

Sean Nesselrode Moncada

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EDUCATION

- 2017 Ph.D., Institute of Fine Arts, New York University, New York, NY
Art History and Archaeology
- Dissertation: “The Harvest of Modernity: Art, Oil, and Industry in the Venezuelan Twentieth Century”
Committee: Edward J. Sullivan (advisor), Robert Slifkin, Fabiola López-Durán
- Specialization: Modern and Contemporary Art of Latin America
Additional Fields: Modern and Contemporary Art of Europe and the Americas
- 2012 M.A., Institute of Fine Arts, New York University, New York, NY
Art History and Archaeology
- 2009 B.A., Swarthmore College, Swarthmore, PA (Phi Beta Kappa)
Art History; English Literature

TEACHING POSITIONS

- Fall 2017–Present Rhode Island School of Design
Assistant Professor of Latin American Art + Visual Culture
- Fall 2016 New York University, New York, NY
Instructor, Department of Art History
- Spring 2014 New York University, New York, NY
Instructor, Department of Art History

SCHOLARLY PUBLICATIONS

Peer-Reviewed Articles

- 2017 “The Paralandscape of Petroleum: Judibana and the Amuay Refinery.”
Architectural Theory Review 21, no. 3: Designing Commodity Cultures (2017).
(In press.)
- 2015 “Oil in the Abstract: Designing Venezuelan Modernity in *El Farol*.” *Hemisphere: Visual Cultures of the Americas* 8 (2015): 56–79.

- 2014 “Defining the Aesthetic(s) of Negation in El Techo de la Ballena.” *Caiana: Revista de historia del arte y cultura visual del Centro Argentino de Investigadores de Arte* 4 (Spring 2014): 1–8. caiana.caia.org.ar.

Articles and Catalogue Essays

- 2016 “Un arte de los cuerpos.” In *Poner el cuerpo*, np. Buenos Aires: Henrique Faria, 2016. Exhibition catalogue. (Co-author with Aimé Iglesias Lukin.)
- 2014 “Dislocations and Decapitations: On the Venezuelan Responses to ‘Revolución.’” *post: Notes on Modern and Contemporary Art Around the Globe*. The Museum of Modern Art. February 2014. post.at.moma.org.
- 2013 “Art for Partisan Life: Nonobjectivity Translated to Buenos Aires, 1944–48.” *ICAA Documents Project Working Papers* 3 (November 2013): 3–13.
- 2012 “Jesús Soto’s Materializations and Dematerializations.” In *Soto Unearthed: A 1968 Film and Selected Early Works*, 15–20. New York: BOSI Contemporary, 2012. Exhibition catalogue.

Reviews

- 2016 “Art History in the Wilderness.” *Shift Graduate Journal* (Fall 2016): np. shiftjournal.org.
- 2015 “Art, and a Museum, in Flux.” *ifacontemporary*. October 2015. ifacontemporary.org.
- “Designing the Future in Latin America, Past and Present.” *ifacontemporary*. March 2015. ifacontemporary.org.
- 2014 “In the Shadow of Utopia: *Beyond the Supersquare* at Bronx Museum of Arts.” *ifacontemporary*. September 2014. ifacontemporary.org.
- 2012 “Review of *Caribbean: Art at the Crossroads of the World* at El Museo del Barrio, the Studio Museum in Harlem, and Queens Museum of Art.” *Contemporary Art Consortium @ the IFA*. November 2012. ifacontemporary.org.

PRESENTATIONS

Invited Talks

- 2017 “Photographing Modernist Caracas, from Synthesis to Synthetic.” *South and*

About! Gatherings on Latin American and Caribbean Art. Institute of Fine Arts, New York University, New York, NY. April 11, 2017.

2015 “Oil in the Abstract: Designing Venezuelan Modernity in *El Farol*.” *Hemisphere Symposium*. University of New Mexico, Albuquerque, NM. October 23, 2015.

“The Oil Republic as Tabula Rasa.” *Works-In-Progress Series*. Institute of Fine Arts, New York University, New York, NY. November 2, 2015.

2012 “On *Soto*, 1968.” *SOTO 1968*. BOSI Contemporary Gallery, New York, NY. November 4, 2012.

Conference Papers

2016 “Oil, Abstracted: Carlos Cruz-Diez Returns to *El Farol*.” *Export Commodity Cultures: Designing Latin America*. Latin American Studies Association. New York, NY. May 27–30, 2016.

2015 “An Ice Rink in the Tropics: Hotel Humboldt and Venezuela’s Modernist Landscape.” *Latin American Hotels: Visions of Modernity, Spaces of Negotiation*. Latin American Studies Association. San Juan, PR. May 27–30, 2015.

2013 “The Secularized Guadalupe: Mexican National Identity at the Beginnings of Muralism.” *The Frick Symposium on the History of Art*. Institute of Fine Arts, New York University and The Frick Collection, New York, NY. April 19–20, 2013.

“The Practice of the Company: Venezuelan Oil Camps and the Mapping of Modernity.” *Mapping: Geography, Power, and the Imagination in the Art of the Americas*. The Andrew W. Mellon Foundation and Institute of Fine Arts, New York University, New York, NY. March 7–8, 2013.

“A Dystopia Embodied: *Homenaje a la necrofilia* and the Corporealized Object.” *Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America*. College Art Association. New York, NY. February 13–16, 2013.

2012 “Geographies Both Physical and Digital.” Graduate Student Panel. *Latin American Art Bibliography Symposium: A Continuing Conversation*. New York Public Library and Institute of Fine Arts, New York University, New York, NY. October 4–5, 2012.

“The Generative Image: *Ex-voto a Nuestra Señora de Guadalupe*.” *Image and Ontology in Comparative Perspective*. The Andrew W. Mellon Foundation and Institute of Fine Arts, New York University, New York, NY. April 28–29, 2012.

“Soto in the Epicenter: The Galerie Denise René and the Kinetic Tendency in Paris.” *Soto and His Contemporaries in Paris: A Graduate Student Symposium*. Maison Française, New York University, New York, NY. February 3, 2012.

Invited Seminars and Workshops

- 2017 “Panorama petrolero: El regreso de Cruz-Diez a *El Farol*.” *Ficciones metropolitanas: Revistas y redes internacionales en la modernidad artística latinoamericana* (J. Paul Getty Foundation and Centro Espigas—Instituto de Investigaciones sobre Patrimonio Cultural). Universidad Nacional de San Martín and Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina. May 8–9, 2017.
- 2015 “Caracas a través de sus signos: fotografiar la vida sintética.” *Making Life in Latin American / Latino Art. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990* (J. Paul Getty Foundation and University of Texas at Austin). Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil. June 22–26, 2015.
- 2014 “La revelación de *Petróleo Crudo* de Rolando Peña: una nueva imagen de Venezuela.” *Exhibiting and Narrating Latin American / Latino Art. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990* (J. Paul Getty Foundation and Center for Latin American Visual Studies, University of Texas at Austin). Universidad Torcuato Di Tella, Buenos Aires, Argentina. June 2–6, 2016.
- “Towards a Definition of Petromodernism: The Case of *El Farol*.” *Between Historiography and the Archive: New Challenges and Perspectives in Latino-American Art History* (International Center for Arts of the Americas at the Museum of Fine Arts, Houston and Center for Latin American Visual Studies, University of Texas at Austin). Research Seminar. International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, TX. March 24–25, 2014.
- 2013 “Defining the Aesthetic(s) of Negation in *El Techo de la Ballena*.” *Synchronicities. Connecting Histories / Grounds for Comparison: Neo-Vanguards and Latin American / U.S. Latino Art, 1960–1990* (J. Paul Getty Foundation and University of Texas at Austin). Research Seminar. Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Colombia. June 3–7, 2013.
- “Rolando Peña and the Alchemy of Venezuelan Oil.” *The Forum on Forms of Seeing Annual Symposium*. Graduate Workshop. New York University, New York, NY. April 26, 2013.

Invited Presentations

- 2016 “Refining the Nation’s Bodies: Creole in Amuay, 1946–55.” *Latin American Bodies: On Modernism*. Graduate Seminar (Instructor: Fabiola López Durán). Rice University, Houston, TX. September 27, 2016.
- 2012 “Realisms.” *Modern Art*. Undergraduate Lecture (Instructor: Pepe Karmel). New York University, New York. November 21, 2012.
- “Soto and His Materials.” Gallery Talk. *Soto: Paris and Beyond, 1950–1970*. Grey Art Gallery, New York University, New York, NY. February 15, 2012.

Conferences and Panels Organized

- 2017 *Beyond the Symbolic: Art and Social Engagement in the Americas*. IFA–ISLAA Symposium. Institute of Fine Arts, New York University, New York, NY. April 14–15, 2017.
- Passages and Crossings: The Sea in Contemporary Art of the Global South*. College Art Association. New York, NY. February 12–15, 2017. (Co-Chair with Allison K. Young.)
- 2016 *Realisms: Politics, Art, and Visual Culture in the Americas*. Inaugural IFA–ISLAA Symposium. Institute of Fine Arts, New York University, New York, NY. April 30, 2016.
- 2015 Moderator. *Jaime Davidovich: Pioneer in Video and Conceptual Art*. Latin American Forum. Institute of Fine Arts, New York University, New York, NY. March 11, 2015.

FELLOWSHIPS, GRANTS, AND AWARDS

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| Fall 2016–Spring 2017 | Dean’s Dissertation Fellowship, Graduate School of Arts and Science, New York University |
| Fall 2015–Spring 2016 | Doctoral Fellowship, Center for the Humanities, New York University |
| Summer 2015 | Dissertation Travel Grant, IFA Alumni Association, Institute of Fine Arts, New York University |
| Fall 2013–Spring 2015 | Estrellita B. Brodsky Fellowship for Latin American Art History, Institute of Fine Arts, New York University |

Fall 2012–Spring 2014	Connoisseurs Circle Fellowship, Institute of Fine Arts, New York University
April 2013	Peter C. Marzio Award for Outstanding Research in 20 th -Century Latin American and Latino Art, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston
Fall 2012–Spring 2013	The Forum on Forms of Seeing, Institute of Fine Arts and Graduate School of Arts and Science, New York University
June 2012	Shelby White and Leon Levy Travel Grant, Institute of Fine Arts, New York University
April 2012	Mellon Student Grant, <i>Image and Ontology in Comparative Perspective</i> , IFA/Mellon Research Initiative, Institute of Fine Arts, New York University
Fall 2010–Spring 2012	Sheldon Solow Scholarship, Institute of Fine Arts, New York University
Spring 2009	Swarthmore Chapter of Phi Beta Kappa

CURATORIAL EXPERIENCE

2011–2012	Graduate Intern, Grey Art Gallery, New York University, New York, NY
	Exhibitions
	<i>Toxic Beauty: The Art of Frank Moore</i> , September–December 2012 (Curators: Susan Harris and Lynn Gumpert)
	<i>French Art from NYU's Collection</i> , April–July 2012 (Curator: Lynn Gumpert)
	<i>Soto: Paris and Beyond, 1950–1970</i> , January–March 2012 (Curator: Estrellita B. Brodsky)
	<i>Fluxus and the Essential Questions of Life</i> , September–December 2011 (Curator: Jacquelynn Baas)

PROFESSIONAL SERVICE

2017	Coordinator, “Race and Ethnicity in Art and Visual Culture” New York–area Reading Group, Association for Critical Race Art History, acrah.org
2016–Present	Contributor, “Race and Ethnicity in Art and Visual Culture” Bibliographies, Association for Critical Race Art History, acrah.org

2016 Reviewer, *Nierika: Revista de Estudios de Arte*, Universidad Iberoamericana, Mexico City

Editorial Committee, *Shift Graduate Journal*, shiftjournal.org

Fall 2015 –Spring 2016 Graduate Assistant, Presidential Honors Scholars Program, Graduate School of Arts and Science, New York University, New York, NY

Fall 2012–Spring 2017 Coordinator, Latin American Forum, Institute of Fine Arts, New York University, New York, NY

Fall 2011–Spring 2012 Student Friends Committee, Grey Art Gallery, New York University, New York, NY

PROFESSIONAL MEMBERSHIPS

American Alliance of Museums
Association for Latin American Art
College Art Association
Latin American Studies Association

LANGUAGES

Spanish (fluency), Portuguese (reading), French (reading), German (reading)