SPEAKERS’ BIOGRAPHIES

ALEXANDER ALBERRO is the Virginia Bloedel Wright Professor of Art History at Barnard College, Columbia University. He received his M.A. degree in Art History from the University of British Columbia, and his Ph.D. in Art History from Northwestern University. He served as an associate professor of art history at the University of Florida, Gainesville. His essays have appeared in a wide array of art journals and exhibition catalogues and he has written, edited and co-edited a number of volumes, Institutional Critique: An Anthology of Artists’ Writings (co-edited with Blake Stimson, MIT Press, 2011), Art After Conceptual Art (co-edited with Sabeth Buchmann, MIT Press, 2006), Conceptual Art and the Politics of Publicity (MIT Press, 2003), Recording Conceptual Art (University of California Press, 2001), and Conceptual Art: A Critical Anthology (MIT Press, 2000). Currently, Alberro is working on a book project that will study the emergence and development of abstract art in Latin America.

MICHAEL ASBURY is a British/Brazilian art historian, critic, and curator. He is a reader at Chelsea College of Art and Design, University of the Arts London, where he works in conjunction with the CCW Graduate School and the Research Centre for Transnational Art, Identity and Nation (TrAIN). He received a M.A. from Liverpool University and a Ph.D. from University of the Arts, London. His writing on modern and contemporary art has been published by: Arte e Ensaios, Art History Journal, Art Nexus, Dardo, Documenta 12, and Untitled, among others. As a curator he has worked with institutions such as Tate Modern, Camden Arts Centre, and The Henry Moore Institute in the United Kingdom; Museo de Arte Contemporânea do Dragão do Mar, Galeria Nara Roesler and Galeria Milan in Brazil and Pharos Centre for Contemporary Art in Cyprus. Currently, he is involved with the project “Meeting Margins: Transnational Art in Latin America and Europe 1950-1978” funded by the Arts and Humanities Research Council.

ANTONIO SERGIO BESSA holds a PhD from the Steinhardt School of Education, of New York University. He is currently the Director of Programs at The Bronx Museum of the Arts, and teaches museum education at Columbia University’s Teachers College. A scholar of concrete poetry Bessa is the author of Öyvind Fahlström—The Art of Writing and co-editor of Novas—Selected Writings of Haroldo de Campos, both through Northwestern University Press. He has recently released Mary Ellen Solt—Towards a Theory of Concrete Poetry, a special issue of the Swedish journal OEI.

CLAUDIA CALIRMAN is Assistant Professor at John Jay College, CUNY, and Chief Curator of Location One, a non-for-profit residency program for international artists in New York City. She received her Ph.D. in Art History from the Graduate Center at the City University of New York. Calirman is a lecturer at the Museum of Modern Art, New York, and has taught for many years at Parsons the New School of Design, New York. In 2008-09, she was selected as a Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University. Calirman has curated several exhibitions including Adel Abidin: I am Sorry and Yes, But…, both at Location One, and Elizabeth Jobim: Endless Lines and Informed by

NICOLÁS GUAGNINI is an artist, writer, filmmaker, and curator. He teaches at Barnard College. He co-founded Orchard, a cooperative, artist-run gallery in New York City; and Union Gaucha Productions, an independent and experimental artists’ film company. He has exhibited extensively in the US, Latin America and Europe. Guagnini’s writing has been published in *Artforum, Cabinet, October, Parkett,* and *Texte Zur Kunst*; as well as in various exhibition catalogues.

GABRIELA RANGEL is Director of Visual Arts and Chief Curator at Americas Society, New York. She holds a B.A. in film studies from the International Film School at San Antonio de los Baños, Cuba; an M.A. in media and communications studies from the Universidad Católica Andrés Bello; Caracas, and an M.A. in curatorial studies from the Center for Curatorial Studies, Bard College. She has curated a number of exhibitions on contemporary art, including *Gordon Matta-Clark: Undoing Spaces* (Paço Imperial, 2009–10); *Dias & Riedweg . . . and it becomes something else* (Americas Society, 2009) and *Música Silenciosamente* (Fundación Chacao, 2006), among many others. She was co-editor of *A Principality of Its Own: Forty Years of Visual Arts at the Americas Society* (2007) and has contributed to catalogues for numerous exhibitions, among them *Arturo Herrera* (Trasnocho Arte Contacto, 2009), *Claudio Perna* (Galería de Arte Nacional de Caracas, 2004), *Liliana Porter: Fotografía y ficción* (Centro Cultural Recoleta, 2003), and *Da Adversidade Vivemos: Contemporary Latin American Conceptual Artists* (Musée de Art Moderne de la Ville de Paris, 2001), among many others. Her articles have appeared in *Parkett, Trans, Atlántica,* and *ARTnews.*

JUDITH RODENBECK is professor of Modern and Contemporary Art at Sarah Lawrence College. She received a B.A. in Art History and English from Yale University, a B.F.A. in Studio for Interrelated Media from Massachusetts College of Art, and a Ph.D. in Art History from Columbia University. Rodenbeck was Editor-in-Chief of Art Journal from 2006–2009; her writing has appeared in *October* and *Grey Room,* as well as in *Artforum, Modern Painters,* and *Art Presse.* Her books include *Radical Prototypes: Allan Kaprow and the Invention of Happenings* (MIT Press, 2011) and, with Benjamin Buchloh, *Experiments in the Everyday: Allan Kaprow and Robert Watts--Events, Objects, Documents* (University of Washington Press, 2000).

IRENE SMALL is Assistant Professor of Art History, Modern and Contemporary Art at University of Illinois, Urbana-Champaign. She received her B.A. from Brown University and her Ph.D. from Yale University. Small has published articles in *Art Asia Pacific, Artforum, Res: Anthropology and Aesthetics,* and *Third Text,* among others. She has served as a contributing author of *Picasso and the Allure of Language* (Yale University Press, 2009) and *Contemporary Art: Themes and Histories, 1989 – present* (Wiley Blackwell, forthcoming). Currently, Dr. Small is working on a book, *Hélio Oiticica: Folding the Frame,* that will examine the experimental practice of the Brazilian artist Hélio Oiticica in the mid-1960s, as well as an exhibition, *Blind Field,* which will feature emerging artists working in Brazil and is scheduled to open at the Krannert Art Museum in fall 2012.