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Curriculum Vitae

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**EDUCATIONAL BACKGROUND**

**PhD.**, Interdisciplinary Track: Art History, Comparative Literature, English, Media Studies  
2004 – State University of New York (SUNY), Buffalo, NY

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

**Bachelor of Arts in Comparative Literature**, 1986 – New York University, New York, NY

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

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**PUBLICATIONS**

**Books: Art and Media History**

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

Reviews:

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.

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Tercero, Magali (2010). “Hacer visible lo invisible,” *Milenio* (online). Mexico City: Milenio Diario.

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.

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

Award: Las Comadres International Latino Book Awards, 2010 Best Art Book, English, 2<sup>nd</sup> Place

—*Luis Gispert: LoudImage*. 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).

### **Co-Edited Volume: Art and Media History**

—*Modern Art in Africa, Asia and Latin America: An Introduction to Global Modernisms*. Boston: Wiley-Blackwell, 2012 (Elaine O’Brien, editor; Everlyn Nicodemus, Melissa Chiu, Benjamin Genocchio, Mary K. Coffey, Roberto Tejada, co-editors).

### **Exhibition Catalogs**

— “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.

—*PED Service Bureau*: Installation by Andrew Johnson, Millie Chen, and Paul Vanouse. Buffalo, New York: Art Gallery, State University of New York at Buffalo, 2002.

- Joan Almond: The Past in the Present*. Los Angeles: St. Anne's Press, 2001.
- América Foto Latina*. Guadalajara, Mexico: Museo de las Artes, 2001.
- Lawrence Brose: Film Stills*. Buffalo, New York: Big Orbit Gallery, 2001.
- Contact: Christians and Moors. Image and Ritual in Mexico. Photographs by George O. Jackson*, San Antonio, Texas: Blue Star Art Space, 1999.
- Graciela Iturbide: Flatlands*. Los Angeles: Gallery of Contemporary Photography, 1998.
- Siglo de plata, fotografía mexicana*, Photographic works by Manuel Álvarez Bravo, Jan Hendrix, Rogelio Cuéllar, Mariana Yampolsky, Armando Salas Portugal, Paulina Lavista, Gabriel Figueroa, Héctor García, Yolanda Andrade, Kati Horna, Francisco Toledo, Lourdes Grobet, Daisy Ascher, Gerardo Suter, Gilberto Chen, Pablo Ortiz Monasterio, Flor Garduño, Rubén Ortiz, José Hernández Claire and Graciela Iturbide. Mexico City: Fondo Nacional para la Cultura y las Artes, 1997.
- Inauthentic: Made in Mexico*, works by Francis Alÿs, Eduardo Abaroa, Fernando Palomar, Rodrigo Aldana, Pablo Vargas Lugo, Thomas Glassford, Miguel Calderón, Daniela Rossell, Sofía Táboas, Melanie Smith. Guadalajara: Feria de Arte de Guadalajara, 1997.
- “Home Improvement” in *Ricardo Ricardo Ríos: The Other Space*. Mexico City: Galería Nina Menocal, 1997.
- Joan Almond: The Past in the Present*. Los Angeles: Gallery of Contemporary Photography, 1997.
- Manuel Álvarez Bravo at Ninety-Five: An Exhibition of Rare Platinum Prints*. Los Angeles: Gallery of Contemporary Photography, 1997.
- “Esemplastic Negativity” in *Melanie Smith: Orange Lush*, interview with artist by María Guerra. Mexico City: The British Council, 1997.
- Horace Bristol: All Things*. Los Angeles: Gallery of Contemporary Photography; Guanajuato, Mexico: Festival Internacional Cervantino, 1997.
- “Carlos Aguirre: Weights of Resistance” (excerpt) in *Nuevo arte de Cuba y México: Painting Sculpture, Installation, Drawing, Photography*. Mexico City: Galería Nina Menocal; Woody Creek, Colorado: David Floria Gallery, 1996.
- Thomas Glassford*. Oaxaca, Mexico: Museo de Arte Contemporáneo, 1996.
- “Elefantes e ingeniería” in *Patricia Landen: Esculturas*. Mexico City: Museo de Arte Contemporáneo Carrillo Gil; Galería Nina Menocal, 1996.

—*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.

—“Daniel Senise: Canvases 1988-1994” in *Daniel Senise: The Enlightening Gaze*. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 1994 (additional text by Ivo Mesquita).

—*Magali Lara: El árbol del cuerpo*. Mexico City: Galería Arte Mexicano, 1994.

(1994). *Daniel Senise: La mirada iluminante*. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, MARCO.

—*Lesá natura: Reflexiones sobre ecología*. Mexico City: Museo de Arte Moderno, 1993 (co-authored with Cuauhtémoc Medina).

—*Carlos Arias: Sobre la mesa*. Monterrey, Mexico: Arte Actual Mexicano, 1993.

—*Tim Rollins + KOS*, additional essay by Carlos Monsiváis. Mexico City: Fundación para el Arte Contemporáneo, (1993).

—“Tríptico urbano” in *La ciudad: tres puntos de vista*, works by Carlos Aguirre, Agustín Martínez Castro, Phil Kelly. Mexico City: Universidad Autónoma Metropolitana, 1993.

—“Eugenia Vargas: Recent Work” in *Eugenia Vargas: fotografías e instalación*. Mexico City: Galería de Arte Contemporáneo, 1992 (additional text by Osvaldo Sánchez).

—“Four Printmakers” works by Miguel Ventura, Saúl Villa, Pablo Rulfo and Roberto Turnbull, in *X Mostra da Gravura, Cidade de Curitiba, Mostra América*. Curitiba, Brazil: Museu da Gravura, 1992.

### **Art and Media Criticism in Periodicals**

—“Tearoom: William E. Jones,” *BOMB*. New York: no. 104, summer, p 14, 2008.

—“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.

—“Institutional Futures: MassMOCA,” *For Your Information*, New York Foundation for the Arts, summer, 3-4, 2002.

—“Caroline Koebel: Re-Engendered,” in *Afterimage: The Journal of Media Arts and Criticism*, vol. 28, no. 3, p 15, 2000.

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- “Democracy: The Last Campaign, Installation and Web Project by Margaret Crane + Jon Winet,” *ArtVoice*, vol. 11, no. 23, May 11, 30-31, 2000.
- “Convención Republicana,” *Letras Libres*, vol. 2, no. 21, September, 112-114, 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.
- “Feria Internacional de Arte Contemporáneo, ARCO '97,” *Curare: Espacio Crítico para las Artes*, no. 11, 79-82, 1997.
- “Carlos Aguirre: Weights of Resistance,” *Third Text*, no. 34, spring, 53-58, 1996.
- “Miguel Ventura,” *Sulfur*, no. 38, spring, 33-36, 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.
- “Graciela Iturbide and La Matanza,” *Sulfur*, no. 36, spring, 177-182, 1995.
- “Una moral provisional” (on Saúl Villa), *La jornada seminal*, no. 11, May 21, 10, 1995.
- “Yishai Jusidman,” *La Jornada*, December 6, 24, 1995.
- “Carlos Aguirre: Pesos de Resistencia,” *Curare, Boletín trimestral de Curare, Espacio Crítico para las Artes*, no. 7/8, 1-3, 1996.
- “Saúl Villa y Roberto Echavarren: Oír no es ver (instalación y libro),” *Art Internacional*, no. 21, 166, 1994.
- “Magali Lara: El árbol del cuerpo,” *Arte internacional*, no. 19, 129-130, 1994.
- “Eugenia Vargas: el proscenio inevitable,” *Artes de México*, no. 21, 98-99, 1993.
- “Carlos Arias: delirios de la figura,” *Artes de México*, no. 20, 1993, 122-124, 1993.
- “Roberto Turnbull: Obra reciente 1990-1993” (art essay-review), *Viceversa*, no. 3, 56-57, 1993.
- “Quisqueya Henríquez: Portfolio,” *Mandorla: New Writing From the Americas*, no. 3, 146, 1993.
- “La VI Bienal Rufino Tamayo,” *Arte internacional*, no. 15-16, 151-152, 1993.

—“Thomas Glassford: Arteria,” *Curare, Boletín trimestral de Curare. Espacio Crítico para las Artes*, no. 3, 11, 1992.

—“Diego Toledo: Dirigibles y trilobitas,” *Arte internacional*. Bogotá, Colombia: no. 14, 84-85, 1992.

—“Kitsch: Mexico,” *Poliester*. Mexico City: no. 2, summer, 8, 1992.

—“Fernando Leal Audirac: The Absence of David” (essay), *Mandorla: New Writing From the Americas*, no. 2, spring, 161-167, 1992.

—“*Siete maestros contemporáneos. Innovaciones en los ochenta: gráfica de gran formato*. Exposición en el Museo de Arte Moderno, México” (on Jim Dine, Jasper Johns, David Hockney, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist and Frank Stella), *El alcaraván*. Oaxaca, Mexico: vol. 3, no. 9, 48-49, 1992.

—“En alguna otra parte,” *Vuelta*. Mexico City: vol. 15, no. 176, 32-39, 1991.

—“La plaza en el México antiguo: Eduardo Matos Moctezuma entrevistado por Roberto Tejada” (interview), *Artes de México*. Mexico City: no. 9, 53-59, 1990.

—“Imágenes de México: libro y exposición,” *Artes de México*. Mexico City: no. 2, 103, 1988.

—“Federico Silva: un arte inexistente,” *Artes de México*. Mexico City: no. 4, 110, 1989.

### Reviews: Art and Media History

—“Dones y promesas: 500 años de arte ofrenda,” *Art Nexus*, no. 22, December, 100-101, 1996.

—“Forms of Address,” review of *About Place: Recent Art of the Americas* by Madeleine Grynsztejn, with additional text by Dave Hickey (Chicago: Art Institute of Chicago, 1995), *The Boston Book Review*, vol. 3, no. 2, 21, 1996.

### Books: Poetry

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

Reviews:

Baez, Diego (2012) “*Full Foreground* by Roberto Tejada,” *Booklist*, 15 September, p. 14.

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.

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

Review: Noel, Urayoán (2011). “*Exposition Park* by Roberto Tejada,” *Lana Turner*. Santa Monica, California, no. 4.

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

Reviews:

Lark Fox, Christine (2009). “*Mirrors for Gold* by Roberto Tejada (review),” *The Poetry Project Newsletter*, no. 218, February/March, 24-25

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).

—*Amulet Anatomy*. New Haven, Connecticut: Phylum Press, 2001.

Bernal Granados, Gabriel (2003). “Accidente del cuerpo” (review of *Amulet Anatomy* by Roberto Tejada), *Letras libres*. Mexico City: vol. 5, no. 54, June.

Review: Bettridge, Joel (2001). “*Amulet Anatomy* by Roberto Tejada,” *Chicago Review*. Chicago University of Chicago Press, vol. 47, no. 3, fall.

—*Gift & Verdict*. San Francisco: Leroy Books, 1999.

Review: Gilbert, Alan “*Gift & Verdict* and *Mandorla* by Roberto Tejada” review by in *Fracture: A Journal of Poetry and Poetics* (Cedar Ridge, California: no. 3, 2001).

### Individual Published Poems

—“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.

- “Edict or Affidavit,” and “Moonwalk,” *1913: A Journal of Forms*. San Diego, California: no. 5, 2010.
- “Lost Continent,” A Tonalist Poetry Feature, *Jacket* (online). Kelly Writers House and PennSound at the University of Pennsylvania, 2010.
- “Esemplastic Negativity,” *Sulfur*. Ypsilanti, Michigan: nos. 45-46, spring, 243-245, 2000.
- “Four Poems,” *Conjunctions*. New York: no. 34, “State of the Art,” 315-16, 2000.
- “Poems from *Gift & Verdict*,” *Crayon*. Brooklyn, New York; Milwaukee, Wisconsin: no. 2, 127-137, 1999.
- “Three Poems,” *Sulfur*. Ypsilanti, Michigan: no. 41, fall, 128-132, 1997.
- “From *Mirrors for Gold*,” *apex of the M*. Buffalo, New York: no. 5, 13-22, 1997.
- “[Honeycomb perfection of this form...]” *Sulfur*. Ypsilanti, Michigan: no. 37, fall, 28-29, 1995.
- “At Nezahualcōyotl,” “Codex,” “There” “Itinerary,” *Trafika*. New York; Prague: no. 4, 171-174, 1994.
- “Accident Body–Reckless Self,” *O.blek. Writing from the New Coast: Technique*. Providence, Rhode Island; Buffalo, New York: no. 12, 53-55, 1993.
- “From *Pillars and Provisions*,” *O.blek. Writing from the New Coast: Presentation*. Providence, Rhode Island; Buffalo, New York: no. 12, 296-298, 1993.
- “Mirrors for Gold,” *Global City Review*. New York: no. 1, spring, 74-79, 1993.
- “Como hasta nosotros un niño a lo lejos,” *Artes de México*. Mexico City: no. 15, 51, 1992.
- “Ahora” and “Entretanto,” *La jornada seminal*. Mexico City: no. 169, June 9, 17-20, 1992.
- “Ahí” and “Cuarta Lasitud,” *Milenio*. Mexico City: no. 9, May-June, 17, 1992.
- “In Drunk Daylight,” *Mandorla: New Writing From the Americas*. Mexico City: no. 2, spring, 161-167, 1992.
- “(Against) the Self as Anacoluthon,” *Tyonyi*. Santa Fe, New Mexico: no. 11, 133-137, 1992.
- “The Gauntlet,” *ACTS*. San Francisco: no. 10, 40, 1990.
- “Naturaleza muerta,” *La jornada seminal*. Mexico City: no. 58, July 22, 41, 1990.

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—“Boat. Banner, Leagueless Opportunity,” *Notus: New Writing*. Ann Arbor, Michigan: spring, 1989.

—“A Delta for D.H.L.,” *Sulfur*. Ypsilanti, Michigan: no. 20, fall, 83-84, 1987.

—“Two Poems,” *O.blek* (Stockbridge, Massachusetts: The Garlic Press, no. 1, 127, 1987).

### **Anthologized Poems**

—*Malditos latinos, malditos sudacas: poesía iberoamericana made in USA*, edited by Mónica de la Torre, et al. Mexico City: Ediciones El billar de Lucrecia., 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, 1997.

—*The Best American Poetry 1996*, edited by Adrienne Rich, series edited by David Lehman. New York: Scribner, 199-200, 1996.

—*Poesída: An Anthology of AIDS Poetry from the United States, Latin America and Spain*. Jackson Heights, New York: Ollantay Press, 162-163. 1995.

—*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.

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.

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

—*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.

### Citations

—Ramos, E. Carmen, “The Latino Presence in American Art,” *American Art*, vol. 26, no. 2, summer, 7-13, 2012.

—Ramos, Peter, “Modernism in the Contact Zone: Latin American Art and Poetry,” *Pleiades: A Journal of New Writing (& Reviews)*, Winter, 2011.

—*Civil Disobediencies: Poetics and Politics in Action*, edited by Anne Waldman & Lisa Birman. Minneapolis, MN: Coffee House Press, 2004.

—Sykes, Claire, “Rewind: A Look at the Past 25 Years of Photography. Perspectives from A.D. Coleman, Alison Devine Nordstrom, R. H. Cravens, Danny Lyon, Duane Michals, Larry Fink. Mary Ellen Mark, Susan Meiselas, Jack Fulton, Christopher Rauschenberg, Thomas Barrow, Naomi Rosenblum, Shelley Rice, Roberto Tejada and Geoffrey Batchen,” *Photographer’s Forum*, Winter, 2002.

—Edward J McCaughan, “Social Movements, Globalization, and the Reconfiguration of Mexican/ Chicano Nationalism,” *Social Justice*, 10, Volume 26, Issue 3, p. 59, 1999.

—Hopinks, Concepción, “Fotos y recuerdos: The evocative images of acclaimed photographer Graciela Iturbide,” *Hispanic*. San Antonio, Texas: July/August, 42-46, 1997.

### Interviews

—Tejada, R., Carmen Giménez Smith, J. Michael Martinez (2013). “Latino/a Poetry Now: Roundtable 4 featuring: Martínez, Smith, and Tejada,” Poetry Society of America (online). New York: Poetry Society of America.

—Allen, Esther (2012). “Roberto Tejada,” *BOMB Magazine* (interview), August.

—Rudd, Claire (2009). “Interview with Roberto Tejada,” *..Might Be Good*. Austin, Texas: Fluent Collaborative, May, no 123.

—“Framing the Border: Photography of the Region Between Mexico and the U.S.” by Rebecca S. Cohen, panel discussion with Elizabeth Ferrer, Roberto Tejada, Sylvia Orozco Gil Cárdenas, Arthur Palacios, and Byron Brauchli, *Austin Chronicle*. Austin, Texas: May 1, 34-40, 1998.

—Ruiz, Blanca, “Los que escriben de arte: pasiones encontradas,” *El angel* (arts supplement), *Reforma*. Mexico City: March 30, 2, 1997.

—“Mesa redonda” (round-table debate with Christopher Domínguez, Aurelio Asiain, Eduardo Milán and Fabienne Bradu on the topic of literary relations between Latin America and Spain), *Ajoblanco*. Barcelona: no. 34, June, 48-53, 1991.

### **Translations: Art Books**

—*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.

—*The Art of Featherwork in Mexico*. Mexico City: Fomento Cultural Banamex, 250 pp. (1993).

—*A Nation Scattered by the Dance* [Los hombres que dispersó la danza], with text by Andrés Henestroza, works by Francisco Toledo, photographs by Graciela Iturbide, edited by Carla Zarebska. Mexico City: Grupo Serla, 137 pp, 1995.

—*Jan Hendrix*, with texts by Cuauhtémoc Medina and Carla Stellweg. Mexico City: CNCA, 157 pp, 1994,

### **Translations: Exhibition Catalogs**

—“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.

—*Triumph of the Spirit. Carlos Alfonzo: A Survey 1975-1991*, translation coordinator. Miami: Miami Art Museum, 169 pp, 1997.

—*Roberto Márquez: Fragmentos del tiempo*, with text by Luis Carlos Emerich and Jorge Esquinca. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 148 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 Moyssén, Fausto Ramírez and Isabel Cavazos Garza. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 164 pp, 1996.

—*Premio marco 1995*, with text by Luis Carlos Emerich. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 296 pp, 1996.

—*Monterrey en 400 fotografías*, with text by Xavier Moyssén and José Antonio Rodríguez. Monterrey, Mexico: Museo de Arte Contemporáneo de Monterrey, 260 pp, 1996.

—*New World Orders: Casta Painting and Colonial Latin America*. New York: Americas Society Art Gallery, 144 pp, 1996.

—*Acné, o el nuevo contrato social ilustrado*, with text by Cuauhtémoc Medina. Mexico City; Guadalajara: Museo de Arte Moderno; Baños Venecia, “Travesías. Nuevos escenarios: los 90,” 78 pp, 1995.

—*Flavio Garciandía*, with text by Osvaldo Sánchez. Monterrey, Mexico: Galería Ramis Barquet, 64 pp, 1995.

—*Baroque Mystique: Women of Mexico-New Spain, Seventeenth and Eighteenth Centuries*. San Antonio, Texas: Instituto Cultural Mexicano, 92 pp, 1994.

—*Thomas Glassford: Autogol*, text by Cuauhtémoc Medina Guadalajara; Monterrey, Mexico: Ex-Convento del Carmen; Museo de Monterrey, “Travesías. Nuevos escenarios: los 90,” 47 pp, 1994.

—*Mexican Viceregal Silver*. San Antonio, Texas: Instituto Cultural Mexicano, n/p, 1993.

### **Translations: Periodicals**

—*Luna cornea*. Mexico City: Centro de la Imagen, nos. 7-9, 1995-1996.

—*Artes de México*. Mexico City: nos. 1-28, 1988-1995.

—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.

### **Translations: Literary Works**

—Omar Pérez, *Algo de lo sagrado, Something of the Sacred: A Book in Two Parts*. New York: Factory School, 2007 (co-translator, Kristin Dykstra)

- 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*,” *A.bacus*, 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, 2000.
- 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.
- José Lezama Lima, “Six Poems,” *Sulfur*, with translator’s note. Ypsilanti, Michigan: no. 38, spring, 111-118, 1996.
- 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.
- José Lezama Lima, “Two Poems,” *Mandorla: New Writing From the Americas*. Mexico City: no. 3, 13-17, 1993.
- 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 Kozler, “Desolation Triptych, I” (poem), *O.blek*. Stockbridge, Massachusetts: The Garlic Press, no. 7, 145-149, 1990.

—Gerardo Deniz, “From *Castling*” (poems), *O.blek*. Stockbridge, Massachusetts: The Garlic Press, no. 3, 139-142, 1988.

### **Other Essays : Introductions : Book Reviews**

—“Introduction,” *Onda corta*, by Pablo Helguera. New York: Jorge Pinto Books, 2012.

—“Photography and Memory in Mexico: Icons of Revolution” by Andrea Noble (review), *CAA Reviews* (online), 2011.

—“Turtle *Pictures* by Ray Gonzalez, and *Point and Line* by Thalia Field, review-essay in *Xcp: Cross-Cultural Poetics*, Minneapolis, Minnesota: no. 7, “Everyday Life,” October, 2000.

—“Limitrophe,” *boundary 2*, vol. 26, no. 1, 99 Poets/1999: An International Poetics Symposium,” spring, 253-255, 1999.

—“Gustaf Sobin” in *La Gaceta*, Fondo de Cultura Económica. Mexico City, Mexico: no. 345, September, 1999.

—“Horacio Costa: *Cuadragésimo*” (book review) in *La gaceta* (Mexico City: no. 314, February, 1997).

—“Potential Topography + Keys, Frames & Passages,” review-essay on works by Raymond Roussel, Raymond Queneau, Italo Calvino, Paul Fournel, Claude Berge, Jacques Jouet, Harry Mathews, Daniel Spoerri, Clark Coolidge, Susan Howe and Michael Palmer, *Sulfur*. Ypsilanti, Michigan: no. 40, spring, 177-182, 1997.

—“Transparency & Resistance,” on works by José Emilio Pacheco, *The XUL Reader*, and Jayne Cortez, *Sulfur*. Ypsilanti, Michigan: no. 41, fall, 195-201, 1997.

—“Paper Dance: 55 Latino Poets...” (essay-review), *Sulfur*. Ypsilanti, Michigan: no. 38, spring, 192-196, 1996.

—“Book Reviews,” on works by Severo Sarduy, Kamau Braithwaite, W. B. Keckler, John Taggart and Alice Fulton, *Sulfur*. Ypsilanti, Michigan: no. 38, spring, 152-156, 1996.

—“Alfonso D’Aquino: *Tanagra*” *La Jornada*. Mexico City: December 12, 26, 1996.

—“Waiting to Exhale,” (review-essay on works by poet Gustaf Sobin), *The Village Voice Literary Supplement*. New York: September, 12, 1995.

—“*Eroding Witness: Nathaniel Mackey*” (book review), *Sulfur*. Ypsilanti, Michigan: no. 20, fall, 177-182, 1987.

### Exhibitions Curated

—*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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### TEACHING EXPERIENCE

UNIVERSITY OF HOUSTON

**Hugh Roy and Lillie Cranz Cullen Distinguished Professor**

The Creative Writing Program

Department of English | School of Art

August 2014 —

SOUTHERN METHODIST UNIVERSITY, Dallas, TX

**Professor of Art History**

**Endowed Distinguished Research Chair**, Art History Department

August 2010 to 2014

continued . . .

UNIVERSITY OF TEXAS, AUSTIN, Austin, TX August 2008 to August 2010  
**Associate Professor**, Art and Art History Department

UNIVERSITY OF CALIFORNIA, SAN DIEGO, San Diego, CA July 2003 to July 2008  
**Associate Professor**, Visual Arts Department (2007 to 2008)  
**Assistant Professor**, Visual Arts Department (July 2003 to July 2007)

DARTMOUTH COLLEGE, Hanover, NH Spring 2003; Summer 2004  
**Visiting Faculty**

STATE UNIVERSITY OF NEW YORK (SUNY), BUFFALO , Buffalo, NY Spring 2002  
**Lecturer**

NAROPA UNIVERSITY, Boulder, CO June 2001; June 2008; June 2012  
**Guest Faculty**

UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO, Mexico City, Mexico 1988 to 1992  
**Instructor; Lecturer**

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## PUBLISHING EXPERIENCE

*MANDORLA: NEW WRITING FROM THE AMERICAS*, Mexico City, Mexico 1991 to Present  
**Publisher / Co-Editor**

Solicit, review, and edit submissions to this annual bilingual journal of advanced poetry, poetics, and visual arts from the Americas. Negotiate pricing and coordinate vendor activity. Facilitate discussion at academic and creative writing conferences on journal editorship and the practice of translation.

*ARTES DE MEXICO*, Mexico City, Mexico 1988 to 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.

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*VUELTA MAGAZINE*, Mexico City, Mexico

1987 to 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, New York

1996

**Editorial Consultant**

Contributed to content and focus of a book about photographer Graciela Iturbide.

*ART NEXUS*, Bogotá, Colombia

1992 to 1997

**Contributing Editor**

Contributed articles for this quarterly arts journal focusing on Latin American Art.

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**CURATOR EXPERIENCE**

**Guest Curator** (September to December 2006), Paper Traces: Latin American Prints and Drawings from the Collection at SDMA, San Diego Museum of Art, San Diego, CA.

**Guest Co-Curator** (June to September 2004), Luis Gispert: Loud Image, Hood Museum, Dartmouth College, Hanover, NH

**Guest Co-Curator** (November 2001 to February 2002), Manuel Álvarez Bravo: Optical Parables, The J. Paul Getty Museum, Los Angeles, CA.

**Curator** (October to December 2001), América Foto Latina, Museo de las Artes, Guadalajara, Mexico

**Photography Curator** (April 1998 to August 1999), Texas State University, San Marcos, TX.

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**FELLOWSHIPS | GRANTS | AWARDS | RECOGNITIONS**

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)

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)

continued . . .

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)

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#### PROFESSIONAL ASSOCIATIONS

American Studies Association (**ASA**) Association of Latin American Art (**ALAA**) College Art Association (**CAA**) Modern Language Association (**MLA**)

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#### SELECT ACADEMIC AND COMMUNITY ACTIVITIES

**Editorial Board**, *Aztlán: A Journal of Chicano Studies*, UCLA Chicano Studies Research Center (January 2009 - ongoing).

**Board Member**, The Rude Mechanicals, experimental ensemble-based theatre company in Austin, active since 1996 (2009- ongoing).

**Steering Committee**, Creative Capital Warhol Foundation, 2011 Arts Writers Convening, Philadelphia, Pennsylvania (August 2011).

**Jury Member**, National Book Awards, National Book Foundation, New York, New York (May-November, 2011).

**Peer Panelist**, Grant Awards: City of Los Angeles Cultural Affairs Department (November-December, 2004).

**Editorial Board**, *CR: The New Centennial Review*, SUNY-Buffalo | Michigan State University (January 2004 - ongoing).

**Jury Member**, X Bienial de la Fotografía, Centro de la Imagen, Mexico City, Mexico (2002).

**Jury Member**, Fotoseptiembre, Concurso Estatal de Fotografía Creativa, La Universidad de Sonora, Hermosillo, Mexico (April 2001)