

JORGELINA ORFILA, Ph.D.

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Research and Teaching Fields: Animation and social engagement, Animation History and Theory, Modernism, and the historiography of Art History and Animation, Museography in the interwar period, Intersections between Animation and modern and Contemporary Art, The Chester Dale Collection, the use of photographs for the study of art history, Contemporary art history, critical theory (concentration on Martin Heidegger, Gilles Deleuze, Object Oriented Ontology, Post-humanism).

In 2014, Dr. Orfila cofounded together with Dr. Francisco Ortega Animationduo, a collective of art scholars committed to a teaching and research project focused on the history and theory of animation and its intersection with modern and contemporary art. The practical component of the collective's undertaking is the [Animation-Making Workshops](#) (AMW), which explore the potential of animation as therapeutic and didactic tool. Animationduo coordinates the Undergraduate certificate in Animation Studies at the Talkington College of Visual and Performing Arts, TTU, The animationgang, a network of scholars in animation that gathers annually at the chapter they created at SWPACA (South West popular/American Culture association) conference, and the Animation making Workshops, a research activity endorsed by a NEA grant.

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, Argentina.
- 1976–1982 *Licenciatura*, Museum Studies, University of the Argentinean Social Museum, Argentina.

Publications

- “Harry Smith and Lawrence Jordan in San Francisco, 1946-64” in Abigail Susik Ed. *Surrealism and Animation: Transnational Connections 1920-Present*. London: Bloomsbury, Forthcoming 2025, 139-144
- *Animation as Art a Multisensory Experience*. Catalogue of the exhibition of the same title Museum of Texas Tech, March 23-June 30, 2024. Jorgelina Orfila and Francisco Ortega Eds. Lubbock, TX: School of Art, Texas Tech University, 2024 96 pages. ISBN: 979-8-9909856-0-5
- Online publication extended version of *Animation as Art Multisensory Experience*. Catalogue of the exhibition with the same title Museum of Texas Tech, March 23-June 30, 2024. Jorgelina Orfila and Francisco Ortega Eds. School of Art, Texas Tech University. ISBN: 979-8-9909856-1-2

- “Rebellion in 16mm: Expanding Cinema Through Animation in 1950s America.” In Francesca Franco and Andrés Burbano Eds. *Resource: The 10th International Conference on the Histories of Media Art, Science and Technology 13-16 September 2023 Proceedings*. Venice, IT.: Resource Press, 2024, 257-263.
- “Siento luego existo: animación stop motion en el contexto de la ética del cuidado” [I Touch Therefore I am: Stop-motion Animation in the Context of the Ethics of Care]. *Con A de Animación*, (Journal of the Research Group on Animation, Art and Industry, Polytechnic University of Valencia) 17, September 2023, 14-33
- “Animation Studies in a Postdisciplinary Age: Animation for the Twenty-First Century” in Toufic Khoury, Radostina Neykova, Peter Moyes Eds, *21st Century Animation: Innovation, Aesthetics, Approaches* CILET International association of cinema, audiovisual and Media Forthcoming 2025. 7500 words.
- “Animation-Making workshops at Texas Tech: Helping de Lubbock Community,” *Lubbock Senior Link*, Summer. June, 2023, 44.
- Booklet: “Guide Animation-Making Workshops for Lubbock Independent School District Teachers,” Created for the participants in the *Animation-Making Workshops for Lubbock Independent School District Teachers*. Self-published. June 2021. 19 pages.
- “Making Stop Motion Animation a Tool for Social Engagement,” Frank Gessner (Ed.) *Global Playhouse Spacelab: Expanded Animation Worlds*, online and printed on demand. Film University Babelsberg Konrad Wolf/Studio Terhedebruegge. Forthcoming Spring 2024. 4000 words
- “From the Lab to the Classroom: Stop-Motion Animation Techniques for Middle and High School Educators.” MusicoGuia (Ed.). (2021). Conference Proceedings CIVAE 2021 [*Interdisciplinary and Virtual Conference on Arts and Education*]. Madrid, España: MusicoGuia, 194-203.
- “Fantasyland or Wackyland? Animation and Surrealism in 1930s America,” *Journal of Surrealism and the Americas* General, Topics Issue, 11:1 (2020): 1-19. Translated into Chinese: 梦幻世界或怪诞乐园？——20世纪 30年代的美国动画与超现实主义, *Contemporary animation* 295 (2021): 105-114.
- “De *Top Cat* a *Don Gato*: acerca del doblaje en animación” (From ‘Top Cat’ to ‘Don Gato’: Dubbing in Animation,” *Con A de Animación* (Journal of the Research Group on Animation, Art and Industry, Polytechnic University of Valencia) (Spring 2018): 150-163.
- “Documents, Documentation, Documentaries,” *M The Magazine of the Museum of Texas Tech University*, Fall/Winter 2018, 30-33.

Individual (in English)

- “What is in the Title?” in *Animation as Art a Multisensory Experience*. Catalogue of the exhibition of the same title Museum of Texas Tech, March 23-June 30, 2024. Jorgelina Orfila and Francisco Ortega Eds. Lubbock, TX. School of Art, Texas Tech, 2024, 7-8 and http://fog-site.com/aaa/esy_orfila.html

- “John Rewald's transatlantic scholarship: A forgotten chapter in the art history of modernart,” (11,500 words). Chapter in Geraldine Johnson’s edited volume *Exile and Expatriate Histories of Art*, Routledge, Forthcoming.
- “On Art History and Meta-Images: Art Reproductions, Site Photographs, and Cézanne’s Art,” in Claus Clüver, Matthijs Engelberts, and Véronique Plesch (Eds.), *L’Imaginaire: textet image / The Imaginary: Word and Image*. Word and Image Interactions 8. Amsterdam andNew York: Brill/Rodopi, 2015, 303-316.
- “Cézanne’s Landscapes as Seen Through Art History’s Photographic Eye,” in G. Ulrich Großmann/Petra Krutisch (Eds.), *The Challenge of the Object / Die Herausforderung des Objekts*, Congress Proceedings CIHA 2012, vol. 3. Nuremberg: Germanisches Nationalmuseum, 2013, 794-797.
- “Works of Art as Meta-images: On the Use of Photographs for the Study of Art History,” in Carla Taban (Ed.), *Meta- and Inter-Images in Contemporary Art*. Leuven: Leuven UniversityPress, 2013; 43-59.
- “Works of Art as Images: On the Use of Site Photographs for the Study of Paul Cézanne’sLandscape Paintings.” *The International Journal of the Image* 2 (2) (2011): 1–11.
- “The History of the Chester Dale Collection, 1926-1936,” *Archives of American Art Journal*,50, 1-2 (2011): 38-47.
- “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'artet 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 DavidMorgan, (Eds.), *Re-Enchantment*, New York, London: Routledge, 2009; 275-277.
- “Southern Perspectives: About the Globalization of Art History,” in James Elkins, (ed.), *IsArt 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 ofArt, 2005, 173-193.
- Daniels, Maygene and Jorgelina Orfila, “The John Rewald Papers,” *Bulletin NationalGallery of Art* 31 (Spring, 2004): 24-27.

Conference Papers

Animationduo (in collaboration with Dr. Francisco Ortega):

- November 14, 2024. “Narrative Animation-Making Workshop: A program for Stimulating Addiction Recovery” co-authored with Dr. Thomas Kimball. Society for the Study of Addiction Annual Conference, 2024. Newcastle, UK.

- October 28, 2023, “Art in Motion: Fantastic, Realist and Abstract Images in Disney’s Fantasia (1940),” *Streets*, Modernist Studies Association, New York City, USA.
- September 17, 2023, “Rebellion in 16mm: Expanding Cinema through Animation in 50s America,” *Re:Source*, The 10th International Conference on the Histories of Media Art, Science and Technology, Venice, Italy.
- June 13, 2023 “Care Theory and Practice in Stop-Motion Animation.” *The Animated Environment*, 34th Annual Conference of the Society for Animation Studies (SAS), Rowan University, New Jersey, USA.
- June 9, 2023 “Guido Seeber’s ‘Kipho’(1925) : Animation and Film at the Crossroads.” *Outsiders, Outlaws, and Outreach in the Space Between*. Space Between Conference, West Texas A&M University, Canyon, Texas. [This paper supplemented Dr. Ortega’s presentation in the same Session: “Absolute Film: the Failed Popularization of Animation as the Vanguard of an Ideal.”]
- July 2022 “From the Lab to the Classroom: Stop-Motion Animation Techniques for Middle and High School Educators.” *Interdisciplinary and Virtual Conference on Arts and Education*, Spain (Virtual).
- June 29, 2022 “Harry Smith Lawrence Jordan: Surrealism’s influence in animation during the San Francisco Renaissance,” *Animation Unlocked*, 33rd annual conference SAS, Society of Animation Studies, Middleborough, U.K.
- May 26, 2022. “Animación + Sociedad + Investigación: El Uso de Stop Motion como Estrategia Sociocultural” (Animation + Society + Research: The Use of Stop Motion as a Sociocultural Strategy)," Polytechnic University of Valencia, International, Valencia, Spain.
- May 23, 2022. Masterclass "Hacemos Stop motion" (We do Stop-motion)," Primeras Jornadas de Animación con Compromiso Social y como Método de Investigación (First Conference on Animation with Social Commitment and as a Research Method), School of Art, University of Seville, Seville, Spain.
- May 17, 2022. Masterclass “ANIMED: Stop motion: Ayuda Terapéutica” (ANIMED: Stop-motion as Therapeutic Tool)," SocialMed Festival (festival of the Human rights in the Mediterranean), MedCities, Valencia, Spain.
- November 2021 Keynote lecture “The Ethics of Care: Rethinking Animation’s Potential for Social Engagement” *AnimaScapes, Animation and Beyond*, CINANIMA 21., Espinho, Portugal.
- October, 2021 “Uncharted Potential of Stop-Motion Animation: Strategic Tools for an Engaged Pedagogy.” Video Demo Award. *UnMasked: Navigating the Post-Pandemic Landscape* TASA (Texas Association of Schools of Art Virtual Conference. Online.
- October 2021 Keynote Lecture "Animation Studies as a post-disciplinary branch of knowledge". VII Foro Internacional sobre Animación (7th International Academic Forum on Animation) - FAIA2021. Online Presentation. The forum was held on occasion of the XI Córdoba Intl. Animation Festival, ANIMA. October 2021, Córdoba, Argentina.
- July 2021 “From the Lab to the Classroom: Stop-Motion Animation Techniques for Middle and High School Educators.” *Interdisciplinary and Virtual Conference on Arts and Education*, Spain (Virtual).
- July 2021, Lighting presentation: “Animation making Workshops as didactic tool.” ASIFA central retreat: July 17, 2021.

- July 2020, “The New Critics: Auteurism, Cinephilia and Animation in post-WWII France,” Co-authored Jorgelina Orfila Francisco Ortega, 74th Conference of the University Film and Video Association, Virtual event. [Originally planned to take place at Florida State University, Tallahassee]
- July 2019. “ ‘Stayin’ Alive:’ Expanding the life of live-action characters through animation,” (co-authored with Dr. Francisco Ortega) *Under the Radar: animated / moving / images – real / time / identity*, Under the Radar, Vienna, Austria.
- June 2019, “Blanc-Gatti and Musicalism: A Painters’ Approach to Synesthesia and Animation in the Interwar Period,” *Animation is a Place*, 31st Annual Conference of the Society for Animation Studies (SAS) Lisbon, Portugal.
- March 2019, “Marvelous Historiography: The Case of Surrealism and Animation,” (co- authored with Dr. Francisco Ortega), *Winter School at the Graduate Academy and the Centre for Animation Studies* of the Eberhard Karls University of Tübingen, “Doing Animation History: Exploring Challenges and New Visions in Writing Animation Histories.” Tübingen, Germany.
- February 2019 “Animation and Surrealism in 1930s America: “Porky in Wackyland,” *Southwest Popular/American Culture Association 40th Annual Conference*, Albuquerque, New Mexico.
- June 2018, “It’s not the *colle* that makes Collage Animation” (co-authored with Dr. Francisco Ortega) *30th Annual Conference of the Society for Animation Studies* (SAS) “Then, Now, Next,” Montreal, Canada.
- June 2018, “Fantasia’s ‘Night on Bald Mountain:’ Fantastic Horror in Disney’s Early Long Feature Films,” *Scanner V, Animafest*, Zagreb, Croatia.
- May 2018, “Mind and Body Engagement: Enjoyment + Training through Animated Music Video Games,” *APES18 (Animation And Public Engagement Symposium) 2018*, The Animation Academy, Loughborough University, UK, in conjunction with HEART (Healing Education Animation Research Therapy), Loughborough, U.K
- February 2018, “If Truth be Told: Voice as Presence in Animated Interview Documentaries,” *Southwest Popular/American Culture Association 39th Annual Conference*, Albuquerque, New Mexico.
- July 2017, “Yes, It Moves ...and It Talks: An Analysis of Voice in *Anomalisa* (2015)” (co-authored with Dr. Francisco Ortega) *29th Annual Conference of the Society for Animation Studies* (SAS) “... And Yes It Moves,” University of Padua, Padua, Italy.
- July 2017, “Photographs + Movement: Breer’s and VanDerBeek’s Collage Animations,” *XIth Triennial International Conference* organized by IAWIS/AIERTI (International Association of Word and Image Studies), Lausanne University, Lausanne, Switzerland.
- June 2016, “Mainstream Characters, Subaltern Voices: From ‘Top Cat’ to ‘Don Gato’.” (co-authored with Dr. Francisco Ortega), *The Cosmos of Animation*, the 28th Annual Conference of the Society of Animation Studies, Nanyang Technological University, Singapore, Singapore.
- July 2015, “Disney in the 1930s: Between High Art and Popular Culture” (co-authored with Dr. Francisco Ortega), *Bridges across Cultures*, The International Studies Institute (ISI Florence), Florence, Italy.

- February 2015, “Disney Animation and Modern Art in the 1930s” (co-authored with Dr. Francisco Ortega), *103rd CAA Conference*, College Art Association, New York City, New York.

Individual (In English)

- August 2014, “At the Service of Artist Biographies: Word/Image Interaction in John Rewald’s 1938 “Les ateliers de Maillol” *Riddles of Form: Exploration and Discovery in Word and Image*,” *10th International Conference on Word & Image*, IAWIS/AIERTI (International Association of Word and Image Studies), Dundee, Scotland, U.K.
- February 2013, “Facing Forward, Looking Backward: John Rewald’s Transatlantic Scholarship,” *101st CAA Conference*, College Art Association, New York City, New York.
- July 2012, “From Motif to Site: Cézanne’s Landscapes Seen through Art History’s Photographic Eye,” *CIHA Comité International d’Histoire de l’Art (International Committee of the History of Arts)* 2012, Nuremberg, Germany.
- June 2012, “Between Art and Ethnography: Huyghe and Rivière’s 1937 Vincent van Gogh Exhibition,” *Material Cultures in the Space Between, 1914-1945*, The Space Between Literature and Culture 1914-1945 Society, Brown University, Providence, Rhode Island.
- 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,” *45th Annual Comparative Literature Conference. Visual Culture & Global Practices*, California State University, Long Beach, California.
- 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 City, New York.
- December 2008, “Measuring the Chester Dale Collection and the Canon of Modern Art,” International Conference *Art and Measure*. Ecole normale supérieure, Paris, France.
- 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, California.

- 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, Argentina.
- 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, Washington, D.C/

Symposia, Sessions Chaired, Roundtables

AnimationDuo (In Collaboration with Dr. Francisco Ortega):

- Series of activities parallel to the exhibition *Animation as Art: A Multi-sensory Experience*, Museum of Texas Tech, Lubbock TX. Supported by the School of Art’s Art History area and a Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts, administered through the TTU School of Art, and the Art History Area, School of Art, TTU.
 1. Dr. Christine Veras and Dr. Sandler took place at the Kline Room. These scholars offered a class to the students in ARTH 3388 and visit to the Museum.
 2. Lecture. “Animated Experimentations: From Idea to Exhibition.” Dr. Christine Veras (UT Dallas). Kline Room, March 21st
 3. Workshop: “Cameraless Animation Workshop with International Artist Steven Woloshen.” Steven Woloshen (Canada). New Assembly Room, Museum of Texas Tech, Dates: April 5th and April 6th.
 4. Lecture and hands-on demonstration “Optical Toys and Stuffed Animals: At Home with Scooby-Doo, Where Are You!” Dr. Kevin Sandler (ASU, USA). Kline Room, Museum of Texas Tech. Date: April 11th.
 5. Workshop “Phonotrope Animation Technique with Aldo Murillo.” Professor Aldo Murillo Tecnológico de Monterrey, Querétaro, México). New Assembly Room, Museum of Texas Tech. May 8th and May 10th.
 6. Workshop “Traditional meets Current Trends in Claymation.” Sandee Chamberlain (Kennesaw State University, USA). New Assembly Room, Museum of Texas Tech. May 29th and May 30th.
 7. Workshop “Pixilation, Stop-tricks, and the Foundations of Stop-Motion.” Drs. Ortega and Orfila. Animation-Making Workshops. Kline Room, Museum of Texas Tech. June 13th
- April 7, 2023 “Cameraless Animation Workshop with Artist Steven Woloshen” Organized by AMW at the Texas Tech Museum.
- November 2021, (Orfila-Ortega) Co-organizers and member of the academic board of the first symposium to be held parallel to CINANIMA Animation Festival: *Animation and Beyond*, CINANIMA 21. November 2021, Espinho, Portugal. 35 proposals of which 12 were accepted. Academic Board: Dr. Pedro Serrazina, Universidade Lusófona de Humanidades e Tecnologias, PT, Dr. Francisco Ortega-Grimaldo, Texas Tech University, US, Dr. Natalie Woolf, Universidade Lusófona de Humanidades e Tecnologias, PT, Dr. Lilly Husbands, Middlesex University, UK, Alejandro R. González, Universidad Nacional de Córdoba /Universidad Nacional de Villa María, ARG

- September 2019, APES19 (Animation and Public Engagement Symposium) 6th iteration. Co-organized with Dr. Francisco Ortega (TTU) and Melani Hani and Roberta Bernabei (Loughborough University (U.K.)). The symposium was made possible by the support of the Texas Tech Office for Research and Innovation, the J.T. & Margaret Talkington College of Visual and Performing Arts, the Humanities Center at Texas Tech, the Ryla T. & John F. Lott Endowment for Excellence in the Arts through the School of Art, the Art History Area in the School of Art, the Tech Art History Society (TAHS) and the Society of Animation Studies (SAS). Fundraising: 15,300 US. 39 participants from 11 countries. TTU, Lubbock, TX, Sept. 19-21 2019.
- February 2019-2024, Coordination of the first group of sessions on Animation at the *Southwest Popular/American Culture Association Annual Conference*, (Albuquerque, USA).
- September-December 2018—Present. Co-creator and co-organizer together with Dr. Francisco Ortega of a subject area on animation at the *Southwest Popular/American Culture Association Annual Conference*, (Albuquerque, USA).
- August 2017 “Seriously Funny: Animation, The Concealed Avant-Garde” co-organizer (together with Dr. Francisco Ortega) and participant. *Modernist Studies Association XIXth Annual Conference* “Modernism Today,” Amsterdam, the Netherlands

Individual:

- April 2017, “Modern and Contemporary Art History through the Lenses of Animation,” Association of Art Historians 2017 *Annual Conference and Art Bookfair*, Loughborough University, Loughborough, U.K.
- February 2016, “In the Light of Modern Media: Word and Image Analysis as Heuristic Tool,” IAWIS/AIERTI session, *104rd CAA Conference*, College Art Association, Washington D.C.

Animations/Videos (AnimationDuo):

- “AMW at CINANIMA”, 4:02 Compiling excerpts of more than 30 shorts created by the public. Exhibited at the Festival’s closing ceremony. November 2021 <https://vimeo.com/645420088>
- “Animation-Making Workshops for Lubbock Independent School District Teachers” June 2021 Video: 2:30 https://vimeo.com/559551511?embedded=true&source=vimeo_logo&owner=8382011
- “AMW at Bean Elementary SP2021,” 10:16 Compilation of the 6 animations created by the participants of the Animation-Making Workshop at Bean Elementary School. May 2021 Exhibited at Lubbock City Hall in August 2021. <https://vimeo.com/589432437>

Animation Workshops: Presentations (AnimationDuo)

- November 2024: Recovery Connections, Middleborough, UK.
- Summer 2023, STAR Aphasia. Workshop participation in the Summer Art Camp Program: The Stroke/Aphasia Recovery (STAR) Program of Lubbock in the School of Health Professions at the Texas Tech University Health Sciences Center has partnered with the J.T. & Margaret Talkington College of Visual & Performing Arts and the Texas Tech NEA Research Lab.
- June 5, 2022, Participation in the workshops organized by the School of Art for Independent Lubbock School District Highschool and Middle school art teachers
- April 10, 2022, Animation Making Workshops activity. Participation in Lubbock arts Alliance// Art Fair. Lubbock
- May 6, 2022 Animation Making Workshops activity. Parents night out. Lubbock arts Alliance// activity with parents of foster kids.
- November 2021. Animation-Making Workshops at CINANIMA. Espinho, Portugal
AMW team took 12 stations to the location and offered 4 sessions to both the general public and high school students. 70 participants 40 from schools. November 10-11 2021. (See Animations/videos)
- June 2 and 3, 2021. Workshop for Independent Lubbock School District Highschool and Middle school art teachers.

Animation Making as Therapeutic Practice (AnimationDuo):

- Fall 2024 “Animation-Making Workshops with Vulnerable Youth”. In collaboration with the Texas Dispute Resolution System™, Office of Dispute Resolution for Lubbock County. 7 participants
- Spring 2023 “Animation-Making Workshops with Vulnerable Youth”. In collaboration with the Texas Dispute Resolution System™, Office of Dispute Resolution for Lubbock County. 8 participants
- June 2022 - August 2022. Lubbock arts Alliance//Guadalupe Parkway Sommerville center, Workshop Organizer, TX, United States Enrollment: 14. 6 final animations.
- Spring 2022 “Animation-Making Workshops with Vulnerable Youth”. In collaboration with the Texas Dispute Resolution System™, Office of Dispute Resolution for Lubbock County. 6 participants
- April 10, 2022 Animation Making Workshops activity. Participation in Lubbock arts Alliance// Art Fair. Lubbock
- Mary 6, 2022 Animation Making Workshops activity. Parents night out. Lubbock arts Alliance//

activity with parents of foster kids.

- November 2021. Animation-Making Workshops at CINANIMA. Espinho, Portugal
AMW team took 12 stations to the location and offered 4 sessions to both the general public and high school students. 70 participants 40 from schools. November 10-11 2021. (See Animations/videos)
- Fall 2021 “Animation Making as a Therapeutic Practice for First Year Students in the Center for Collegiate Recovery Communities.” In partnership with TTU Center for Collegiate Recovery Communities.
- Fall 2021 “Animation-Making Workshops with Vulnerable Youth”. In collaboration with the Texas Dispute Resolution System™, Office of Dispute Resolution for Lubbock County.
- June 2 and 3, 2021. Workshop for Independent Lubbock School District Highschool and Middle school art teachers.
- Spring 2021 Animation-Marking Workshop at Bean Elementary School, Lubbock TX. See animation/videos)
- Spring 2021 Animation Making as a Therapeutic Practice for First Year Students in the Center for Collegiate Recovery Communities. In partnership with TTU Center for Collegiate Recovery Communities
- Spring 2019- 2020. Co-organized and conducted with Dr. Francisco Ortega. Application of animation-making as therapeutic practice for young participants diagnosed with Autism Spectrum Disorder (ASD). In collaboration with the Burkhardt Center and Dr. Wes Dotson. Spring/Fall 2019: two series of workshops: 7 participants; Spring 2020: (In process) 5 participants. Collaborators: three graduate students and an undergraduate student.

Awards, Grants, Scholarships:

- 2024 AnimationDuo Texas Tech University, Faculty Research and Creative Activity Awards, J.T. & Margaret Talkington College of Visual & Performing Arts. “Animation as Art: A Multi-Sensory Experience” for the publication of the exhibition catalog. Dr.Francisco Ortega co-principal. USD 7,000, TTU.
- 2024 AnimationDuo Society for Animation Studies. Event Grant for the exhibition Animation as Art: A Multi-Sensory Experience.” Amount: UDS 1,000 The exhibition was co-curated with Dr. Christine Veras, UT Dallas. Co-principals: Dr. Francisco Ortega and Dr. Christine Veras.
- 2023-2024 AnimationDuo The Ryla T. & John F. Lott Endowment for Excellence in the Arts through the School of Art. For the organization of educational activities related to the exhibition Animation as Art a Multi-Sensory Experience. Dr.Francisco Ortega co-principal, TTU Amount: USD 7,500.
- 2024 AnimationDuo Faculty International Scholarship Award for outstanding contributions to furthering Texas Tech University's internationalization efforts. Office of International Affairs TTU. May 2024
- 2024 Gloria Lyerla Library Memorial Fund Research travel grant to do research at the University of Southern California, Warner Bros. Archive. USD. 750, TTU

- 2023 AnimationDuo President’s Engaged Scholarship Award for Excellence in Engaged Creative Activity, TTU.
- 2021 AnimationDuo Faculty Research and Creative Activity Awards, J.T. & Margaret Talkington College of Visual & Performing Arts. Co-principal investigators: Dr. Francisco Ortega and Dr. Elizabeth Trejos-Castillo "The use of animation making for the support and assistance of youth involved in the Juvenile Justice System." Amount: USD 13,260.
- 2021 AnimationDuo. Video Demo Award 2021. TASA (Texas Association of Schools of Art Virtual Conference) for the proposal “Uncharted Potential of Stop-Motion Animation: Strategic Tools for an Engaged Pedagogy,” presented at the organization’s conference. Amount: \$ 250
- 2020 AnimationDuo Grant proposal DHHS -Administration for Community Living. “The use of animation-making in the identification and treatment of public-school teachers experiencing a traumatic stress response” Orfila, J. (Lead Principal Investigator), Ortega, F. (Principal Investigator), Stevens, T. (Principal Investigator), Ingram, P. (Principal Investigator) Amount: USD 600,000. Not awarded
- 2020 AnimationDuo Grant Proposal: “Neuroanimáticas: Historias Animadas para la Integración Social” (Neuroanimatics: Animated stories for Social Integration), *I Premio Arte y Compromiso para Proyectos de Intervención Social a través de las Artes*, (I Prize Art and Engagement for Projects of Social intervention through the arts) organized by the Vicerrectorado de Cultura y Compromiso Social de la Universidad Pablo de Olavide, Sevilla (Vice-Rectorate of Culture and Social engagement of the Pablo Olavide University, Seville, Spain). 5,500 Euros. Co-principal investigators:Dr. Francisco Ortega (TTU), Inmaculada Concepción Carpe Pérez and Hanne Pedersen (The Animation Workshop, VIA University College, Denmark), María Susana Garcia Ramos (University Polytechnic of Valencia, Spain) Finalists. Not awarded
- 2020 AnimationDuo TTU Office of International Affairs. International Research and Development Seed grant (USD 2000) to present the Animation Workshops together with Dr. Francisco Ortega at the Polytechnic University of Valencia, Spain. Travel postponed due to the COVID Pandemic.Note: this award is traditionally awarded to faculty working on STEM.
- 2020 AnimationDuo Speaker's Proposal Grant (to bring Scott Meador), Landmark Arts, School of Arts, TexasTech University (2020). Proposal co-principals Dr. Francisco Ortega and Cody Arnal. 1.000 US
- 2020 AnimationDuo NEA Grant, Texas Tech NEA Research Lab (USD \$ 70,000.00) for the Animation-MakingWorkshops. February 2020. (Francisco Ortega co-PI)
- 2019 AnimationDuo Society of Animation Studies: Conference Seed Support and Event Sponsorship Awarded in support of APES19. Dr. Francisco Ortega co-principal, Society of Animation Studies, 2019 Amount: \$ 500.
- 2019 AnimationDuo Dean’s Advancing Creative Scholarship Award (ACSA), TTU, in support of APES 2019 Dr. Francisco Ortega co-principal, TTU.
- 2019 AnimationDuo The Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts, APES19. Dr.Francisco Ortega co-principal, TTU.

- 2018 TTU International Travel Fund Grant to participate in the *Winter School at the Graduate Academy and the Centre for Animation Studies* of the Eberhard Karls University of Tübingen, Germany.
- 2017 Gloria Lyerla Library Memorial Fund Research travel grant to do research at the Swiss Institute for Art Research SIK-ISEA /Lausanne University, TTU.
- 2017 Dean's Advancing Creative Scholarship Award (ACSA) to attend *Documenta XI*, TTU.
- 2017 Scholarship Catalyst Program Grants in the Humanities to attend *Documenta XI*, TTU.
- 2017 TTU International Travel Fund Grant to participate in "Seriously Funny: Animation, The Concealed Avant-Garde" and participant. Modernist Studies Association XIXth Annual Conference "Modernism Today," Amsterdam, the Netherlands. TTU.
- TTU International Travel Fund Grant to chair a session at the Association of Art Historians 2017 Annual Conference and Art Bookfair, Loughborough University, Loughborough, U.K. (2016)
- Speaker's Proposal Grant (to bring Lynn Tomlinson), Landmark Arts, School of Arts, Texas Tech University (2015)
- Maegene Nelson Cross-disciplinary Scholar Grant (to bring Lawrence Jordan as invited speaker), College of Visual and Performing Arts, Texas Tech University, 2014.
- Creative Arts Humanities and Social Sciences, Grant, TTU, 2012
- Texas Tech University President's Excellence in Teaching Award, 2011
- Texas Tech University nominee for a 2010 NEH Summer Stipend, Washington D.C. 2010.
- The Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts, TTU. To bring Dr. James Elkins. E.C. Chadbourne Chair of art history, theory, and criticism at the School of the Art Institute of Chicago as invited speaker (2009)
- 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 French Painting. Main project: to prepare a history, an outline of a catalogue and an exhibition proposal on 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:

TTU Museum, Lubbock, TX

- “*Animation as Art: A Multi-Sensory Experience*” Co-curator together with Dr. Christine Veras (UT Dallas) and Dr. Francisco Ortega. Opening planned for March 2024.
- “I Used to Play that. Video Games in a Globalized Word,” Co-curator together with Dr. Francisco Ortega (TTU) and Drs. Judd Ruggil and Ken McAllister (University of Arizona and Learning Games Initiative Research Archive [LGIRA]). February 20-June 15, 2019

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, Argentina.)

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*. Cooperated 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

- 2020- Convener of the Special Interest Group: Participatory and Socially Engaged Animation (SAS)
- 2013- Society of Animation Studies (SAS)
- 2009- Research Network devoted to Viennese Art Historiography
- 2007- Association of Art Historians
- 1999-2012 Association of Historians of Nineteenth Century-Art
- 1998-2016 College Art Association
- 1997-2007 American Association of Museums
- 1987- ICOM (International Council of Museums)

Teaching Experience

- 2014-Associate Professor, Texas Tech University
- 2008-2014 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, Argentina
- 1996 Visiting Professor. Postgraduate Course: Packaging. School of Engineering, University of Buenos Aires, Argentina.
- 1986–1994 Professor. “Art History I.” University of the Argentinean Social Museum, Argentina.

Dissertations and Thesis

Dissertation Committee Chair

- Norah Alqabbaa, “Globalization and the Role of the Sharjah Biennale in the Transformation of Saudi Contemporary Sculpture.” Fine Arts Major in Arts. Texas Tech University. December 2020.
- (Co-Chair) Brian Wheeler “‘Painting Section’ or Painting Texas?: Negotiating Modernity and Identity in the Texas New Deal Post Office Murals.” Fine Arts Major in Arts. Texas Tech University. December 2015.

Dissertation Committee Member

- In Process: Helena Popan, "Propaganda in the Easter Block - circa 1960s," Fine Arts Major in Arts. Texas Tech University. Expected: May 2023.
- In Process: Jessica Lynn Davis, "Jeanne Mammen and the Double Standard of Weimar Censorship." University of Iowa. Expected December 2024
- Inmaculada Conception Carpe Perez. “ Animation, an Alchemical process and Contemplative Practice for Transformation and Mindful Communication: Neuro animatics.” Polytechnic University Valencia. May 2023
- Leslie Gulden, “A Stage Full of Trees and Sky: Analyzing Representations of Nature on the New York Stage, 1905 – 2012.” Fine Arts Major in Theatre. Texas Tech University. May 2020.
- Benjamin Slate, “Daughters of Troy/The Unspoken Scream: Theatre and the Normalization of Wartime Rape.” Fine Arts Major in Theatre. Texas Tech University. December 2017.
- Jeanne Haggard, “The effects of power dynamics and social capital on cultural services in Mission Viejo, California: A case study,” Fine Arts Major in Arts. Texas Tech University. December 2016.

Master thesis in Art History: Committee Chair

- Faith Sears, “Transforming the Sterile Industrialized City Through Leisure and Recreation: Filliou and the SI.” Texas Tech University. October 2022.
- Jessica Davis: “Violence on Canvas: A Representation of Inner-Turmoil or and Analysis of Otto Dix and his ‘Lustmord’ Series.” Texas Tech University. May 2014

Art History Courses Taught (Graduate + Undergraduate)

- Animation and Modern and Contemporary Art. Team-taught with Dr. Francisco Ortega
- Stop-Motion Animation in Health and Social Care. Team-taught with Dr. Francisco Ortega
- Contemporary art: Biennials and the Art Market
- Surrealism
- Art Nouveau and the Foundations of Modern Art
- Documents, Documentary, Documentation (Introduction to Art History methods for undergraduate students) Team-taught with Dr. Francisco Ortega
- Modernisms: Theater and Modern Art (1900-1939) Team-taught with Dr. Dorothy Chansky
- In and Around the Bauhaus. Art and Design in the Interwar Period
- Art of the 60s
- Critical Theory
- Modernism and its Institutions: Henri Matisse, Pablo Picasso and the Art Market.
- Crosscurrents: Art in France and Germany between the Two World Wars
- Paul Cézanne: Impressionist and Post-Impressionist Artist
- Survey III
- Introduction to Museology
- Nineteenth-Century Art
- Impressionism and Post-Impressionism

Languages

English: near native

Spanish: native speaker

French: fluent (reading, speaking); basic (writing)

Italian: intermediate (reading); basic (speaking, writing)

German: intermediate (reading)