

ROBERTO J. TEJADA

Hugh Roy and Lillie Cranz Cullen Distinguished Professor
School of Art, Program in Art History
Department of English, Creative Writing Program
University of Houston 229
Roy Cullen Building Houston, TX 77204-5008
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Phone: 619-840-7727

EDUCATION

PhD English 2004 — University at Buffalo (State University of New York, Buffalo).

Dissertation: *Travels in the Image Environment: Camera Culture in Mexico, 1900 and After*

Bachelor of Arts, Comparative Literature 1986 — New York University, New York

Languages Full fluency in Spanish and Portuguese; research proficiency in French and German

FELLOWSHIPS | GRANTS | AWARDS | RECOGNITIONS

John Simon Guggenheim Memorial Foundation Fellowship, Poetry (2021)

National Endowment for the Humanities, Summer Institute, "Engaging Latinx Art: Methodological and Pedagogical Approaches" (2021-22)

The Sterling and Francine Clark Art Institute; Oakley Center for the Humanities and Social Sciences at Williams College (2013-14)

The Humanities Research Centre Fellowship, University of Warwick (2013)

Fulbright-FAAP Distinguished Chair in the Visual Arts (2012-1013)

Las Comadres International Latino Book Awards (2011)

Andy Warhol Creative Capital Arts Writer Grant (2009)

UCLA Chicano Studies Research Center Visiting Scholar Fellowship (2007)

National Endowment for the Arts, Literature Award (2007)

Hellman Fellowship, UCSD (2005-2006)

Faculty Development Award, UCSD (2005-2006)

César E. Chávez Doctoral Fellowship, Dartmouth College (2002-2003)

Arthur Alfonso Schomberg Fellowship, SUNY-Buffalo (1999-2002)

Marilyn A. Doubrava Kreiner Scholarship, SUNY-Buffalo (1999-2002)

Hispanic Scholarship Fund Fellowship (1999 to 2002)

Research Grant, UCSD, Mandeville Special Collections (1997)

Best American Poetry, Scribner (1996)

Publishing Grant, Consejo Nacional para la Cultura y las Artes, Mexico (1996)

Publishing Grant, Fondo Nacional para la Cultura y las Artes, Mexico (1995)
Gertrude Stein Award, Sun and Moon Press (1995)

BOOKS

- ***Carbonate of Copper*** (book in progress; partial publication in journals; projected completion 2023), Awarded Guggenheim Fellowship 2021.
- ***Why the Assembly Disbanded***. New York: Fordham University Press; 2022

Reviews, Interviews:

Alcalá, Rosa (2022) "Counterforms: Roberto Tejada Interviewed by Rosa Alcalá," *BOMB Magazine*, New York, New York (online).

García, Ramón (2022), "Future Archive: A Conversation with Roberto Tejada," *Los Angeles Review of Books*, Los Angeles (online).

Noel, Urayoán (2022) "'La Treintena' 2022: 30+ Books of Latinx Poetry," *The Latinx Project*, New York University, New York (online).

Rossouw, Henk (2022) "Review of Roberto Tejada's *Why the Assembly Disbanded*," *World Literature Today* (Volume 97 No. 1, January 2023).

- ***Still Nowhere in an Empty Vastness: History & Metaphor***. Blacksburg, VA: Noemi Press, 2019.

Reviews, Interviews:

Dowling, Sarah (2020) "Poetics," *The Year's Work in Critical and Cultural Theory*, The English Association, Blackwell Publishers.

Xue, Leah (2019) "Into the Radical Poetic Future: A Review of Roberto Tejada's *Still Nowhere in an Empty Vastness*," *Michigan Quarterly Review* (online).

Rathbun, Guy (2019) *Ideasphere*, KCBX, San Luis Obispo, California, National Public Radio affiliate PRX (Public Radio Exchange).

Donahue, Joe (2019) *The Roundtable*, WMAC, Northeast Public Radio, Albany, New York, National Public Radio affiliate.

Lang, Suzanne (2019) *A Novel Idea*, KRCB, Rohnert Park, California, National Public Radio affiliate.

- ***Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms.*** Boston: Wiley-Blackwell, 2012 (Elaine O'Brien, editor; Evelyn Nicodemus, Melissa Chiu, Benjamin Genocchio, Mary K. Coffey, Roberto Tejada, co-editors).
- ***Todo en el ahora***, edited by Gabriel Bernal Granados, translated by Gabriel Bernal Granados, Alfonso D'Aquino, and Omar Pérez. Mexico City: Libros Magenta, Conaculta, INAH, ENAH, 2015.

Reviews, Interviews (Selected): Cabildo Alfredo (2017), "*Todo en el ahora*, de Roberto Tejada," *Periódico de poesía*, Universidad Autónoma de México (UNAM), No. 104 / November 2017; Lara, Magali (2016), "La punta de la lengua. El problema del cuerpo en la poesía de Roberto Tejada," *Periódico de poesía*, Universidad Autónoma de México (UNAM), No. 87 / March 2016; Myers, Robin (2016). "La elisión humana: Cuerpo y bilingüismo en *Todo en el ahora*, de Roberto Tejada," *Margen* (online), 22 April 2016.

- ***Full Foreground.*** Tucson: University of Arizona Press, 2012.

Reviews (Selected): Colón, David (2018) "Marginal Erotics: Roberto Tejada," in *American Poets in the Twenty-First Century: Poetics of Social Engagement*, edited by Claudia Rankine and Michael Dowdy, Wesleyan University Press, 2018, 380-396; Lau, David (2013) "Strapped between Another Transaction and Catastrophe [on Roberto Tejada's *Full Foreground*]," *Lana Turner* 6, 136-141; Gilbert, Alan (2006). "Adding Up to Plural: On the Work of Roberto Tejada," *Another Future: Poetry and Art in a Postmodern Twilight*, Wesleyan University Press, 69-73.

- ***Exposition Park.*** Middletown: Wesleyan University Press, 2010.

Reviews: Smith, Dale (2015) "Poetry and the Commencement of Culture [on Exhibition Park by Roberto Tejada], *Toward Some Air.*, edited by Fred Wah and Amy De'ath, Banff, Canada, The Banff Centre, 270-281; Noel, Urayoán (2011). "*Exposition Park* by Roberto Tejada," *Lana Turner*. Santa Monica, California, no. 4.

- ***National Camera: Photography and Mexico's Image Environment.*** Minneapolis: University of Minnesota Press, 2009.

Reviews (Selected):

Gallo, Rubén (2011). "Mexican Photography: From the Daguerreotype to Digital Images," *Hispanic Review*, vol. 79, no. 1, 135-141.

Sánchez Prado, Ignacio M. (2011). "Estrategias para mirar la nación. El giro visual de los estudios culturales mexicanos en lengua inglesa," *Mexican Studies/Estudios Mexicanos*, vol. 27, no. 2, Summer, 449-469.

Segre, Erica (2011). "*National Camera: Photography and Mexico's Image Environment* by Roberto Tejada," "Reviews Publications Received," *History of Photography*, 35: 1, 85-88.

Blanco-Cano, Rosana (2011) "National Camera: Photography and Mexico's Image Environment by Roberto Tejada," *Revista de Estudios Hispánicos*, vol. 45, no. 2, 517.

Flaherty, George (2010). "National Camera: Photography and Mexico's Image Environment by Roberto Tejada," *CAA.Reviews* (online), August.

Pescador, Juan Javier (2010). "National Camera: Photography and Mexico's Image Environment by Roberto Tejada," *The Hispanic American Historical Review*, vol. 90, no. 2, 350–351.

Jung Joon Lee (2010) "National Camera: Photography and Mexico's Image Environment: Roberto Tejada," *Photography and Culture*, 3:3, 367-370.

Chiarenza, Carl (2009). "National Camera: Photography and Mexico's Image Environment by Roberto Tejada" (review), *Choice*, September, 98.

- **Celia Alvarez Muñoz**. Minneapolis: University of Minnesota Press, 2009. (Second Place: Las Comadres International Latino Book Awards, 2010 Best Art Book).

Review: Tatiana Flores (2011), "Celia Alvarez Muñoz by Roberto Tejada," *Woman's Art Journal*, vol. 32, no. 2, 55.

- **Mirrors for Gold**. San Francisco: Krupskaya, 2006.

Reviews (Selected): Bettridge, Joel (2007). "Mirrors for Gold by Roberto Tejada (review)," *Jacket 34* (online) October; Giménez Smith, Carmen (2007) "Not a Currency Free of All Hazard"; review of *Mirrors for Gold* by Roberto Tejada, *Latino Poetry Review* (online); Thorpe, Todd (2007), "Mirrors for Gold by Roberto Tejada (review)," *Latino Poetry Review* (online).

- **Luis Gispert: Loud Image**. Lebanon, NH: University Press of New England, 2004 (with essays by Derrick R. Cartwright and Donald E. Pease).

- **Mexico / New York, Photographs by Alvarez Bravo, Cartier-Bresson, and Walker Evans**. New York: D.A.P., 2003.

- **Manuel Alvarez Bravo: In Focus**. Los Angeles: The J. Paul Getty Museum, 2001.

- **Images of the Spirit: Photographs by Graciela Iturbide**. New York: Aperture, 1996 (with epilogue by Alfredo López Austin).

EXHIBITION CATALOGS (Selected)

- "Something "Something Lost, Missing, or Unattainable: In the Landscapes of Crisis with Christina Fernandez" in *Christina Fernandez: Multiple Exposures* (Riverside: California Museum of Photography (September 10, 2022 - February 5, 2023)).

- “Wonderstruck on the Edge of Decline: New Works by Allora & Calzadilla,” in *Allora & Calzadilla Specters of Noon*, with Michelle White. New Haven: Yale University Press, 2021; Menil Collection, Houston (September 26, 2020–June 20, 2021).
- “Printed Matters in Pop América,” *Pop América, 1965–1975*, edited by Esther Gabara, Durham, North Carolina, Duke University Press, 2018.
- “Aire de familia en el México de la década de 1990 / Family Resemblance in 1990s Mexico,” *Groups and Spaces in Mexico, Contemporary Art of the 90s. Vol. 1: Licenciado Verdad*, edited by Patricia Sloane and Kurt Hollander, Mexico City, Ediciones MP, 2017
- “Equivocal Documents,” in *Manuel Álvarez Bravo* (catalog): Jeu de Paume, Paris, October 16, 2012–January 20, 2013; Fundación Mapfre, Madrid, February 11–May 19, 2013.
- “Los Angeles Snapshots,” in *Now Dig This! Art & Black Los Angeles 1960–1980*. Los Angeles: Hammer Museum, University of California, Los Angeles, 2011.
- *The Goat's Dance Photographs by Graciela Iturbide (DVD)*. Los Angeles: J. Paul Getty Museum, 2007.
- *Manuel Álvarez Bravo at Ninety-Five: An Exhibition of Rare Platinum Prints*. Los Angeles: Gallery of Contemporary Photography, 1997.
- *Luis Barragán: Site + Surface*, works by Luis Barragán, Richard Serra, Donald Judd, Richard Nonas, Dan Flavin, Robert Irwin, Jan Vancruyssen, Richard Long, Meg Webster, Hiroshi Sugimoto, James Turrell, Wolfgang Laib and Felix Gonzalez Torres. Mexico City: Museo de San Ildefonso, 1996.
- *Les a natura: Reflexiones sobre ecología*. Mexico City: Museo de Arte Moderno, 1993 (co-authored with Cuauhtémoc Medina).

PUBLIC HUMANITIES (Selected)

- “Latinx Photography in the United States: Elizabeth Ferrer in conversation with Roberto Tejada,” Whitney Museum of American Art (online), January 28, 2021.
- “Neighboring Sounds,” Keynote Presentation, Poetry Studies Now, City University of New York, The Graduate Center; Poets House, New York, April 2019
- “Keynote Conversation: Roberto Tejada and Josh Franco with Tomás Ybarra Frausto,” and “Texas *Veteranas*: Roberto Tejada with Celia Alvarez Muñoz, Delilah Montoya, and Santa Barraza,” Latino Art Now 2019, IUPLR, University of Houston, April 2019.

- “Diagonal and Self-Possessed: Group-Portrait with Liminal Figures,” keynote lecture, Thinking Its Presence: Race + Creative Writing + Art + Pedagogy, Poetry Center, University of Arizona, Tucson, October, 2017.
- “The Latin American Photobook in Context,” The Museum of Fine Art Houston, Houston, Texas, April 2017.
- “Family Resemblance in 1990s Mexico: Francis Alÿs and the Fabiola Project,” The Menil Collection, Houston, December 2016.
- “Assault on the Quiet Continent: George Oppen in Mexico,” The George Oppen Memorial Lecture, The Poetry Center, San Francisco State University, December 2015.
- “Angels of the Americlypse,” Collaborative Reading and Keynote on Contemporary Latinx Poetry and Translation, Notre Dame University, Institute for Latino Studies Initiatives, October 2015.
- “Newspaper Assemblage: Los Angeles, 1965-1971,” The University of Chicago; The Art Institute of Chicago, October 2014.
- “Octavio Paz’s *The Monkey Grammarian*,” Octavio Paz Centennial Celebration, Poets House, New York, October 2014.
- “20 Years Beyond *Days of Obligation*: A Conversation and Dialogue with Richard Rodriguez,” Latino Cultural Center, Dallas, Texas, April 2012.

CRITICAL WRITINGS (Selected)

- “Latinx Art in the Future Imperfect (*Axis Mundo: Queer Networks in Chicano L.A.* and Jennif(f)er Tamayo’s *La Queeradora*) *Gulf Coast: A Journal of Literature and Fine Art*, Winter/Spring, Vol. 32, No. 164-184, 2020.
- “Difficulties That Matter: On Rosa Alcalá’s “Voice Activation,” in *The Fate of Difficulty in the Poetry of Our Time*, edited by Charles Altieri and Nicholas D. Nace, Evanston: Illinois, 2017.
- “White Stone, Bramble, Gravity, Chance. Miguel Angel Ríos: Recent Works, *Gulf Coast: A Journal of Literature and Fine Art*, The Archive Issue, Summer/Fall, Vol. 28, No. 2, 54-72, 2016.
- “Tenures of Land and Light [Mexico: 1900 and After],” *CR: The New Centennial Review*, Vol. 4, No. 2, 1-31, 2004.
- “Documentary and Anti-Graphic: Three at the Julien Levy Gallery, 1935,” *Afterimage: The Journal of Media Arts and Criticism*, vol. 30, no. 3-4, 15-16, 2002.

- “Caroline Koebel: Re-Engendered,” in *Afterimage: The Journal of Media Arts and Criticism*, vol. 28, no. 3, p 15, 2000.
- “Democracy, Virtual and Otherwise: Elián Through the Looking Glass” *Camerawork*, vol. 27, no. 2, Fall/Winter, 27-35, 2000.
- “Miguel Rio Branco,” *Aperture*. New York: no. 153, “Río de Luz,” November, 68-75, 1998.
- “Carlos Aguirre: Weights of Resistance,” *Third Text*, no. 34, spring, 53-58, 1996.
- “Graciela Iturbide: Entre edades,” *Luna cornea*, no. 9, 17-23, 1996.
- “La matanza: photographs by Graciela Iturbide,” *Thèmes*, no. 4, March-April, 18-20, 1995.
- “La plaza en el México antiguo: Eduardo Matos Moctezuma entrevistado por Roberto Tejada” (interview), *Artes de México*. Mexico City: no. 9, 53-59, 1990.

INDIVIDUAL PUBLISHED POEMS (Selected)

- “Poem-a-Day: ‘Feelings Are Rooms,” *Poets.org.*, Academy of American Poets, November 6, 2019 (online).
- “Poetry Staff Feature: ‘Carbonate of Copper’ and ‘Residence,’” *The Chicago Review*, March 2019 (online).
- “Two Guardians,” *PoetryNow*, Poetry Foundation, 20 February 2017. [Produced in partnership by the Poetry Foundation and WFMT.]
- “Three Poems by Roberto Tejada,” preface by Robert Fernandez, PEN Poetry Series, *PEN America* (online), 11 February 2015.
- “Or Why the Assembly Disbanded as Before,” *The Baffler*, Cambridge, Massachusetts: November, no. 21, 19, 2012.
- “Dysnea,” Genesis: The Resilient Colors,” “Itinerary,” “Still Life,” “[There is someone who knows],” “[When from my counted days],” “[When I stop to consider my calling]”), *The Poetry Foundation* (online). Chicago: The Poetry Foundation, 2010.
- “Anvil and Bellows,” *The Poetry Society of America* (online). New York: The Poetry Society of America, 2010.

ANTHOLOGIZED POEMS (Selected)

- *BAX: Best American Experimental Writing 2018*, guest edited by Myung Mi Kim. Middletown, Connecticut: Wesleyan University Press, 292-297, 2018.
- *The Volta Book of Poets*, edited by Joshua Marie Wilkinson. Portland, Oregon: Sidebrow Books (309-313), 2015.
- *Angels of the Americlypse: An Anthology of New Latin@ Writing*, edited by Carmen Giménez Smith and John Chávez; with “Roberto Tejada: Deterministic Philosophies” essay by Ramona Reeves. Denver: Counterpath (236-249), 2014.
- *Malditos latinos, malditos sudacas: poesía iberoamericana made in USA*, edited by Mónica de la Torre, et al. Mexico City: Ediciones El billar de Lucrecia (219-230), 2009.
- “99 Poets / 1999: An International Poetics Symposium,” *Boundary 2*, special issue edited by Charles Bernstein. Raleigh, Durham: Duke University Press, vol. 26, no. 1, Spring (253-255), 1999.
- *Antología de la poesía latinoamericana del siglo XXI: el turno y la transición*, edited by Julio Ortega. Mexico City: Siglo Veintiuno Editores (181-187) 1997.
- *The Best American Poetry 1996*, edited by Adrienne Rich, series edited by David Lehman. New York: Scribner (199-200), 1996.
- *Las palabras son puentes: A Octavio Paz en sus ochenta años*. Mexico City: Editorial Vuelta (195-198), 1994.
- *The Gertrude Stein Awards in Innovative American Poetry 1993-1994*, edited with a preface by Douglas Messerli. Los Angeles: Sun & Moon Press (109), 1995.
- *De Vuelta a la poesía* (Anthology of 18 poets included in *Vuelta* magazine, published by Octavio Paz). Mexico City: Editorial Vuelta (67-72), 1993.

PUBLISHER AND EDITOR

- ***Mandorla: New Writing of the Americas, Vol. 1-6***, Mexico City, Mexico, 1991-1998.
- ***Mandorla: New Writing of the Americas, Vol. 7-16***, Bloomington, Illinois (co-edited with Kristin Dykstra, and Gabriel Bernal Granados), 2007-2013.

Archive: *Mandorla: New Writing of the Americas*, Vol. 1-16, ephemera; Open Door Archive, Northwestern University, 2020.

Reviews: Vega, Patricia (1997). “Proyecto editorial que dirige Roberto Tejada: *Mandorla*, revista de poesía, llega a su número cinco,” *La jornada*. Mexico City: January 23, 24.

Abelleyra, Angélica (1996). "Mandorla, vehículo para crear diálogos entre espíritus afines," *La jornada*. Mexico City: March 9, 26. Scott Fox, Lorna (1991). "La almendra de Mandorla," *La jornada semanal*. Mexico City: July 16, 6-7. Editorial staff (1991). "Otra Mandorla," *Vuelta*. Mexico City: no. 174, May, 67. Editorial staff (1991). "Mandorla," *El nacional*. Mexico City: April 5, 11.

- ***En algún otro lado: México en la poesía de lengua inglesa***. Mexico City: Editorial Vuelta, 1992.

Review: Major, Aurelio (1993). "En algún otro lado: México en la poesía de lengua inglesa, Edición de Roberto Tejada" *Vuelta*, no. 194, 42-42.

INTERVIEWS

- Alcalá, Rosa. "Counterforms: Roberto Tejada Interviewed by Rosa Alcalá," *BOMB Magazine*, May 2022.
- Fowler, Caro. "Becoming Belonged": Roberto Tejada on the Political Project of Photography and Poetry, *In the Foreground*, Clark Art Institute (podcast), October, 2021
- Tejada, R., Carmen Giménez Smith, J. Michael Martinez, "Latino/a Poetry Now: Roundtable 4 featuring: Martínez, Smith, and Tejada," Poetry Society of America (online). New York: Poetry Society of America, 2013.
- Allen, Esther. "Roberto Tejada," *BOMB Magazine* (interview), August, 2012.
- Rudd, Claire. "Interview with Roberto Tejada," *...Might Be Good*. Austin, Texas: Fluent Collaborative, May, no 123, 2009.

TRANSLATION FROM SPANISH TO ENGLISH (Selected)

- Omar Pérez, *Algo de lo sagrado, Something of the Sacred: A Book in Two Parts*. New York: Factory School, 2007 (co-translator, Kristin Dykstra).
- "Women Artists During the Military Dictatorship in Chile: Fugitive Identities and Dissenting Code-Systems," by Nelly Richard, *Wack! Art and the Feminist Revolution*, edited by Cornelia Butler and Lisa Gabrielle Mark. Cambridge, Massachusetts: The MIT Press, 414-427, 2007.
- José Lezama Lima, *Selections (Poets for the Millennium, 4)*. Los Angeles: University of California Press, 2005 (co-translator).
- José Lezama Lima, "A Bridge, a Remarkable Bridge" *BOMB*, no. 86, The Americas Issue, Winter, 106-107, 2003-4.

- José Luis Rivas, "Birdflight" (poem); *Pájaros*, photographs by Graciela Iturbide. Santa Fe, New Mexico: Twin Palms Press, 2002.
- José Lezama Lima, "Two Poems from *Enemy Rumor*," *Abacus*, edited by Dan Featherston. Bedford, Massachusetts: Potes and Poets Press, no. 149, 2002).
- Eduardo Milán, "Poems," *Reversible Monuments: Contemporary Mexican Poetry*, edited by Mónica de la Torre and Michael Wiegers. Port Townsend, Washington: Copper Canyon Press, 412-427, 2002.
- María Baranda and Magali Lara, *Causas y azares, Causes and Randomness*. México: Aldus, 2000.
- *Ivory Sculptures from the Far Eastern Overseas Provinces of Spain and Portugal*. Mexico City: Espejo de Obsidiana, 336 pp, 1997.
- *Beauty and Poetry in Mexican Folk Art*, with texts by Carlos Monsiváis, Fernando del Paso and José Emilio Pacheco. Querétaro, Mexico: CVS Publicaciones, 275 pp, 1996.
- *A Nation Scattered by the Dance* [Los hombres que dispersó la danza], with text by Andrés Henestrosa, works by Francisco Toledo, photographs by Graciela Iturbide, edited by Carla Zarebska. Mexico City: Grupo Serla, 137 pp, 1995.
- *Triumph of the Spirit. Carlos Alfonzo: A Survey 1975-1991*, translation coordinator. Miami: Miami Art Museum, 169 pp, 1997.
- *Graciela Iturbide: La forma y la memoria*, with text by Carlos Monsiváis. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 131 pp, 1996.
- *Un homenaje a Alfredo Ramos Martínez (1871-1946)*, with text by Xavier Moysén, Fausto Ramírez and Isabel Cavazos Garza. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 164 pp, 1996.
- *Luna cornea*. Mexico City: Centro de la Imagen, nos. 7-9, 1995-1996.
- *Artes de México*. Mexico City: nos. 1-28, 1988-1995.
- *The Art of Featherwork in Mexico*. Mexico City: Fomento Cultural Banamex, 250 pp. (1993).
- Octavio Paz, "Here People Talk to God," review of *Mexican Churches* by Eliot Porter and Ellen Auerbach. New York: *The New York Times Book Review*, December 20, 1987.
- José Lezama Lima, "Six Poems from *The Fragments Drawn by Charm*," *Sulfur*. Ypsilanti, Michigan: no. 41, fall, 103-110. (1997).

- José Lezama Lima, "My Wife María Luisa" (poem), *Grand Street*. New York: no. 61, 118- 119, 1997.
- Horácio Costa, "The Piano Lesson" (poem), *Mandorla: New Writing From the Americas*. Mexico City: no. 4, 1995) pp 117-118, 1995 (co-translated with the author).
- Reina María Rodríguez, "Two Poems," *Mandorla: New Writing From the Americas*. Mexico City: no. 4, 186-188, 1995.
- Gerardo Deniz "Four Poems," "Mexican Poetry Today: A Marginal View" edited by Jacobo Sefamí, *Review: Latin American Literature and Arts*. New York: Americas Society, no. 47, fall, 46-49, 1993.
- Horácio Costa, "Elle Nouvelle," *Mandorla: New Writing From the Americas*. Mexico City: no. 2, 154-156, 1992 (co-translated with the author).
- Calvert Casey, "The Return" (fiction), *Mandorla: New Writing From the Americas*. Mexico City: no. 1, spring, 22-35, 1991.
- Roberto Echavarren, "Pyramidal Confession" (poem), *Mandorla: New Writing From the Americas*. Mexico City: no. 1, spring, 96-98, 1991.
- José Kozer, "Desolation Triptych, I" (poem), *O.blek*. Stockbridge, Massachusetts: The Garlic Press, no. 7, 145-149, 1990.

CURATED EXHIBITIONS

- *Paper Traces: Latin American Prints and Drawings from the Collection at SDMA*. San Diego: San Diego Museum of Art in collaboration with the Visual Arts Department at the University of California, San Diego, September-December, 2006 (co-curator with UCSD graduate seminar participants).
- *Luis Gispert: Loud Image*. Dartmouth College, Hanover, New Hampshire: Hood Museum of Art, summer; UCSD University Art Gallery, fall, 2004 (co-curator with Derrick Cartwright).
- *Manuel Álvarez Bravo: Optical Parables*. Los Angeles, California The J. Paul Getty Museum, November-February, 2001-2002 (co-curator with Mika Gee Conway).

Review: Weinraub, Bernard (2001). "Alvarez Bravo's Lens of Revelation," *The New York Times*, Thursday, December 13.

- *América Foto Latina*, works by Miguel Calderón, Claudia Fernández, Gonzalo Lebrija, Milena Muzquiz, Damián Ortega, Gustavo Prado, Daniela Rossell, Melanie Smith, Laureana Toldeo, and Rubén Ortíz Torres. Guadalajara, Mexico: Museo de las Artes, October–December, 2001.

- *Contact: Image and Ritual in Mexico*, photographs by George O. Jackson. San Antonio, Texas: Blue Star Art Space, December-January, 1999-2000.
 - “New Acquisitions (Pictures of a Borderland Geography),” works by Henri Cartier- Bresson, Sebastião Salgado, Richard Misrach, Debbie Flemming Caffrey, Earlie Hudnall, Yolanda Andrade, Dennis Darling, O. Rufus Lovett, Maya Goded, Will van Overbeek, and Gerardo Suter. San Marcos, Texas, Southwest Texas State University, April-August, 1998.
 - “Dream Sequence,” works by Kate Breakey, Keith Carter, Gracela Iturbide, and Rocky Schenck. San Marcos, Texas: Southwest Texas State University, April-August, 1998.
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UNIVERSITY LEADERSHIP

UNIVERSITY OF HOUSTON, Houston, TX

August 2014–present

**Hugh Roy and Lillie Cranz Cullen Distinguished Professor
English, Creative Writing, and Art History**

Trusted leadership that supports scholarship, academic community, and institution-building, while encouraging collaboration between the university, arts organizations in Houston, and peer institutions nationally and internationally. Service on executive committees, developing curricular energies between the College of Liberal Arts and Social Sciences (English, Creative Writing, Hispanic Studies, The Center for Mexican American Studies) and the College of the Arts (Art, Art History, Mitchell Center for the Arts). Curate lectures, facilitate discussions, and perform extensive interdisciplinary research to advance scholarship in the field of art and cultural history. Research focused on exploration of art, photography, literature, historical studies, and media culture; incorporates perspectives from art history, Latin American and Latinx studies, cultural and critical theory, comparative literature, the language arts, and visual culture analysis. Undergraduate and graduate teaching, committee member, research advisor, and individual mentor to graduate and undergraduate students in English, Hispanic Studies, Art History, and other departments; committees that include promotion and tenure, admission, curriculum, graduate studies, and program advisory boards.

- **Co-chair, executive search (Dean, College of Liberal Arts and Social Sciences)** Worked directly with Provost, Provost’s Office, and search firm Greenwood/Asher & Associates to oversee search committee composed of 12 faculty from across the humanities and social sciences; crafted documents and organized logistics pertaining to candidate interviews and campus visits with research lectures; facilitated discussions and consensus-building; consultation with Provost during final decision toward successful hire. (2016)
- **Chair, executive search (Director & Chief Curator, Blaffer Art Museum at the University of Houston, Kathrine G. McGovern College of the Arts)** Worked directly with Founding Dean of the Kathrine G. McGovern College of the Arts and

search committee composed of faculty, museum staff, and arts community stakeholders; organized logistics pertaining to candidate interviews and campus visits with research lectures; facilitated discussions and consensus-building; consultation with Dean during final decision toward successful hire. (2018)

SOUTHERN METHODIST UNIVERSITY, Dallas, TX

August 2010-2014

Professor of Art History

Endowed Distinguished Research Chair, Art History Department

Inaugural leadership position; designed and established PhD program in the Rhetorics of Art, Space, and Culture (RASC/a), enhancing its national and international visibility through dedication to excellence in scholarship, organizing lectures, and research roundtables; served as cultural ambassador representing the university at prestige institutions; among them:

- **Fulbright Distinguished Chair in the Visual Arts, São Paulo, Brazil (2012-13)**
Inaugural chair at Fundação Armando Alvares Penteado (São Paulo, Brazil); research on art and photography institutions, including the 2^o Fórum Latino-Americano de Fotografia de São Paulo, urban space, intersectional identity, and social disparities; presented lectures in Portuguese to scholarly community.
- **The Sterling and Francine Clark Art Institute at Williams College (2013-14)**
Unique opportunity to interact with a rigorous cohort of scholars in intense study and intellectual exchange; research on the Chicano arts movement and institutions such as the Los Angeles County Museum of Art and *Los Angeles Times*, together with writing on photographic culture in Mexico City and São Paulo, and on avant-garde poetry from the Americas; engaged with various interlocutors including faculty at Williams College and museum professionals at the Williams College Museum of Art and MassMOCA.

BARD COLLEGE, Milton Avery Graduate School of the Arts

August 2013–ongoing

Annandale-on-Hudson, NY

Summer Program Faculty

Provide student-centered critique and pragmatist-inspired conversational pedagogy in multi-disciplinary MFA program—with faculty and students from disciplines of Painting, Sculpture, Photography, Film-Video, Music-Sound, and Writing—at whose core is the “concept of the artist as participant in the task of making fluid, flexible communities across the disciplines and beyond.”

UNIVERSITY OF TEXAS, AUSTIN, Austin, TX

August 2008–August 2010

Associate Professor, Art and Art History Department

Established and co-directed curricular and cultural Center for Latino American Visual

Studies (CLAVIS) while connecting multicultural and interdisciplinary scholarship as faculty affiliate to Center for Mexican American Studies (CMAS); as faculty advisor to the Visual Arts Center (VAC), and as collections committee member at The Blanton Museum of Art.

- **Co-Director, Permanent Seminar in Latin American Art (2008-9)** Focusing on Latin American and U.S. Latinx art, the seminar served as an open-ended research space dedicated to the creative production of knowledge; participation includes graduate students, artists, art historians and critics from The University of Texas at Austin and Latin America.
- **Principal Co-Organizer, International Research Forum: Transnational Latin American Art: From 1950 to the Present Day (November 2009)** First conference of its kind to promote exchange and collaborative work between graduate students and emerging scholars in the field of contemporary Latin American art; intra-Latin American exchanges and between Latin America, Europe and the United States; contacts between individual artists and critics, movements, groups, institutions and wider geo-political and cultural contexts.

UNIVERSITY OF CALIFORNIA, SAN DIEGO, San Diego, CA

July 2003–July 2008

Associate Professor, Visual Arts Department (2007 to 2008)

Assistant Professor, Visual Arts Department (July 2003 to July 2007)

Leadership position in UC-wide California Cultures in Comparative Perspective (CCCP) initiative. Co-organized major international academic conference on the arts and culture of Mexico City in the 1990s; advanced cross-disciplinary commitments between Visual Arts Department and Ethnic Studies, the Center for Iberian/Latin American Studies (CILAS), Facilitated network of collaborative relationships between UCSD and the Southern California-Tijuana arts community.

- **Principal Co-Organizer, International Conference: Mexico City in the 1990s (April 2005)** Featured participants all played a part in the 1990s Mexico City art scene and continue to have a major role in the unfolding history, included leading scholars, curators, museum directors, critics, and artists, each analyzing patterns of artistic interaction in the urban landscape of Mexico City; examining art collectives and informal gathering places; and chronicling Mexico City's fruitful links to the border region of Tijuana-San Diego and to L.A., New York and beyond.

DARTMOUTH COLLEGE, Hanover, NH

Spring 2003; Summer 2004

Visiting Faculty

Directed Dartmouth's Foreign Language Abroad Program in Puebla, Mexico; taught Latin American literature (Spring 2003); taught advanced Spanish language and the history of photography in Latin America (Summer 2004).

STATE UNIVERSITY OF NEW YORK (SUNY), BUFFALO, Buffalo, NY

Spring 2002

Lecturer

Taught graduate seminar in art theory and visual studies methods to MFA students in SUNY Buffalo's Art Department.

NAROPA UNIVERSITY, Boulder, CO

June 2001; 2008; 2012; 2016; 2019

Guest Faculty

Offered courses in poetry, visual arts, performance, and gender/queer theory as regular visiting faculty member for this University's summer writing program.

UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO, Mexico City, Mexico

1988–1992

Instructor; Lecturer

Taught courses in nineteenth- and twentieth-century U.S. American literature.

MENTORSHIP

Chair and committee member to over 50 doctoral dissertations; ongoing professional mentorship. Selected advisees and former students now museum curators, fellows, or faculty at: Stanford University (Dr. Rose Salseda); Notre Dame University (Dr. Tatiana Reinoza); University of Missouri-Kansas City (Dr. Joseph R. Hartman); p.ARTE, independent artist-run platform, Rio de Janeiro, Brazil (Dr. Mariana W. von Hartenthal); Universidad Nacional Autónoma de México / ACLS Fellow 2020 (Dr. Luis Adrian Vargas-Santiago); New York University (Dr. Devereux Fortuna).

PUBLISHING EXPERIENCE

MANDORLA: NEW WRITING FROM THE AMERICAS, Mexico City, Mexico

1991–2014

Publisher / Co-Editor

Solicited, reviewed, and edited submissions to this annual bilingual journal of advanced poetry, poetics, and visual arts from the Americas; negotiated pricing and coordinated vendor activity; facilitated discussion at academic and creative writing conferences on journal editorship and the practice of translation.

ARTES DE MEXICO, Mexico City, Mexico

1988–1995

Executive Editor / English Editor

Conceived and generated journal's publishing mission and thematic structure. Granted final approval for article submissions and edited English content for this full color quarterly detailing pre-Hispanic to contemporary Mexican art.

- MÉXICO: SPLENDORS OF THIRTY CENTURIES (SPANISH EDITION)*, New York, NY 1991
Production Supervisor
Oversaw production of the Spanish version of this Metropolitan Museum of Art publication.
- VUELTA MAGAZINE*, Mexico City, Mexico 1987-1988
Editor
Member of the editorial team for a magazine focusing on the culture, politics, and arts of Latin America published by Octavio Paz.
- IMAGES OF SPIRIT: PHOTOGRAPHS BY GRACIELA ITURBIDE*, Aperture Books, NY 1996
Editorial Consultant
Contributed to content and focus of a book about photographer Graciela Iturbide.
- ART NEXUS*, Bogotá, Colombia 1992-1997
Contributing Editor
Contributed articles for this quarterly arts journal focusing on Latin American Art.