

**HARPER MONTGOMERY**  
Hunter College, Art Department  
695 Park Avenue, 11th Flor  
New York, NY 10065  
(917) 561-6740, hmontgom@hunter.cuny.edu

## EDUCATION

- Ph.D., 2010      **University of Chicago, Division of Humanities**, Chicago, Illinois  
Art History with concentration in Latin American Art and Modernism
- M.A., 1996      **Columbia University Graduate School of Arts and Sciences**, New York, New York  
Art History with concentration in Modern period with emphasis in U.S. and critical theory
- B.A., 1994      **Mount Holyoke College, South Hadley**, Massachusetts  
Art History

## BOOKS

*The Mobility of Modernism: Art and Criticism in 1920s Latin America* (Austin: The University of Texas Press, 2017).

Co-editor with James Elkins, *Beyond the Aesthetic and the Anti-Aesthetic* (University Park: Pennsylvania State University Press, 2013).

## BOOK CHAPTERS

"The Critic and the Visionary Avant-Garde, a Transnational Network," *Encuentros Transatlánticos: discursos vanguardistas en España y Latinoamérica* Eds. Paula Barreiro López and Fabiola Martínez Rodríguez (Madrid: Museo Reina Sofía, 2015).

"Fracture and Gloss: Making the Woodcut Modern in Mexico City, 1924-1928," *El Futuro: XXI Coloquio Internacional de Historia del Arte* (Mexico City: Universidad Autónoma de México, 2011).

## PEER-REVIEWED ARTICLES

"Immigration, Not Money: The True Meaning of *Arte Reembolso/Art Rebate*," *Diálogo* vol. 20, no. 1 (Spring 2017).

"Carlos Mérida and the Mobility of Modernism: A Mayan Cosmopolitan Moves to Mexico City," *The Art Bulletin* vol. XCVIII, no. 4 (December 2016).

"From Aesthetics to Work: Displaying Indian Labor as Aesthetic Form in Mexico City and New York," *Modernism/Modernity* vol. 21, no. 1 (January 2014).

"Enter for Free: Exhibiting Woodcuts on a Corner in Mexico City," *Art Journal* (winter 2011).

## JOURNAL ARTICLES

"Futurist Confrontations and Other Modes of Registering Modernity: Buenos Aires, 1924–1926," *International Yearbook of Futurism Studies. Vol. 7: Special Issue on Futurism in Latin America* (February 2017).

"Evangelist Cynic: Text in the Work of Daniel Joseph Martinez," *InterReview* (2008).

## REVIEWS

“Neither Participatory nor Conceptualist: Avant-Gardism in Brazil, Venezuela, and Argentina [review of *Theories of the Nonobject: Argentina, Brazil, Venezuela 1944-1969* by Mónica Amor, *Hélio Oiticica: Folding the Frame* by Irene V. Small, and *Art Systems: Brazil and the 1970s* by Elena Shtromberg],” *Art Journal* (Spring 2017).

“Other Primary Structures” at The Jewish Museum, New York, *caareviews.org* (July 2015).

Reviews of Tania Bruguera, WACK, Francis Alÿs, Pedro Reyes and many others for *Art Nexus* (2004-2011).

“The Pleasures of the Art Fair: Art Basel Miami Beach 2005,” *Immediacy: Chicago Art Journal* (2006).

“The Museum as City: Yoshio Taniguchi’s New Museum of Modern Art,” *Cities: Chicago Art Journal* (2005).

## ESSAYS AND BLOGS

“Object Study, Not Curatorial Practice,” *coleccióncisneros.org* (July 2015).

“Conceptualism, Dematerialization, *Arte no-objetual?* Historicizing the '60s and '70s in Latin America,” *Post: Notes on Modern & Contemporary Art Around the Globe--post@moma.org* (July 11, 2013).

“Transgression: A Museological Dilemma,” *The Brooklyn Rail* (June 2013).

## CATALOGUE ESSAYS

Entries on paintings by Henry Cleenewerk, Anton Siegel, and Alexander François Loemans in *Traveler Artists: Landscapes of Latin America from the Patricia Phelps de Cisneros Collection* (New York: Colección Patricia Phelps de Cisneros, 2015).

“Valerie Jaudon: Painting as Open Work,” *Valerie Jaudon* (New York: D.C. Moore Gallery, 2015).

*Open Work in Latin America, New York & Beyond, Conceptualism Reconsidered 1967-1978* (New York: Hunter College Galleries 2013).

Entries for online database of archival texts, *icaadocs.mfah.org* (International Center for the Art of the Americas, The Museum of Fine Arts, Houston, 2011).

“Immediacy: Short Videos by Felipe Dulzaides” (San Antonio, TX: Sala Diaz, 2011).

“Artists Collect: Prints from the Collections of Sol LeWitt, Kiki Smith, Philip Taaffe, and Richard Tuttle” (New York: International Print Center-New York, 2011).

“Wade Aaron,” (Hartford: *RealArtways*, 2009).

“What Are Temporary Services Doing in Austin?” (Austin, TX: Testsite, 2008).

“The Principles of Being On and Off Register,” *Poly/Graphic San Juan Triennial: Latin America and the Caribbean* (San Juan: Institute of Puerto Rican Culture, 2005).

“Gego, Helio Oiticica and Lygia Pape,” *MoMA at El Museo: Latin American and Caribbean Art* (New York: El Museo and the Museum of Modern Art, 2004).

Co-author with Deborah Cullen, “*¡Impresionante!* Continuity and Change in Puerto Rican Printmaking,” (New York: The International Print Center-New York, 2004).

“Francis Alÿs: A Mythologist at Work,” *Francis Alÿs: The Modern Procession* (New York: Public Art Fund, 2003).

## EXHIBITIONS

- October 2015 **The Bertha & Karl Leubsdorf Gallery**, Hunter College, New York, New York  
**The Americas Society**, New York, New York  
 Co-curator with Hunter MA and MFA students of *Boundless Reality: Traveler Artists' Landscapes of Latin America from the Patricia Phelps de Cisneros Collection*.  
 \*Reviewed by *The New Yorker* and *Art in America*.
- Traveled to **The New Britain Museum of American Art**, New Britain, Connecticut January 2017.
- February 2013 **The Bertha & Karl Leubsdorf Gallery**, Hunter College, New York, New York  
 Curator of *Open Work in Latin America, New York & Beyond: Conceptualism Reconsidered, 1967-1978*.  
 \*Reviewed by the *New York Times*
- September 2011 **Sala Diaz**, San Antonio, Texas  
 Curator of *Immediacy: Video Shorts by Felipe Dulzaides*
- April 2010 **International Print Center New York**, New York, New York  
 Curator of *Artists Collect: Prints from the Collections of Sol LeWitt, Kiki Smith, Philip Taaffe, and Richard Tuttle*
- December 2009 **Testsite**, Austin, Texas  
 Curator of *Temporary Services* (an exhibition on the history of Punk and Barbara Jordan)
- July 2003-  
 March 2005 **Trienal Poli/Gráfica de San Juan**, San Juan, Puerto Rico  
 North American Curator  
 Commissioned new works and selected works by artists in the United States, Canada, and Mexico. Wrote for catalogue and participated in symposium.
- March 2004 **International Print Center New York**, New York, New York  
 Co-curator with Deborah Cullen of *¡Impresionante! Continuity and Change in Puerto Rican Printmaking.*
- June 2002 **The Museum of Modern Art**, New York, New York  
 Curator of *Francis Alÿs, The Modern Procession: Projects 76*.

## CONFERENCES AND LECTURES

“Latin American Artists Intervene.” Invited talk at the Olana State Historic Site. June 2017.

Respondent, “In Black and White: Photography, Race, and the Modern Impulse in Brazil at Midcentury.” The Museum of Modern Art and the Graduate Center, New York. May 2017.

“Longings for a Hybrid Art History in 1920s Latin America.” Association of Art Historians Annual Conference. Loughborough, England. April 2017.

“Modernism on the Move in 1920s Latin America: A Magazine, An Artist, and Woodcuts.” Invited talk in Department of History of Art and Visual Studies Visual Culture Colloquium. Cornell University. March 2017.

“Romance, Science, and Exploration: The Politics of Painting Latin American Landscapes during the Nineteenth-Century.” Invited talk at the New Britain Museum of American Art. March 2017.

“The Mobility of Modernism in 1920s Latin America.” Center for Latin American Studies. Invited talk at the University of Chicago. February 2017.

“Carlos Mérida is A Critic, Not a Mexican Painter.” Latin American Studies Association’s Annual Conference. New York, New York. 2016.

“Make Painting, Not Literature!: The Form of Nationalist Painting in Post-Revolutionary Mexico.” College Art Association’s Annual Conference. Washington D.C. 2016.

“Reproduce, Circulate, Repeat: A Field of Images in *Amauta*.” Roundtable at Modernist Studies Association’s Annual Conference. Boston, MA. 2015.

“The Critic and the Visionary Avant-Garde, a Transnational Network.” Avant-Garde Discourses in Spain and Latin America. Museo Reina Sofía, Madrid. 2013.

“Transnational Conceptualism between Latin America and the United States.” Graduate Student Symposium. Hunter College, New York. 2013.

“Women’s Work and Latin America’s Art Histories.” Chaired Panel of the Association of Latin American Art, College Art Association’s Annual Conference. New York, New York. 2013.

“Displaying Indian Labor as Form in Mexico City and Beyond.” Invited Lecture at Adelphi University, Long Island, New York. 2012.

“Latin American Art in the Museum: Panel Organized by Edward Sullivan.” Invited Panelist at Institute of Fine Art, New York. 2012.

“Gabriel Orozco.” Respondent at Hunter College Art Department - Zabar Visiting Artist Series. New York, New York. 2011.

“The Historical Avant-Gardes of Latin America Revisited: José Carlos Mariátegui’s American Aesthetics.” College Art Association’s Annual Conference. New York. 2011.

“Vis-à-Vis Series: Daniel Joseph Martinez and Harper Montgomery.” Conversation with Artist at the Americas Society. New York, New York. 2010.

“Hand versus Lens: Displaying *Artes Populares* as Industry in Mexico City circa 1921.” CLAVIS Annual Conference. University of Texas, Austin. 2010.

“Fracture and Gloss: Making the Woodcut Modern in Mexico City, 1924-1928.” Instituto de Investigaciones Estéticas’s Annual Conference. Oaxaca, Mexico. 2007.

“Realism’s Return: Latin American Painting at MoMA.” College Art Association’s Annual Conference. Atlanta, Georgia. 2005.

“Cuban Artists in U.S. Museums.” Rockefeller Fellows Conference on Latin American Art. University of Texas at Austin. 1999

“Young Cuban Artists from 1986 to 1990: Cultural Critics or Utopian Workers?” College Art Association’s Annual Conference, Los Angeles. 1999.

## AWARDS AND FELLOWSHIPS

PSC-CUNY Research Grant, 2014  
 PSC-CUNY Research Grant, 2012  
 Stone Summer Theory Institute Fellow, Art Institute of Chicago, 2010  
 Provost's Dissertation-Year Fellowship, University of Chicago, 2008-2009  
 Mellon Graduate Achievement Award, University of Chicago, 2004-2007  
 Lipman Fellowship for Travel, University of Chicago, 2006-2007  
 Division of the Humanities Travel Grants, University of Chicago, 2007  
 Travel grant from the Center for Latin American Studies, University of Chicago, 2005  
 Thomas H. Lee and Ann Tenenbaum Award to recognize outstanding junior curator, The Museum of Modern Art (2002)  
 Patricia Phelps de Cisneros Fellowships for research travel to Caracas, Venezuela and São Paulo, Brazil, The Museum of Modern Art (2001 and 2003)  
 Rockefeller Foundation Fellowship, The University of Texas (1997-1998)  
 Helena Rubenstein Fellow and Summer Intern, The Museum of Modern Art (1994)  
 Frances Mary Hazen and Fitz-Randolph Fellowships for Graduate Study in Art History, Mount Holyoke College (1994)

## CLASSES TAUGHT

**Graduate:** Global Conceptualism, ARTH780; Subjectivity and the Nineteenth-Century Landscape: Traveler Artists' Views of Latin America, ARTH780; Post-1945 Art in Latin America: Art for and Against the State, ARTH780; The Primitive and the Avant-garde: Ethnography and Art in Latin America, ARTH780; Research Methods, ARTH602; Oppositional Biennials, ART780; and The Location of Culture I and II: Curatorial Practicum, ARTH762

**Undergraduate:** Research Methods, ARTH300; and Post-1945 Art in Latin America: Art for and Against the State, ARTH257

## THESES ADVISED SINCE 2015

### Current, First Reader:

Alana Hernández (Gender Politics in the Photomontages of Lola Álvarez Bravo), Susan Breyer (Paraguayan artist Laura Márquez, 1959-1970), Carmen Hermo (Feminist Art in Latin America), Tessa Ferreyros (Printmaking Collectives in Oaxaca Mexico), Chelsay Swilik (Jaime Davidovich and experimental television), Amara Antilla (The International Shows at the Guggenheim) and Gabino Castellán (second reader MFA thesis)

### Spring 2017:

Second Reader – Alan Longino (“Telepathic Ecologies”)

### Fall 2016:

First Reader – Paula Kupfer (“Gertrude Altschul and the Foto Cine Clube Bandeirante: Modern Photography and Femininity in 1950s São Paulo”)

### Spring 2016:

First Reader – Javier Rivero (“Magazine Politics: Edgardo Antonio Vigo's Diagonal Cero and Hexágono '71”) and Diya Vij (“Sanitation Celebrations: Mierle Laderman Ukeles's Performative Monument with/for/by Sanmen”)

Second Reader – Amanda York (“View-, Author-, and Ownership in the Works of Andrea Zittel”), Jeremiah McCarthy (“The Artist and the ‘Information’ Machine: Conceptualism, Technology, and Design in 1970”), Emily Schlemowitz (“David Alvaro Siqueiros's Pivotal Endeavor: Realizing the ‘Manifiesto de New York’ in the Siqueiros Experimental Workshop of 1936”)

**Fall 2015:**

First Reader – Colombina Valera (“The Politics and Aesthetics of American Art during the Cold War: Commissions for Philip Johnson’s New York State Pavilion at the 1964-65 World’s Fair”)

Second Reader – Silvia Benedetti (“Claudio Perna, ca. 1970: The Impossibility of Wholeness”) and Victoria Fedrigotti (“Modernism Contested: Gego’s Grids and the Aesthetics of Temporality”)

**SERVICE**

Graduate Advisor (spring 2013), Senate (fall-spring 2014-2015; fall-spring 2015-2016), Curriculum Committee (fall 2015-present), Gallery Committee (fall 2011-present), Curatorial Certificate Committee (fall 2015-present), Undergraduate Advisor (fall 2016-present), Latin American Studies Taskforce (fall 2017)

Director of the Cisneros Initiative for Latin American Art at Hunter College, 2011 to present:

Invited some 20 visiting critics and artists from Latin America to date including Erick Beltrán, Antanas Mockus, and Doris Salcedo; initiated a fellowship program to send Hunter MFAs to SOMA’s summer program in Mexico City; and have installed public sculpture by Jesús Rafael Soto on long term loan in Hunter College’s West Lobby)

**TEACHING AND CURATORIAL EXPERIENCE**

August 2015- Present	Hunter College, New York, New York Assistant Professor
August 2011- June 2015	Hunter College, New York, New York Cisneros Professor of Modern and Contemporary Latin American Art and Distinguished Lecturer
Spring 2011	Rhode Island School of Design, Providence, Rhode Island Part-Time Faculty
March 2005- December 2006	University of Chicago, Chicago, Illinois Teaching Assistant
2003-2005	Trienal Poli/Gráfica de San Juan, San Juan, Puerto Rico North American Curator
2001- 2003	The Museum of Modern Art, New York, New York Assistant Curator, Department of Prints and Illustrated Books
1998 - 2001	The Museum of Modern Art, New York, New York Curatorial Assistant, Department of Prints and Illustrated Books
1997- 1998	Jack S. Blanton Museum, The University of Texas at Austin Rockefeller Curatorial Fellow, Latin American Department

**FOREIGN LANGUAGES**

Spanish; reading knowledge of Portuguese, French, and Italian

**PROFESSIONAL AFFILIATIONS**

College Art Association; Association for Latin American Art; Latin American Studies Association