

Research Interests: The Chester Dale Collection, Paul Cézanne, Historiography of Art History, History of Museography, Art of the 1930s, Space and Place in Modern and Contemporary Art.

Education

- 1999–2007 Ph.D., History of Art, University of Maryland. Dissertation: “Paul Cézanne and the Making of Modern Art History” directed by Dr. June Hargrove.
- 1976–1988 *Licenciatura*, Art History, University of Buenos Aires, (Arg.)
- 1976–1982 *Licenciatura*, Museum Studies, University of the Argentinean Social Museum, (Arg.)

In Argentina the licenciatura is a five-year graduate degree)

Publications (in English):

- “Cézanne’s Space: The Use of Site Photographs in Cézanne Studies in the 1930s,” *The International Journal of the Image*. Forthcoming.
- “The History of the Chester Dale Collection, 1926-1936,” *Archives of American Art Journal*. Forthcoming.
- “Measuring the Chester Dale Collection and the Canon of Modern Art,” in Béatrice Joyeux-Prunel ed., with the collaboration of Luc Sigalo-Santos, *L'art et la Mesure. Histoire de l'art et méthodes quantitatives* (Paris: Editions Rue d'Ulm, 2010), 383-406.
- “A Plea for the Re-Enchantment of the Discipline of Art History” in James Elkins and David Morgan, eds., *Re-Enchantment* (New York, London: Routledge, 2009): 275-277. “Cézanne’s Space: The Use of Site
- Southern Perspectives: About the Globalization of Art History,” in James Elkins, ed., *Is Art History Global?* (New York, London: Routledge, 2007): 309-316.
- “Blague, Nationalism, and *Incohérence*,” in June Hargrove and Neil McWilliam, eds., *Nationalism and French Visual Culture, 1870-1914* (Washington D.C.: National Gallery of Art, 2005): 173-193.
- Daniels, Maygene and Jorgelina Orfila, “The John Rewald Papers,” *Bulletin National Gallery of Art* 31 (Spring, 2004).

Conference Papers:

- August 2011 “Works of Art as Meta-images: On the Use of Photographs for the Study of Art History,” *The Imaginary/L'imaginaire, 9th International Conference on Word & Image*, IAWIS/AIERTI (International Association of Word and Image Studies), Montréal, Canada.
- April 2011 “New Approaches to the Study of Paul Cézanne’s Landscapes: The Use of Site Photographs for Art Historical Research,” *Midwest Art History Society Conference*, Grand Rapids, Michigan.
- June 2010 “The Paris 1937 van Gogh Exhibition: Modern Art through Words and Images,” *Displaying Word and Image - Belfast 2010*, IAWIS/AIERTI Focus Conference, International Association for Word and Image Studies. Belfast, UK.
- March 2010 “Image + Image = Narrative: John Rewald’s Photographs of Cézanne’s Sites,” 45<sup>th</sup> Annual Comparative Literature Conference. Visual Culture & Global Practices. Cal State University, Long Beach.
- March 2009 “‘A Painter’s Collection.’ The Chester Dale Collection of Modern French Art,” International Symposium, *The Artist as Collector*. The Center for the History of Collecting in America, Frick Art Reference Library of the Frick Collection, New York.
- December 2008 “Measuring the Chester Dale Collection and the Canon of Modern Art,” International Conference *Art and Measure*. Ecole normale supérieure, Paris, (Fr.)

- October 2008 “Collecting French Art in the 1930s: The Chester Dale Collection at the National Gallery of Art.” *Art History Faculty Lectures 2008*. School of Art, Texas Tech University.
- April 2008 “Seeing Art History Work: The Use of Site Photographs in Cézanne Studies.” *Seeing Knowledge Work*. Symposium organized by the Dept. of Art and Architecture, University of California, Santa Barbara.
- August 2005 “Civilizations: East, West, Northern Genius and Latin Spirit: Art, Art History, Colonization and Memory in the 1930s.” V History Conference: *Art, Memory and Political Views*. Torcuato Di Tella University, Buenos Aires, (Arg.)
- January 2003 “Les *Incohérents*. An Episode of Bohemian Life in Nineteenth-Century Paris.” *Work in Progress Lectures*. National Gallery of Art, Washington, D. C.
- February 2002 “Nationalism and Incoherence Nationalism and French Visual Culture, 1870–1914.” Symposium organized by the Center of Advanced Study in the Visual Arts. National Gallery of Art, February 1-2, 2002.
- March, 1999 “Maud Murray Dale, A Collector in the Thirties.” *Women Art Patrons and Collectors: Past and Present* Conference. New York Public Library.

### **Awards and Scholarships:**

- Texas Tech University President's Excellence in Teaching Award, 2011
- University of Maryland. Various departmental and university grants 1999-2007
- Lampadia Foundation Fellow. National Gallery of Art, Washington D.C. Invited to extend the original one year fellowship, 1998-1999.
- Lampadia Foundation Fellow. National Gallery of Art, Washington D.C. Department of European Painting. Main project: to prepare a history, an outline of a catalogue and an exhibition proposal of the Chester Dale collection, 1997-1998
- Christie's New York. Fellowship to work at the Art Nouveau Department, Latin American Art Department and Library. Agreement between the National Fine Arts Museum, Buenos Aires, (Arg.) and Christie's, Fall, 1990.

### **Museum Experience:**

#### National Gallery of Art, Washington D.C.

- 2008 Dale Exhibition Research Fellow.
- 2004 Contract to consolidate, treat, and write the finding aid for the Chester Dale papers. Gallery Archives
- 2003 Contract to organize a database for the photographs preserved in the John Rewald papers. Gallery Archives.
- 2002 Contract to study and organize the photographs in the John Rewald papers. Gallery Archives.
- 2001 Contract to organize, inventory, preserve, and write finding aid for the John Rewald papers. Gallery Archives.
- 2000 Contract to work on the organization of the John Rewald papers. Gallery Archives.

#### National Museum of Fine Arts, Buenos Aires, Arg.

- 1992–1997 Head of the Department of Education and Cultural Development.
- 1990–1992 Acting Head of the Department of Education and Cultural Development.
- 1987–1990 Supervisor, Cultural Development, Press, and Communication.
- 1986 Contract to work as a guide. Secretaría de Cultura de la Nación (National Cultural Office).

### **Exhibitions (National Museum of Fine Arts, Buenos Aires, Arg.)**

#### 1996

- *Pedro Figari*. Associate Curator;
- *De la escuela de Barbizon a van Gogh*. Curator;
- *La colección Constantini en el Museo Nacional de Bellas Artes*. Co-curator;

- *Redistribution of the Permanent Collection*. European and Latin American Art collections; *Picasso*. Associate Curator.

### 1995

- *70/80/90 (Setenta artistas argentinos de los 80 y los 90)*. Assistant Curator;
- *Redistribution of the Permanent Collection (Twentieth-Century European Art)*. Co-curator;
- *Grisha Bruskin*. Collaboration with the artist in the installation of the exhibition;
- *Los otros emigrantes*. Exhibited at the Centro Cultural Borges. Co-curator;
- *Joaquín Torres García. Rafael Barradas*. Associate curator;
- *MNBA-Premio Banco Mayorista*. Associate curator; *Giovanni Battista Piranesi*. Co-curator.

### **Membership in Professional Societies:**

- 2009- Research Network devoted to Viennese Art Historiography
- 2007- Association of Art Historians
- 1999- Association of Historians of Nineteenth Century-Art
- 1998- College Art Association
- 1997-2007 American Association of Museums

### **Teaching Experience:**

- 2008- Assistant Professor, Texas Tech University.
- 2007 Fall. Master Lecturer, Corcoran Gallery of Art and Adjunct Professor, Corcoran College of Art + Design, Washington D.C.
- 2006 Spring. Lecturer. Association of Friends of the Fine Arts Museum, Buenos Aires, (Arg.)
- 1996 Visiting Professor. Postgraduate Course: Packaging. School of Engineering, University of Buenos Aires, (Arg.)
- 1986–1994 Professor. “Art History I.” University of the Argentinean Social Museum, (Arg.)
- 1982–1984 Associate Professor. “Introduction to Museology.” University of the Argentinean Social Museum, (Arg.)

### **Art History Courses Taught (Graduate + Undergraduate):**

- Art Nouveau and the Foundations of Modern Art
- Critical Theory
- Survey of Modern Art
- Modernism and its Institutions. Henri Matisse, Pablo Picasso and the Art Market.
- Crosscurrents: Art in France between the Two World Wars
- Paul Cézanne: Impressionist and Post-Impressionist Artist
- Survey I
- Introduction to Museology.
- Nineteenth-Century Art
- Impressionism and Post-Impressionism