brazilian Studies Association—BRASA. Tulane University, New Orleans, Louisiana, USA, March 27-29, 2008.

Organizer of the session, *Contemporary Brazilian Art and Architecture: Aesthetics and Politics of Official Circuits and Alternative Venues*, for the XXVII International Congress of the Latin American Studies Association—LASA. Montreal, Canada, Sept. 5-8, 2007.

Organizer of the session, *Art and Criticism on the Campus: The University as Medium,* for the 92nd Annual Conference of the College Art Association—CAA. Seattle, WA, Feb. 19, 2005.

Organizer of the session, *Making Meaning Out of Context: Dialogical Strategies in Brazilian and Argentine Art and Architecture*, for the XXIV International Congress of the Latin American Studies Association—LASA. Dallas, Texas, March 27-29, 2003.

Moderator of the panel, *Digital Geography*, at the Eighth International Symposium on Electronic Art—ISEA. Chicago, IL, 1997.

##### Invited And Sponsored Lectures

*What Bodies Can Do: Art and the Social Practice of Resistance*, lecture/workshop title “Hélio Oiticica’s Parangolés: Animating Surfaces, Bodies, and Spaces,” Chazen Museum of Art, University of Wisconsin, Madison, March 15, 2018. http://www.performingresistance.com/lecturers/

International Symposium *Penetrable / Traversable / Habitable. Exploring spatial environments by women artists in the 1960s and 1970s*. Lecture title: “Letícia Parente’s *Medidas*:

Probing The Production Of Subjectivity In The Brazilian Authoritarian 70s,” Centro de Arte Moderna - Fundação Calouste Gulbenkian,Lisbon, Portugal, 19-20 May 2016.

International Symposium *Transcoding Flusser: Synthetic Thinking.* Lecture title: “Raising The Temperature of The Conversation In The 21st Century,” West den Haag*,*Holland, April 15-16, 2016.

International Conference *ReMEDIAting Flusser: From Print-Text to the Image-Flood—A Digital Humanities Project*. Lecture title: “Flusser’s Post-history and Generative Practices in Contemporary Art and Digital Humanities.” University of Connecticut, Storrs, November 1-3, 2013.

International Symposium *Arquivo Vivo* [*Living Archives*]. Lecture title: “Arte, Arquivo e as Coisas Sem Razão” [Art, Archive, and Objects Outside Reason] part of the exhibition with the same title curated by Priscila Arantes. São Paulo, Brazil: Paço das Artes, October 3, 2013.

International Conference *Beyond Evidence: The Documentary in Art*. Lecture title: “Connecting Media, Method, and Meaning in the *Suplemento Dominical do Jornal do Brasil*.” Berlin, Germany: Freie Universität, April 25-27, 2013.

Conference *Jornada Sobre a Pós-historia*. Lecture title: “Post-history and Performances of the Archive.” Belo Horizonte, Brazil: Universidade Federal of Minas Gerais, March 8, 2013.

International Congress *Image, Imagination, Fantasy: Twenty Years Without Vilém Flusser*. Lecture title: “Techno-imagination and Concrete/Neoconcrete Art.” Ouro Preto, Brazil: Universidade Federal de Ouro Preto—UFOP, October 18-21, 2011.

International Symposium *Sighting Technology in Modern and Contemporary Latin American Art*. Paper presented: “Beyond syntax: Intersections of poetry, art, design and media in Brazil in the late 1950s.” Ithaca, NY: Institute of Comparative Modernities of Cornell University, May 12-15, 2011.

ISEA Ruhr 2010, 16th International Symposium on Electronic Art. invited speaker sponsored by the São Paulo Instituto Sergio Motta. Paper presented: “Women, Art and Technology in Brazil” in the panel *Recent Histories of Electronic Culture in Latin America*, the third panel of the Latin American Forum organized by Andrés Burbano. Dortmund, Essen and Duisburg, Germany, August 20-29, 2010.

Invited lecturer at the Programa de Pós-Graduação in Artes at the Universidade de Brassília. Lecture “Performing the Archive.” Brasília, Brazil, April 6, 2009.

Invited speaker and panel discussant at the MIS-São Paulo [Museum of Image and Sound] with Priscila Arantes and Katia Maciel about the interactive installation *Ondas* by Katia Maciel. São Paulo, Brazil, March 21, 2009.

Invited speaker,The School of the Art Institute of Chicago, Department of Art History, Theory and Criticism. Lecture title: “The Legacy of a Jaguar Knight de Corazón-y-Alma” presented in the memorial symposium *¡Oye! Life is a Feast*: *honoring Sir Robert Loescher*, the Goldabelle McComb Finn Endowed Chair in Art History, and Professor Emeritus at The School of the Art Institute of Chicago, who passed away in December 2007. Chicago, IL: Gene Siskel Film Center, April 4, 2008.

Invited speaker, The School of the Art Institute of Chicago, Department of Art and Technology. Lecture title “Network Art and the Ideological Circuits of the Museum, the Mass Media, and the Art Market.” Chicago, IL, November 9, 2005.

Invited speaker at the Universidade Federal do Rio Grande do Sul—UFRGS, Graduate Program in Visual Arts of the Instituto de Artes. Lecture title “Arte e Crítica no Campus: A Universidade Como Meio” [Art and Criticism on the Campus: The University as Medium]. Porto Alegre, Brazil, November 4, 2003.

Invited artist, *Universidade Federal do Rio Grande do Sul*, Graduate Program in Visual Arts of the Instituto de Artes UFRGS, Porto Alegre, Brazil. Workshop title *“*Correspondências, Trocas e Traduções: Interpelações no Espaço Público” [Equivalences, Exchanges, and Translations: Utterances in the Public Space], November 5-6, 2003.

Invited speaker and discussant, *Georgia State University*, Atlanta, Georgia, Center for Latin American and Latino/a Studies, Conference *Brazilian Popular Culture*. Lecture title “Cannibalistic Strategies of the Brazilian Avant-Gardes,” in the panel “Art and Literature,” April 3, 2002.

Invited speaker, *The First Mercosul Biennial*, Universidade Federal do Rio Grande do Sul, Brazil. Lecture title “Interatividade, Dialogismo, e Telepresença na Obra de Eduardo Kac” [Interactivity, Dialogism, and Telepresence in the Work of Eduardo Kac], 1997.

Invited artist, workshop title “Non-toxic Waterbased Materials For Monoprints,” at the Museu da Gravura Cidade de Curitiba, Paraná, Brazil, July 1991.

##### Invited Lectures

International Congress *Theoria Aesthetica Theodor Adorno*, Universidade Federal de Minas Gerais. Paper title “Éden: Utopia e Crítica Cultural na Obra de Hélio Oiticica e Eduardo Kac” [Eden: Utopia and Cultural Critique in the oeuvre of Hélio Oiticica and Eduardo Kac]. Belo Horizonte, Brazil, September 9-12, 2003.

*II Simpósio Internacional: As Mulheres e a Filosofia* [II International Symposium:

Women and Philosophy], UNISINOS-Universidade do Vale do Rio dos Sinos*.* Paper title “Brazilian Counterparts: Old Histories and New Designs.” São Leopoldo, RG, Brazil, November 11-14, 2003.

Invited speaker, *Pontifícia Universidade Cathólica of Rio de Janeiro*, Brazil*.* Lecture title “Estudos Culturais, Cultura Visual, e Estudos Visuais: Redesenhando as Fronteiras entre a História da Arte, a Teoria, e a Crítica” [Cultural Studies, Visual Culture, and Visual Studies: Examining the Boundaries Between Art History, theory and Criticism]. Rio de Janeiro, Brazil, September 22, 2003.

Invited speaker and panel discussant, *Symposium Limites do Moderno* [Limits of Modernity], PUC-Pontifícia Universidade Católica do Rio de Janeiro, Graduate Program in the Social History of Culture. Lecture title “Comunicação à Distância e Ativismo Cultural nos anos 1970: Paulo Bruscky da Arte Correio à Telearte” [Communication and Cultural Activism At a Distance in the 1970s: Paulo Bruscky from Mail Art to Tele Art]. Rio de Janeiro, Brazil, June 26-28, 2003.

##### COnference REFEREED presentations

*23rd International Symposium on Electronic Art-* ISEA 2017 Manizales, Colombia |Bio Creation and Peace. Paper: “Media Culture and Heritage: Curating Outsidership”, June 11-18. <http://www.isea-archives.org/docs/2017/proceedings/ISEA2017_Proceedings.pdf>

*The 105th Annual Conference of the College Art Association—CAA.* Paper: “Letícia Parente’s Medidas: an exceptional installation sheds light onto a dozen video performances” in the panel Genesis of Video Art in Latin America (1970s and 1980s), New York, Feb. 15-18, forthcoming 2017.

*21st International Symposium on Electronic Art*-ISEA Vancouver 2015. Paper “TheSuplemento Dominical do Jornal do Brasil: Art, Poetry, and Media Design in Yellowed Newspapers and Digital Archives.” <<http://isea2015.org/proceeding/submissions/ISEA2015_submission_299.pdf>>

*The 100th Annual Conference of the College Art Association—CAA.* Paper: “Overlooked sites of

Neoconcretism: the newsroom, the dance floor, and the flooded underground” in the panel *No talking aloud: Making a Visual Argument about Art History,* Los Angeles, Califormia, Feb. 22-25, 2012*.*

*The 98th Annual Conference of the College Art Association—CAA*. Paper: “Historicizing Contemporary Art: The Living, the Dead and the Undead” in the panel *Futures of Criticism*, Chicago, IL, Feb. 10-13, 2010.

*The XXVIII International Congress of the Latin American Studies Association* *(LASA)*. Paper presented “Connotations of Place: How Latin American Art is Changing the Canonical History of Twentieth-Century Art,” in the panel *Reading Hélio Oiticica*. Rio de Janeiro, Brazil, June 11-14, 2009.

*XIII International Congress of the Associação Nacional de Pós-Graduação em Filosofia (ANPOF)*. Paper title “Arquivo Flusser: uma topologia de traduções sem fundamentações” [Flusser Archive: a Topology of Translations Without Foundations] in the session: Aesthetics Working Group (GT de Estética). Canela, RG, Brazil, October 6-10, 2008.

*The 96th Annual Conference of the College Art Association—CAA*. Paper: “The Brazilian ‘Open-Source’ Approach to Art History, Theory and Criticism” in the panel *Sighting Technology in Modern and Contemporary Latin American Art*. Dallas, Texas, February 20-23, 2008.

*re:place 2007*, *The Second International Conference on the Histories of Media, Art, Science and Technology*. Paper: “Philosophizing in Translation: Vilém Flusser’s Brazilian Writings of the 1960s” in the panel *Interdisciplinary Theory in Practice*. Berlin, Germany, November 15-18, 2007.

*The XXVII International Congress of the Latin American Studies Association*—*LASA.* Paper: “*Suplemento Dominical do Jornal do Brasil* 1956-1961: Art, Media, and Communication in the JK Era,” in the panel *Contemporary Brazilian Art and Architecture: Aesthetics and Politics of Official Circuits and Alternative Venues*. Montreal, Canada, Sept. 5-8, 2007.

*The Eighth International Congress of the Brazilian Studies Association—BRASA*. Paper: “Tropical Modern: The Political Ambivalence of Cultural Remix” in the panel *Disfunção Social e Estéticas Negativas*, [Social Disfunction and Negative Aesthetics], Vanderbilt University, Nashville, Tenesse October 13-16, 2006.

*The XXVI International Congress of the Latin American Studies Association—LASA*. Paper “*Arte Postal em Recife*: Transnational Networks of Art and Activism in the Early 1970s,” in the panel *Latin American Countercultures in Comparative Perspective*, San Juan, Puerto Rico, March 15-18, 2006.

*The First Midwest Meeting of Brazilianists*. Paper: “Paulo Bruscky and Eduardo Kac: Fluid Boundaries Between Artworks, Writings and Archives,” University of Wisconsin-Madison, April 16, 2005.

*The 11th International Symposium on Electronic Art—ISEA*. Paper: “Hybrid Aesthetics: Art as Dynamic Signification” [with Carlos Rosas], Nagoya, Japan, October 28, 2002.

*The 90th Annual Conference of the College Art Association—CAA*. Paper: “Mario Pedrosa: Aesthetics and Politics of Art Criticism in 20th Century Brazilian Visual Culture,” Philadelphia, February 20, 2002.

*The 87th Annual Conference of the College Art Association—CAA*. Paper: “São Paulo and Mercosul Biennials: Negotiating South America’s Place in 20th Century Art,” Los Angeles, Feb. 10-13, 1999.

*The International Congress of the Latin American Studies Association—LASA*. Paper: “Orson Welles in Brazil and Carmen Miranda in Hollywood: Mixing Chiclets with Bananas,” Chicago, September 24-26, 1998.

*The Eighth International Symposium on Electronic Art—ISEA*. Paper: “Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future,” Chicago, Sept. 22-27, 1997.

*The 84th Annual Conference of the College Art Association—CAA*. Paper: “Hélio Oiticicia’s Parangolés: Nomadic Experience in Endless Motion,” Boston, Feb. 21-24, 1996.

##### EXHIBITION RECORD

##### SOLO AND TWO-PERSON exhibitions

*Palindromes*, solo show, The University of Brasília Gallery, Brazil, 2002.

*Dwelling on the Edge*, solo show, Aldo Castillo Gallery, Chicago, 1998.

*Simone Osthoff/Gê Orthof*, two-person show at the Museum of Contemporary Art of São Paulo, Brazil. Curated by Ana Mae Barbosa, 1994.

*Simone* *Osthoff’s Monoprints,* solo show, Museu da Gravura Cidade de Curitiba, Brazil, 1990.

###### SELECT JURIED GROUP EXHIBITIONS

*48º Salão Paranaense*, Museum of Contemporary Art of Paraná, Curitiba, Brazil. Selected to represent Brazil in the “1st Latin-American Visual Arts Exhibition” in Curitiba, 1991.

*Southern Graphics Council Traveling Show* (exhibited in multiple venues between 1990 to 1992) - Juried by James Steg - The Southern Graphics Council, Birmingham, Alabama, 1990.

*47º Salão Paranaense*, Museum of Contemporary Art of Paraná, Curitiba, Brazil, 1990. Acquisition Prize.

*Plate/Block/Screen/Stone, A Traveling Graphic Arts Exhibition* - Sponsored by the MNCP-PC Maryland. Juried by Helen Frederick, 1989.

*International Print I* - Juried by Jane Haslem-International Monetary Fund, Washington, DC., 1988.

*Exposición “Premio La Joven Estampa,”* Casa de Las Americas, Havana, Cuba, 1987.

*Salão de Arte Contemporânea de Pernambuco, edição 87*, Recife, Brazil, 1987. Honorable Mention.

3rd International Biennial Print Exhibit, Republic of China, 1987.

###### SELECT INVITATIONAL EXHIBITIONS

*Dialogue and Diversity*, Leo Mazow, curator, Palmer Museum of Art, Penn State University, 2005.

*Three Latin American Women Artists,* Aldo Castillo Gallery, Chicago, 1997. [Reviewed by John Brunetti in the *New Art Examiner*, October 1997].

*Art of Iberoamerica,* Chicago Cultural Center, Chicago, Illinois, 1996.

*Around the Coyote Mid-Winter International Art Exhibit*. Aldo Castillo, curator, Chicago, Illinois, 1996.

*“Águas Emendadas,”* collaborative installation by Simone Osthoff, Gê Orthof and Regina de Paula. Evandro Salles, curator, Galeria Parangolé, Brasília, Brazil, 1995.

*“Fronteiras,”* collaborative installation by Simone Osthoff, Gê Orthof and Regina de Paula. Maria Isabel Ribeiro, curator, Museu Arte Brasileira, Fundação Armando Alvares Penteado. São Paulo, Brazil, 1995.

*“Paradise Endangered—The New World in Contemporary Prints,”* an exhibition from the American Print Alliance, Dr. Carol Pulin, Curator. Print collaboration by Simone Osthoff, Sam Peters, and Phyllis Wright, Baltimore City Hall, MD, 1993.

*X Mostra da Gravura “Celebrating the Americas,”* Museu da Gravura Cidade de Curitiba, Brazil, 1993.

*49th Salão Paranaense*, Museum of Contemporary Art of Paraná, Curitiba, Brazil, 1992.

*Maryland Printmakers in Brazil - Traveling Show*. Bob Blackburn, curator. Curitiba: Museu da Gravura; and Rio de Janeiro: Cândido Portinari Gallery at the Universidade Estadual do Rio de Janeiro (UERJ), Brazil, 1991.

*10 Selected Artists*, Walter Gomez curator, Knight Gomez Gallery, Baltimore, 1991.

**WORKS IN COLLECTIONS**

Museu da Gravura Cidade de Curitiba, Brazil.

Museu de Arte Contemporânea do Paraná, Curitiba, Brazil.

Museu Nacional de Bellas Artes, Rio de Janeiro, Brazil.

Private and Corporate Collections in England, Brazil, and the United States

**CURATORIAL**

Member of the Jury for the *Ohio + 5 Biennial Exhibition 2010*. The Dairy Barn Arts Center, Athens, Ohio.

“Selections from The Maryland Printmakers Folio,” a traveling exhibition to multiple venues in Rio de Janeiro and Paraná, Brazil, 1993-94.

“Contemporary Prints From Brazil,” twenty-five Brazilian Printmakers selected from the Museu da Gravura in Curitiba - a traveling exhibit to PGCC Gallery in Maryland and to the Brazilian American Cultural Institute in Washington, D.C, 1993.

Lectures, critiques, and workshops in Brazil of Printmaker Sam Peters, Museu da Gravura Cidade de Curitiba in Paraná, and the Escola de Artes Visuais in Rio de Janeiro, Brazil, 1992.

Awarded a grant by The Partners of The Americas Organization (Assistance Funds for Cultural Projects), 1991.

##### FELLOWSHIPS, GRANTS, AND Awards

2019 University Strategic Initiative Grants, Penn State University, Project title: *Studio for Sustainability and Social Action*. Project co-lead with Steve Carpenter; collaborators include Rebecca Strzelec (Altoona Coordinator), Yvonne Love (Abington Coordinator) and other partners from The School of Visual Arts, The Sustainability Institute and The College of Arts & Architecture. <https://sites.psu.edu/sovas3a/>

2015 College of Arts and Architecture, Penn State University, Incentives and Innovations Grant.

2012 Institute for the Arts and Humanities, Interdisciplinary Group Grant. Project title: “*Playing The*

 *Archive:* *Transforming Cross-Disciplinary Research Through Visual and Sonic Immersion*,” with Nilam Ram, Brian Orland, Candice Ng, Simone Osthoff, and Mark Ballora.

2010 Institute for the Arts and Humanities, Penn State University, Resident Scholar Fellowship. Research project *As in Art, So in Media: The Suplemento Dominical do Jornal do Brasil 1956-61*.

2010 Instituto Sergio Motta, São Paulo, for participation in the Latin American Forum of the ISEA Ruhr, Germany.

2008 Awarded Magna Cum Laude from the European Graduate School for the Ph.D. dissertation “Performing the Archive: The Transformation of the Archive in Contemporary Art from Repository of Documents to Art Medium.”

2007 Recipient of “Outstanding Essay Award” from the Latin American Studies Association,

Brazil Section, Montreal, Canada, Sept. 5-8 for the essay “Elsewhere in Contemporary Art: Topologies of Artists Works, Writings and Archives,” *Art Journal,* January 2007.

2005 Institute for the Arts and Humanities, Penn State University, Individual Faculty Grant. Project: The *Jornal do Brasil Sunday Supplement* 1956-1961.

Penn State University, College of Arts and Architecture, Faculty Research Grant.

 Project: The *Jornal do Brasil Sunday Supplement* 1956-1961.

2004 Penn State University *Roy C. Buck Award* for the best essay published in the College of Arts and Architecture in 2004 (“Brazilian Counterparts: Old Histories and New Designs,” in *Women, Art, Technology,* Judy Malloy, ed. MIT Press, 2004).

2003 U.S. Fulbright Fellowship Award for Lecture/Research in Brazil (July-December 2003).

2002 Institute for the Arts and Humanities, Penn State University, Individual Faculty Grant (with Carlos Rosas). Project title: *Emitto.net*

Penn State University, College of Arts and Architecture, Faculty Research Grant (with Carlos Rosas). Project title: *Emitto.net*

2001 Penn State University, College of Arts and Architecture, Faculty Research Grant.

 Project: Research and Interview in Paulo Bruscky’s archives, Recife, Brazil.

2000 School of the Art Institute of Chicago, Faculty Enrichment Grant.

1998 School of the Art Institute of Chicago, Faculty Enrichment Grant.

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| 1991 | Awarded a grant by The Partners of The Americas Organization (Assistance Funds for Cultural Projects). |
| 1990 | *47º Salão Paranaense*, Museum of Contemporary Art of Paraná, Curitiba, Brazil. Acquisition Prize. |
| 1987 | *Salão de Arte Contemporânea de Pernambuco, edição 87*, Recife, Brazil, 1987. Honorable Mention. |

GRADUATE ADVISING

**Master of Fine Arts and Master of Arts Committees**

Julie Ann Rodriguez, Master of Fine Arts in Graphic Design 2019. Dissertation title “Probed.” Committee: Priddy, Joel; Osthoff, Simone; and Marc Miller. Pennsylvania State University.

Ashlyn Pope, Master of Fine Arts in Ceramics 2019. Dissertation title “Bound and Boundless Benighted Bodies.” Committee: Goff, Shannon; Osthoff, Simone; and Tom Lauerman. Pennsylvania State University.

Michelle Ettrick, Master of Fine Arts in Ceramics 2019. Dissertation title “Never Give Up.” Committee: Goff, Shannon; Osthoff, Simone; and Tom Lauerman. Pennsylvania State University.

Ryana Lawson, Master of Fine Arts in Ceramics 2019. Dissertation title “.” Committee: Goff, Shannon; Osthoff, Simone; and Tom Lauerman. Pennsylvania State University.

Terry Young, Master of Fine Arts in Printmanking & Drawing 2018. Dissertation title: “….” Committee members: Rudy Shepherd (chair); Rich, Sarah; Osthoff, Simone. Pennsylvania State University.

Zexi Zhang, Master of Fine Arts in New Media, 2018. Dissertation title: “Bystander.” Committee members: Andrew Hieronymi (chair); Osthoff, Simone; Carlos Rosas; Eduardo Navas. Pennsylvania State University.

Nikki Lau, Master of Fine Arts in Ceramics. Dissertation title: “Intersectionality and the Sideshow Circus,” 2017. Committee: Staley, Chris (chair); Goff, Shannon; Osthoff, Simone; Quackenbush, Liz. Pennsylvania State University

Henley Kim, Master of Fine Arts in New Media, 2017. Dissertation title: “Immersive Environments and the Re-Enactment of Traumatic Experiences.” Committee members: Hieronymi, Andrew; Rosas, Carlos (chair); Osthoff, Simone; Navas, Eduardo. Pennsylvania State University.

Alex Iosub, Master of Fine Arts in Printmanking & Drawing 2015. Dissertation title: “Shelter.” Committee members: Gibson, Robin; Osthoff, Simone; Chidester, Paul; Sanders, Jean. Pennsylvania State University.

David Cauatlcuatl, Master of Fine Arts in Painting & Drawing 2015. Dissertation title: “Transcendental Regressiveness.” Committee members: O’Leary, Helen; Bolman, John; Osthoff, Simone; Lauerman, Tom. Pennsylvania State University.

Tianxiao Yang, Master of Fine Arts in Photography 2015. Dissertation title: “Photojournalism and activism.” Committee members: Rubin, Steven; Shapiro, Keith; Osthoff, Simone. Pennsylvania State University.

Farima Fooladi, Master of Fine Arts in Painting 2015. Dissertation title: “Glorious Invasions.” Committee members: Bowman, John; Shostrom, Ann; Osthoff, Simone. Pennsylvania State University.

Brooks Oliver. Master of Fine Arts in Ceramics. Dissertation title: “More Than Smoke and Mirrors,” 2014. Committee: Staley, Chris (chair); Goff, Shannon; Osthoff, Simone; Lauerman, Tom. Pennsylvania State University

Sidney Church, Master of Fine Arts in Sculpture. Dissertation title: “Searching for the Wayfaring Stranger,” 2014. Committee: Millett, Cristin (chair); Lauerman, Tom; Osthoff, Simone; Chidester, Paul. Pennsylvania State University.

Christina Erives, Master of Fine Arts in Ceramics. Dissertation title: “Cuentos de La Tierra.” 2014. Committee: Quackenbush, Liz (chair); Goff, Shannon; Osthoff, Simone; Millet, Cristin. Pennsylvania State University.

Sarah Swist, Master of Fine Arts in Painting. Dissertation title: “Bigger Than Life and Twice as Ugly,” 2014. Committee: O’Leary, Helen (chair); Millet, Cristin; Osthoff, Simone. Pennsylvania State University.

Gabriel Ibias, Master of Fine Arts in New Media. Dissertation title: “Reconstructing Virtual Memories,” 2014. Committee: Rosas, Carlos (chair); Osthoff, Simone; Lauerman, Tom; Hieronymi, Andrew. Pennsylvania State University.

Laura Almeida. Master of Arts in Art History. Dissertation title: “Through the Color Spectrum of Michael Snow’s ‘Wavelength’”, 2014. Committee: Rich, Sarah (chair); Osthoff, Simone. Pennsylvania State University.

Matthew Hall. Master of Fine Arts in Printmaking. Dissertation title: “I Crawled Inside the Book and Made it My Home,” 2013. Committee: Sanders, Jean (chair); Gibson, Robin; Osthoff, Simone. Pennsylvania State University.

Hyunji Lee. Master of Fine Arts in Painting. Dissertation title: “Remembrance,” 2013. Committee: Amato, Micaela (chair); O’Leary, Helen; Osthoff, Simone. Pennsylvania State University.

Gabe Kenney. Master of Fine Arts in Printmaking. Dissertation title: “Notions Concerning One Man’s Quest for the Total Uni­ted Field,” 2013. Committee: Gibson, Robin (chair); Sanders, Jean; Osthoff, Simone; Shepherd, Rudy. Pennsylvania State University.

Laura Mecklenburger. Master of Fine Arts in Ceramics. Dissertation title: “Vulnerary,” 2013. Committee: Quackenbush, Liz (chair); Goff, Shannon; Osthoff, Simone. Pennsylvania State University.

Philip Lighter. Master of Fine Arts in New Media. Dissertation title: “Camouflaged Bodies in a Digital World,” 2013. Committee: Rosas, Carlos (chair); Garoian, Charles; Osthoff, Simone. Pennsylvania State University.

Candice Ng. Master of Fine Arts in New Media. Dissertation title: “Sleeping In The Power Sockets,” 2012. Committee: Rosas, Carlos (chair); Amato, Micaela; Osthoff, Simone. Pennsylvania State University.

Emma Adair. Master of Fine Arts in Sculpture. Dissertation title: “… (Southern Gothic),” 2012. Committee: Millet, Cristin (chair); Osthoff, Simone; Shepherd, Rudy. Pennsylvania State University.

Mayuko Kono. Master of Fine Arts in Sculpture. Dissertation title: “A Bull Inside A Corgi's Stomach,” 2011. Committee: Collura, Bonnie (chair); Kenyon, Matt; Osthoff, Simone; Kunze, Donald. Pennsylvania State University.

Nauman Humayun. Master of Fine Arts in Painting. Dissertation title: “Ornithological Cinema,” 2011. Committee: Yarber, Robert (chair); Osthoff, Simone; Doyle, Richard. Pennsylvania State University.

Bethany Seib, Master of Fine Arts in Printmaking. Dissertation title: “Invisible Sun,” 2011. Committee: Robin Gibson (chair); Osthoff, Simone; Jean Sanders; Rubin, Steve. Pennsylvania State University.

Sarah Nesbitt , Master of Fine Arts in Photography. Dissertation title: “Making Sense of What We Have” 2011. Committee: Rubin, Steve (chair); Graham, Lonnie; Osthoff, Simone; Garoian, Charles. Pennsylvania State University.

Joseph Bolstad. Master of Fine Arts in Sculpture. Dissertation title: “Re-Animator,” 2011. Committee: Collura, Bonnie (chair); Kenyon, Matt; Osthoff, Simone; Kunze, Donald. Pennsylvania State University.

Benjamin Fehl, Master of Fine Arts in Painting. Dissertation title: “Things about a House,” 2011. Committee: Amato, Micaela (chair); Chidester, Paul; Osthoff, Simone. Pennsylvania State University.

Yana Tamayo Sotomayor. Master of Fine Arts. Dissertation title: “Utopia e construção: melancolia e sobrevivência na arte contemporãnea brasileira.” 2009. Committee: Osthoff, Simone; Gê Orthof - Universidade de Brasília, Brazil.

Hagit Barkai. Master of Fine Arts in Painting. Dissertation title: “Everybody Knows,” 2008. Committee: Yarber, Robert; Osthoff, Simone; Amato, Micaela; Garoian, Charles; Bowman, John. Pennsylvania State University.

James Johnson. Master of Fine Arts in New Media. Dissertation title: “The Garden of Eden: Choking on the Dust of Modernism.” 2008. Committee: Kenyon, M.; Carlos Rosas; Osthoff, Simone; Amato, Micaela. Pennsylvania State University.

Jonathan Kline. Master of Fine Arts in Painting. Dissertation title: “Spaces of the Multitude.” 2007. Committee: Yarber, Robert; Osthoff, Simone; Garoian, Charles; O'Leary, Helen. Pennsylvania State University.

Joo Yeon Woo. Master of Fine Arts in Painting and New Media. Dissertation title:: “Myscape.” 2005. Committee: Carlos Rosas; Amato, Micaela; Yarber, Robert; Osthoff, Simone - Pennsylvania State University.

Anna Divinsky. Master of Fine Arts in Printmaking. Dissertation title: “Stain: Memory of Process.” 2005. Committee: Osthoff, Simone; Amato, Micaela; Sanders, J.; Millett, Cristin. Pennsylvania State University.

Mihail Tomescu. Master of Fine Arts in Painting. Dissertation title: “Ruminating a Mythological Now.” 2005. Committee:Amato, Micaela (chair), Osthoff, Simone, and Yarber, Robert. Pennsylvania State University.

Jennifer Hines. Master of Fine Arts in Printmaking: “Ritual Home: Memory (artifice & evidence).” 2004. Committee: Sanders, J. (chair); Osthoff, Simone, Millett, Cristin. Pennsylvania State University.

Jenny Rogers. Master of Fine Arts in Painting and New Media. Dissertation title: “Death Valley.” 2003. Dissertação (Mestrado em Painting/New Media). Committee: Amato, Micaela (chair); Yarber, Robert; Osthoff, Simone; Chidester, Paul. Pennsylvania State University.

Jodi Brown. Master of Fine Arts in Painting. Dissertation title: “LayDownNow.” 2003. Committee: Osthoff, Simone; Yarber, Robert (chair); Amato, Micaela; Bowman, John. Pennsylvania State University.

Adriana Silva Cabral. Master of Arts. 2003. Committee: Orthof, Gê (chair); Osthoff, Simone. Universidade de Brasília, Brazil.

Cyriaco Lopes. Master of Fine Arts in media art and performance. Dissertation title: “Equivalences.” 2002. Committee: O'Dell, Kathy (chair); Osthoff, Simone; Orthof, Gê - University of Maryland Baltimore County.

Jitesh Malik. Master of Fine Arts in Sculpture, Dissertation title: “Spillage.” 2002. Committee: MCCORKLE, Sally (chair); Osthoff, Simone; Cave, Chuck. Pennsylvania State University.

Doctoral Qualification and Comprehensive Exam Committees

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| --- | --- | --- |
| Ilenia Colón Mendoza | Ph.D. Candidate, November 2004 |  Art History |
| Adetty Pérez Miles | Ph.D. Candidate, December 2004 |  Art Education |

 Laura Almeida Ph.D Candidate, May 2015 Art History

 Xalli Zuñiga Comprehensive examination October 2019 Art Education

##### Doctoral Dissertation Committees

Ciara Newton. Art Education and Women Studies. Committee: Wanda Knight, Karen Keifer-Boyd,

Simone Osthoff, and Keith Gilyard, forthcoming 2020. The Pennsylvania State University.

Xalli Zuñiga. Art Education and Women Studies. Committee: Karen Keifer-Boyd; Wanda Knight, Simone Osthoff, and Roselyn Constantino, forthcoming 2021. Pennsylvania State University.

Laura Almeida. Art History. Committee: Rich, Sarah (chair); Osthoff, Simone; and Solari, Amara. Dissertation defense forthcoming 2019. The Pennsylvania State University.

##### Yana Tamayo. Dissertation title: “Paisagens Cambiantes: Ensaio Para um Balé das Coisas,” [Ebbing Landscapes: Essay for a Ballet of Things]. Committee: Gê Orthof; Karina Dias; Simone Osthoff; Chirstus Nóbrega. Area of Poéticas Contemporâneas, Departamento de Artes, Instituto de Artes, Universidade de Brasília. Brasília, Brazil, March 2015.

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##### Cecilia Cruz Mori. Dissertation title: “Cabine de Mentiras: Bobeiras em Trânsito Para a Arte Contemporânea,” [Cabinet of Lies: Fools in the Transit of Contemporary Art]. Committee: Gê Orthof; Karina Dias; Simone Osthoff; Chirstus Nóbrega. Area of Poéticas Contemporâneas, Departamento de Artes, Instituto de Artes, Universidade de Brasília. Brasília, Brazil, March 2015.

Adetty Perez Miles. Dissertation title: “Dialogic Encounters: The School of Panamerican Unrest,” Art Education and Women’s Studies, 2011. Committee: Karen Keifer-Boyd (chair); Amburgy, Patricia; Osthoff, Simone; and Sinha, Mrinalini. The Pennsylvania State University.

Ilenia Colón Mendoza. Dissertation title: *El Cristo Yacente: Polychrome Sculptures of the Supine Christ in Seventeenth-Century Spain*. Art History, 2008. Committee: Chenault Porter, Jeanne (chair); Curtin, Brian; Osthoff, Simone; Walters, Elizabeth J. The Pennsylvania State University.

Jennifer Noonan. Dissertation title: *Romancing the Stone: Desire in Conceptual Prints of the 1960s and 1970s*. Art History, 2007. Committee: Rich, Sarah (chair); Curtin, Brian; Osthoff, Simone; Robinson, Joyce. The Pennsylvania State University.

##### Post-Doctoral Research Supervision

Prof. Dr. André Parente from the Universidade Federal do Rio de Janeiro. Project title: *Cinema de exposição: do filme à instalação* [Cinema in the exhibition space: from film to installation art], proposed for 2020.

Prof. Dr. Gê Orthof from the Universidade de Brasília, research at PSU Spring 2016. Project title: “Utopian Poetics.”

Prof. Dr. Priscila Arantes from the Pontifícia Universidade Católica de São Paulo, research at PSU Summer 2012. Research project: *Re/Escritura(s) da Arte Contemporânea: história, arquivo e mídia* [Re/Writing Contemporary Art: History, Archive, and Media].

Prof. Dr. Monica Tavares from the Universidade de São Paulo, research at PSU Fall/Spring 2008-09. Research Project: “Art and Design: The Production of Meaning.”

##### COURSES TAUGHT

PENN STATE UNIVERSITY, School of Visual Arts, University Park, 2001-present

Courses taught virtually every semester:

ART 511 Issues in Contemporary Art, Seminar

ART 411 Seminar on Contemporary Art

Courses taught between two and four semesters:

ART 505 MFA Program Graduate Seminar

ART 475 Women in Contemporary Art

ART 497H Poetics and Politics of Brazilian Art and Culture (author of the honors course). Embedded trip to Rio de Janeiro and Salvador for two weeks in the Spring of 2007.

A&A 103 Art & Design Studio (College of Arts and Architecture CORE interdisciplinary foundations program)

A&A 104 Art & Design Studio (College of Arts and Architecture CORE interdisciplinary foundations program)

ART 001H The Visual Arts and the Studio: An Introduction (honors course)

ART 120 Beginning Drawing

 Fulbright Lecture/Research Fellowship at the Universidade de Brasília, Art Department. Co- taught with Gê Orthof two courses on Contemporary Poetics [Poéticas Contemporâneas], Brasília, Brazil, July-December 2003.

Study Abroad Summer Courses:

IRELAND (based in Dublin, Gallway, Allihies):

 ART 120 Beginning Drawing, in combination with Irish Landscape, Culture, and Literature (co-taught in Ireland with the English Department).

MEXICO (based in Puebla, Mexico City, and Oaxaca, and including Vera Cruz, Rota de la Independencia, and various archeological sites):

 SPAN 497 Mexican Culture and Civilization (co-taught in Mexico with the Spanish Department, in 2004-2007)

 ART 297 Studio Special Topics: Drawing (in Mexico in 2004 and 2007).

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO, Department of Modern Art History, Theory, and Criticism, 1997-2001

Graduate Survey of Modern & Postmodern Art (taught every semester between 1997-2001)

Reverie and Revolt in Brazilian Visual Culture (author of the course, taught once)

Latin American and Caribbean Film By, For, and About Women (taught twice)

Latin American Avant-Gardes (co-author of the course, taught one semester)

HaRrington Institute of Interior Design, Chicago, IL

Between 1997 and 2001 taught multiple sessions of the following courses:

Introduction to Aesthetics

2D Design

Fundamentals of Color

BeginningDrawing

Study Trip in Italy (Florence, Siena, and Venice in the Spring of 2001)

DEPAUL UNIVERSITY, Department of Art and Art History, Chicago IL

Between 1996 and 1998 taught multiple sessions of the following courses:

Principles of Art and Art History

2D Design

University of Maryland Baltimore County, Department of Visual Arts, Baltimore

In the academic year of 1992-1993 taught one session of each of the following courses:

Painting I

Drawing I

Drawing II / Mixed Media

Visual Concepts

##### PROFESSIONAL Service

##### SCHOOL OF VISUAL ARTS / PSU university

##### Organization of Visiting Artists

Faculty Exchange Program between the College of Arts and Architecture of PSU and the Instituto de Artes of the Universidade de Brasília, 2002-2005.

Gê Orthof’s residency and lecture “thestripperlibrary,” Palmer Museum of Art, April 17, 2002.

Eduardo Kac’s Anderson lecture series, Palmer Museum of Art, March 1, 2005.

Paul Miller aka D.J.Spooky’s Anderson lecture series, Stuckeman Family BLDG, September 26, 2005.

Gunalan Nadarajan, “History of New Media,” Graduate Students Guest Lecture, Zoller Café, October 6, 2005.

Donald Kunze, “Language Boundary,” Graduate Students Guest Lecture, Zoller Café, November 3, 2005.

Charles Garoian Performance and Talk “Hyper/Ventilation”, Zoller Gallery, December 1, 2005.

Pablo Helguera’s Anderson lecture series, Palmer Museum of Art, March 28, 2006.

Organization of Exhibitions and Events

*Inter Course*, a collaborative graduate student exhibition, Zoller Gallery, Penn State University, University Park, PA, December 2001.

Co-organizer, curriculum development, recruitment, and student preparation for the study abroad program in Brazil: “Sustainable Urban Design and Community-Based Resource Management.” US-Brazil Higher Education Consortium, organized by Michael Rios from Penn State Hamer Center for Community Design Assistance, University Park, PA, in 2003. The Consortium involved the exchange of forty students from two universities in the U.S. (Penn State and SUNY) and two in Brazil (Universidade de Brasília and UFRGS—Universidade Federal do Rio Grande do Sul).

Trip to New York City for School of Visual Arts and Art History students, January 26, 2003.

Co-organizer of the Halloween Masquerade for the A&A CORE Program, Fall 2005.

Co-organizer of the College Study Abroad Exhibition at the Woskob Family Gallery in Penn State's Downtown Theatre, April 2005.

Co-organizer of the Film Series for the A&A CORE curriculum, Fall 2005.

##### Invited Lectures and Round-Table Participation in The College of Art & Architecture

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| “International Perspectives on Art Education and Visual Culture,” round table, Fall Graduate Colloquium, The Art Education Program, School of Visual Arts, November 4, 2002. |
| “Contemporary Brazilian Visual Culture,” lecture in the Department of Art History, March 11, 2002. |
| “Site-Specific Art in Latin America,” lecture in the Department of Landscape Architecture, March 20, 2003. |
| “Relations Between Art and Culture,” lecture in the Department of Art History, November 3, 2004.  |
| “Painting and Globalization: The Carnegie International and the São Paulo Biennial,” round table discussion in the Painting department of the School of Visual Arts, November 16, 2004.  |
| “Th Philosophy of Samba and Other Body-centered Metaphors in Brazilian Art,” lecture in the A&A CORE Theory Course, Fall 2005.   |
| “Lygia Clark and Hélio Oiticica: Rethinking the Object and Challenging the Institution in the 60s and 70s,” lecture in the Department of Landscape Architecture, Oct. 18, 2005. |
| “The Philosophy of Samba: Poetics and Politics of Brazilian Art and Culture,” lecture in the Department of Art History, Spring 2005. |
| “Lygia Clark and Hélio Oiticica: An Introduction to Their Artistic Trajectories in the 1960s-70s,” lecture in the Department of Art History, March 16, 2005.  |
| “Utopia and Negative Aesthetics,” lecture in the A&A CORE Theory Course, Feb. 8, 2006. |
| “Tropical Modern: The Political Ambivalence of Cultural Remix,” Art History Graduate Students Brown-bag lunch series, October 22, 2007. |
| PSU Landscape Architecture: Lecture on Beauty, April 5, Spring 2011 |

##### Jury

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| Bruce Shobaken Endowed Award for the Printmaking Area, School of Visual Arts, University Park, PA, 2003. |
| Performance Option of the Nineteenth Annual Graduate Exhibition, Esber Recital Hall, Music Building, Penn State Graduate School, University Park, PA, 2004. |
| Performance Option of the Nineteenth Annual Graduate Exhibition, Esber Recital Hall, Music Building, Penn State Graduate School, University Park, PA, 2005. |

##### Committees at Penn State University

**University-wide**

Substitute Member in the Faculty Senate, Fall 2012.

Office of Global Programs: co-chair Brazil task force with Prof. Dr. Frederico Fonseca- IST Associate Dean for Undergraduate Studies, 2011.

Commission for Racial and Ethnic Diversity — CORED, 2004-07

##### Outreach group *PSM- Public Service Media and the Research University*, at WPSU TV/FM, 2005-07.

**College of Art & Architecture**

Promotion and Tenure Committee 2018-20

Ad Hoc Promotion and Tenure Committee for Art History 2017

Promotion and Tenure Committee 2014-16

Academic Integrity Committee, 2001-2002

International Arts Minor Committee, 2004-05

Critical Theory Group in the CORE Foundations, 2004-06

Search Committee for the Head of Architecture and Chair of Integrative Design, 2011

Graduate Research Council 2010-12

**School of Visual Arts**

Art Education Graduate Committee Member 2019-20

Faculty Development (Chair, appointed) 2019-20

FLAGC – Faculty Leadership and Governance Council, member 2018-19

Curriculum Committee 2016-17 Chair

Promotion and Tenure Committee, 2016-18

Interdisciplinary Research Task Force 2015-16

P&T Committee member, 2007-08, *Chair in 2009-2010*, and member in 2013-14.

Awards Committee, 2004-05 and 2014-15

Undergraduate Curriculum Committee 2004-06, *Chair in 2006-08*

Studio Graduate Program Committee 2004-08, 2010-12

John M. Anderson Visiting Artists/Scholars Committee 2005-07

Search committees for New Media Faculty 2006; Ceramics Faculty 2007; Foundations faculty 2010; New Media Faculty 2011; Painting Faculty 2014.

*Artsword* Newsletter Committee 2010-12

Exhibition Committee

**SERVICE TO THE PROFESSION**

External reviewer for the Promotion & Tenure of Claudia Pederson, Assistant Professor of Art and Technology, School of Art, Design, and Creative Industries, Wichita University, 2019.

External reviewer for the promotion of Fabian Winkler, Associate Professor in the Patti and Rusty Rueff School of Design, Art, and Performance, Purdue University, 2019.

External reviewer for paper proposals to *RE:SOUND* — 8th International Conference on the Histories of Media Art, Science and Technology, Aalborg University, Denmark, 2019.

CIES-Council for International Exchange Scholars, regional review member for Fulbright projects in Brazil in the areas of Arts, Humanities, and Social Sciences, 2013.

*Fulbright Fellowship* grant projects external reviewer 2007-2008.

External grant evaluator for the American Academy in Berlin, 2010; University of Texas, 2007; grant projects external reviewer.

External evaluator of peer-review journals including *Luso-Brazilian Review*, *Parallax*, *CHASQUI*, *JAR—Journal of Art Researc*h, *DAT—Design, Art, and Technology*, *Flusser Studies*, and *Leonardo*.

##### membership in PROFESSIONAL ASSOCIATIONS

CAA – College Art Association, 1991-present.

Papers presented at annual conferences in Boston, 1997; in Los Angeles, 1999; in Philadelphia, 2003; Chair of session in Seattle, 2004; paper presented in Dallas 2008; Chicago 2010; and Los Angeles California, 2012; Chair of session in Chicago, 2014.

LASA – Latin American Studies Association, 1998-2009.

Member of the board council of the Brazil section from 2002 to 2006.

Papers presented in Chicago, 1998; Dallas 2003, San Juan, Puerto Rico, 2006, and Montreal 2007. Chair of session in Dallas, Texas, 2003; and chair of session in Montreal 2007.

ISEA — International Symposium on Electronic Art.

 Papers presented in annual conferences: 1997 in Chicago; in 2002 Nagoya, Japan; 2010 in Rhur, Germany; 2015 in Vancouver, Canada. Session moderator in 1997 in Chicago, and session organizer in 2012, Albuquerque, New Mexico, USA.

ALAA – Association for Latin American Art (affiliated society of the College Art Association),

 2002-present.

BRASA – Brazilian Studies Association, 2003-2009.

 Paper presented in Madison Wisconsin, 2005 and in Nashville in 2006.

MARYLAND PRINTMAKERS — Board of directors, 1990-93.

##### LANGUAGES

Portuguese: native speaker

English: near-native fluency in all four skills

Spanish: fluent reading, advanced listening, and intermediate speaking