

Theresa Avila

Education

- 2013** **Doctor of Philosophy, Art History**, Conferred with Distinction, University of New Mexico (UNM)
Concentration: Modern and Contemporary Latin American and Latino Art History
Specialization: Modern Mexican Art
Dissertation: *Chronicles of Revolution and Nation: El Taller de Gráfica Popular's "Estampas de la Revolución Mexicana" (1947)*
Dissertation Advisement Committee:
- Kirsten Pai Buick, Ph.D., Co-Chair
- David Craven, Ph.D. Co-Chair (Deceased)
- Linda Hall, Ph.D.
- Suzanne Schadel, Ph.D.
- 2005** **Master of Arts in Art History**, Conferred with Distinction, University of New Mexico
Thesis: *Emiliano Zapata: Figure, Image, Symbol*
Committee:
- David Craven, Ph.D., Main Advisor (Deceased)
- Linda Hall, Ph.D.
- Suzanne Schadel, Ph.D.
- Holly Barnet Sanchez, Ph.D.
- 2001** **The Smithsonian Institute Qualitative Methodology Seminar**
- 1999-2000** **CSU Study Abroad Program**, Paris France
- 1999** **Bachelor of Arts, Art History Emphasis**, California State University Fullerton
Main Advisor: Ruth Capelle, Ph.D.
- 1995** **Associates Degree in Art**, Southwestern Community College

Professional Experience

Teaching and Advisement, University Level

2017-Present, **Art Program, California State University, Channel Islands**
Assistant Professor, Non-Western Art History

School of Transborder Studies, Arizona State University

2016, **Spring** Instruction Professional, *Transborder Art: Chican@/Latin@ Art and Culture* (TCL 351)

2015, **Fall** Instruction Professional, *Introduction to Chican@ and Latin@ Culture* (TCL111)

2006, **Fall** **Southwestern Indian Polytechnic Institute, Native American Community College, Albuquerque, NM** Instructor of Record, *Introduction to Art* (Art History 101)

Department of Art and Art History, University of New Mexico

2010 - 2011 **Instructor of Record**, Survey of *The Arts of Mexico, 1810-present* - two consecutive semesters

2006 - 2009 **Instructor of Record**, *Introduction to Art* (Art History 101) – six consecutive semesters

2006, **Spring** **Instructor of Record**, *Renaissance – Impressionism* (Art History 202)

2001 - 2004 Graduate Assistant and Weekly Session Leader

- Art History 201: Pre-Historic - Medieval Art, Fall 2001
- Art History 202: Medieval - Modern Art, Spring 2002
- Art History 201: Pre-Historic - Medieval Art, Fall 2003
- Art History 202: Medieval - Modern Art, Spring 2004

2000 - 2003 Graduate Assistant

- Art History 250: Modern Art, Fall 2000
- Art History 101: Introduction to Art, Spring 2001
- Art History 261: World Architecture, Pre-Historic - Contemporary, Fall 2002 - Spring 2003

Professional Development and Experience

Digital Humanities and Data Driven Visualization Projects

- 2022 **Fellow, [Digital Ethnic Futures Consortium Teaching Fellow \(DEFCON\)](#)**
Anelise Shrouf, Mentor and Asst. Professor of Digital and Computational Studies, Baylor University
Jamila Moore Pew, Mentor and Steering Committee Member, Public and Digital Historian, CSUF
- 2021 **Participating Scholar, *New Storytellers: An ACLS-funded Digital Ethnic Studies Summer Research Institute***,
University of Nebraska-Lincoln. (DESI)
- 2021-2022 **Participating Scholar, 'Towards a More Inclusive Digital Art History'** [Panorama: Journal of the Association of Historians of American Art](#) Working Group.
- 2021, Summer **Lead, [Student Undergraduate Research Fellows](#) (or SURF) [to conduct research on Yosemite National Park](#)**
- Erica Guenthner, Yvette Hernandez, and Aricka Wedlaw
 - Development of data collection workflow
 - Refinement of focus and questions
 - Development of visual and text based databases of images of Yosemite National Park
 - Production of word maps related to key texts examining historic textual references about Yosemite and its indigenous community.
 - Consideration and reflection of how to visualize the representation of indigenous communities of
- 2019-2020 **Lead, *Digital Scholars Working Group*, CSU Channel Islands** - Digital Scholars Fellowship was a faculty development effort aimed at innovating training and learning at CSUCI in support of the creation of “plug and play” digital modules that allow faculty to develop and re-envision innovative lesson plans that encourage students to develop technical skills and engage tools.
- 2019 **Lead, *Digitization*** of the personal visual archive of Luzma Espinosa, poet laureate of Ventura County 2020-2022
- 2016-2017 **Co-Primary Investigator and Project Manager, [Mapping History Project: Stories of the Southwest](#)**
Funded by an Institute for Humanities Research Seed Grant for Digital Humanities Project sponsored by Arizona State University.

- 2014-2017 **Program Coordinator, Map Collection**
Program for Transborder Communities, School of Transborder Studies, ASU
- inventory and database management
 - use of digital imaging standards, software and new media technology to process archival photographic collections and digital media.
 - development of digital humanities projects
- 2007 **Digitization of Taller de Gráfica Collection** (unpaid service)
Latin American Library Collection, Center for Southwest Research, Zimmerman Library, UNM
- 2001 **Assistant to the Manager of the City Art Collection,**
The City of Los Angeles Cultural Affairs Department, CA
- data entry, maintenance, and update of computer database; SNAP Software
 - research - trace identification, maker, publishers, provenance, records, and context
 - cataloguing, authentication, and documentation
- 1998 - 1999 **Research and Database Development,** California State Universities Digital Image Collection for Art and Architecture History Survey Course Project, Fullerton, CA
- The project's goal was/is to create a website that serves California State University students. Information and images on the website correspond with and enhance course work.
 - Identification of Byzantine and Roman architecture and objects
 - Computer data entry; Excel Software

Professional Experience

Curatorial Projects

- 2023 **Co-Curator, Funds Development, and Arts Administrator**
Lowrider Legacy in Ventura County, Fall 2023
Napa Hall Gallery, California State University, Channel Islands
- Co-Curator, Funds Development, and Arts Administrator**
Stories from the fields of Ventura County, Spring 2023
Broome Gallery, California State University, Channel Islands – IRA Sponsored events
- 2020-2021 **Co-Curator, Funds Development, and Arts Administrator**
Magnetic Currents: Artists charged by the U.S. and Mexico Border
California State University, Channel Islands – Sponsored by Provost Office
The Front, San Ysidro, CA
- 2019 **Co-Curator, Funds Development, and Arts Administrator**
Coleccion de Lucha, *Desde Santa Paula a las Americas: The Personal Archive of Luzma Espinosa*
Broome Gallery, California State University, Channel Islands – IRA sponsored events
- Co-Organizer and Co-Curator**, Celia Herrera Rodriguez: *Cuentos in Amatl*
Napa Hall, California State University, Channel Islands – IRA sponsored events
- 2018 **Co-Organizer, Co-Curator, Funds Development, and Arts Administrator**
Chican@x Ephemera, California State University, Channel Islands – IRA sponsored events
- Zine Expo - *Latin@x Los Angeles Zinescape*, September 6-14,
 - Jake Prendez: *Social Justice & Chican@x Visual Arts*, October 22-24
 - Gabriella Claro: *Hocicono y Bonita*, November 15
- Project Manager, Funds Development, Arts Administrator, and Curator**,
Tracing History: Mapping California, Broome Library, CSU Channel Islands
- 2017 **Curator**, *Greater Arizona: Formation of Transborder Spaces*
Hayden Library, Arizona State University, AZ
- 2015 **Curator**, *Legacy of the Mexican Revolution*
Maxwell Museum of Anthropology, University of New Mexico, NM
- Curator and Installation**, *Imagined Regions: The ASU Simon Burrow Transborder Map Collection*
Offices of the Mexican Consulate, Phoenix, AZ

Co-Curator and Installation, *Nosotr@s Somos* – A Phoenix based art exhibit of art by Latin@as, Chican@s, Indigenous, and non-gender conforming artists. The Hive Gallery, Phoenix, Arizona

- 2014 **Co-Curator and Installation,** *Art Mixer: Art Display and Performances in response to U.S. and Mexico Borderlands*, Woodbury School of Architecture, Barrio Logan, San Diego, CA
- Taco Shop Poets: Adrián Arancibia and Adolfo Guzmán López, and Jacky Lopez
 - Eric Garcia, political cartoons
 - Mexikota Art, paintings
 - Kim Martinez, video projection
 - Tomas Tamayo, dance and song
 - Claudia Cano, Rosa Hernandez Cleaning Lady
- 2012 **Curator and Installation,** *Civil Rights and Social Justice: Works of El Taller de Gráfica Popular from the Zimmerman Library Latin American and Iberian Collections*, Herzinger Reading Room, University of New Mexico
- 2009-2010 **Curator and Installation,** *Guadalupe, Goddess of the Americas*, Art Museum, National Hispanic Cultural Center, Albuquerque, NM
- 2005 **Curator and Installation,** *¡Zapata Vive!*, Jonson Gallery, University of New Mexico
- 2003 **Curator and Installation,** *PIC (Place, Identity, Culture)* – Display of photographs by student’s from an alternative High School in Aztec, New Mexico representing their own impressions about their identity and culture – The Aztec Museum, Aztec, NM
- 2002 **Co-Organizer and Installation,** *The Annual Juried Graduate Student Art Exhibition*, Jonson Gallery, University of New Mexico
- 2001 **Co-Organizer and Installation,** *Graduate Student Small Works Exhibition*, Graduate Art Association, Department of Art and Art History, University of New Mexico

Professional Experience

Museums and Art Galleries

2007- 2010 **Research, Collection Management, and Curatorial Assistant** (unpaid service),
Art Museum, National Hispanic Cultural Center, Albuquerque, NM

- **Collection Management**
 - inventory and database management
 - gather, organize, verify, expand, and interpret materials pertaining to collection
 - research - trace identification, maker, publishers, provenance, records, and context objects in permanent collection and as part of temporary exhibitions
 - cataloguing, authentication, and documentation
 - research on and development of archive and database for Van Daren Coke Mexican Ceramic Folk Art Collection
- **Art Care**
 - art handling – general collection and rare materials
 - condition reports
 - preservation
- **Exhibitions**
 - **Curatorial development team member** - planning, organizing, and coordinating all aspects of an exhibition program
 - text for thematic wall panels and object labels
 - develop and execute public programs
 - specific shows assisted in development, execution, and installation:
 - *Caminos Distintos: Patrocinio Barela and Edward Gonzales in New Mexico* (Exhibition on display February - August, 2008) – assistance with curatorial selection and design, text panels, object labels, and public tours
 - *Meso-Americanics (Maneuvering Mestizaje) de la Torre Brothers and Border Baroque* (Exhibition on display September, 2008 - August, 2009) – text for pr material, text panels, object labels
 - *The Legacy of Margaret Herrera Chávez* (Exhibition on display February – June, 2009) – object labels
 - *Naturalmente* (Exhibition on display Summer 2009) – text for pr material and object labels
 - *New Mexico Furniture is Art* (Exhibition on display June 2010 – January 2011) - research and object labels
- **Museum Education:** educational brochure and docent training
- **Public tours / Interviews with the press**

2000 - 2002 **Gallery Assistant**, Jonson Art Gallery, University of New Mexico

- **Clerical and Administrative support**
- **Collection Management**
 - inventory and database management of permanent collection
 - digitization of collection and database entry; SNAP Software
- **Art Care**
 - art handling – general collection and rare materials
 - condition reports
- **Exhibition** – installation
- **Communications**
 - Respond to public, scholarly and other professional inquiries.
 - Speak to visiting groups and the press.
 - Publicity of exhibitions and events at gallery.
 - Management of gallery website.

1997 **J. Paul Getty Museum Multicultural Summer Program Intern**,
Kidspace Museum, Pasadena, CA

- 1993, launch of Getty Multicultural – now Getty Marrow – Undergraduate Internship program
- Gallery Assistant: maintenance of gallery exhibitions and facilitation of interaction with hands on exhibits
- Conduct art and science workshops
- Research and development of a resource library on early childhood development, children's museums, and interactive exhibition design

Professional Experience

Collection Management

2014 – 2017 Program Coordinator, Map Collection

Program for Transborder Communities, School of Transborder Studies, Arizona State University

- inventory and database management
- verify and research - trace identification, maker, publishers, provenance, records, and context
- cataloguing and documentation
- conducting research to validate, update, and correct existing collections data
- responsible for digitizing, cataloguing and creating access to map and book collections
- supplying research and reference service to staff and outside users of the Archives
- apply copyright rules and proper procedures for reproduction and use of archival materials
- use of digital imaging standards, software and new media technology to process archival photographic collections and digital media.
- development of digital humanities projects

- **Art Care**
 - art handling – general collection and rare materials
 - condition reports
 - preservation, storage, and applying archival standards

- **Exhibitions:**
 - planning, organizing, and coordinating all aspects of an exhibition program
 - develop concepts and themes for displays, object selection, layout, and design
 - installation
 - research on objects for display
 - text for thematic wall panels and object labels
 - arrange and coordinate the shipping, conservation, framing, packing, and insurance for all artworks from the collection and on loan for exhibition
 - develop and execute public programs

- **Communications**
 - Accept or initiates opportunities to collaborate with University colleagues and counterparts in other institutions.
 - Respond to public, scholarly and other professional inquiries.
 - Speak to visiting groups and the press.

- **Attend professional meetings and lectures to present on collection and maps.**
- **Editor, *Dialogo*, Program Newsletter**
- Event Programming, Planning, Managing, Implementing and Evaluation
- Community Outreach
- Develop and maintain effective and cooperative relationships with external agents and institutions.

- 2007 **Digitization of Taller de Gráfica Collection** (unpaid service)
Latin American Library Collection, Center for Southwest Research, Zimmerman Library, UNM
- 2001 **Assistant to the Manager of the City Art Collection,**
The City of Los Angeles Cultural Affairs Department, CA
- administrative and clerical support
 - **City Arts Mural Program**
 - Facilitation for artist selection for citywide pool via administrative support of Requests for Artist's Proposals and Selection Panel
 - Facilitation of evaluation and re-drafting of program via administrative support of processes
 - **Collection Management**
 - inventory
 - data entry, maintenance, and update of computer database; SNAP Software
 - research - trace identification, maker, publishers, provenance, records, and context
 - cataloguing, authentication, and documentation
 - preparation for move of entire art collection: assessment of issues related to move, transport, and coordination with internal and external agencies
 - **Art Care**
 - art handling
 - condition reports
 - preservation
 - transport
 - packing of objects for move
- 2001 **Assistant to Collection Manager** (unpaid service),
Self-Help Graphics, Los Angeles, CA
- inventory and cataloguing of historic and complete print collection
 - art handling and condition reports
 - educational text pertaining to the Siquieros Centenary Exhibition

Professional Experience

Collection Management

- 1998 - 1999 **Assistant to the Manager of the City Art Collection,**
The City of Los Angeles Cultural Affairs Department, CA
- **Administrative and clerical support for management of collection**
 - **Collection Management**
 - inventory
 - data entry, maintenance, and update of computer database; SNAP Software
 - research - trace identification, maker, publishers, provenance, records, and context
 - cataloguing, authentication, and documentation
 - **Art Care**
 - art handling
 - condition reports
 - preservation, storage, and applying archival standards
- 1998 - 1999 **Research and Database Development,** California Statue Universities Digital Image Collection for Art and Architecture History Survey Course Project, Fullerton, CA
- The project's goal was/is to create a website that serves California State University students. Information and images on the website correspond with and enhance course work.
 - Identification of Byzantine and Roman architecture and objects
 - Computer data entry; Excel Software
- 1997 - 1998 **Slide Collection Assistant,** Visual Resource Library, California State University Fullerton

Professional Experience

Arts Administration

- 2002 - 2003 **Assistant to Program Coordinator,**
Outreach Program, College of Fine Arts, University of New Mexico
- administrative and clerical support
 - develop and maintain effective and cooperative relationships with external agents and institutions
 - attendance on behalf of office at professional conferences and workshops
 - participation in community meetings
 - outside the box brainstorming, research, and development of programs and projects pertaining to community service and alternative art practices
- 1998 **Assistant to Project Managers,** Private and Public Art Division,
The City of Los Angeles Cultural Affairs Department, CA
- administrative and clerical support
 - organization and facilitation of artist selection panels for 1% for the Arts Projects
 - **Collection Management**
 - inventory and condition reports of public art projects
 - Research of past private and public art projects in Los Angeles
 - **Art Care** - maintenance and conservation issues related to public art projects

Publications

Books and Chapter/Essays in Books

- 2019 Essay, “Hacer eco del llamado a la revolución: Emiliano Zapata en el arte chicn@x,” Emiliano. *Zapata despues de Zapata*. Instituto Nacional de Bellas artes y Literatura / Museo del Palacio de Bellas Artes.
- 2018 Book, Co-Editor, *Making and Being Made: Contemporary Citizenship, Art, and Visual Culture*. Routledge. <https://www.routledge.com/Contemporary-Citizenship-Art-and-Visual-Culture-Making-and-Being-Made/Dzenko-Avila/p/book/9780815365952>
- Epilogue, “Cutting through History: The Political Cartoons of Eric Garcia,” in Eric J. Garcia, *Drawing on Anger: Portraits of U.S. Hypocrisy*, Mad Creek Books for Ohio State University, 186-191. <https://ohiostatepress.org/books/titles/9780814254905.html>
- 2016 Chapter, “Icons of the Mexican Revolution: Constructions of Emiliano Zapata in *Prints of the Mexican Revolution* by El Taller de Gráfica Popular,” *Imprints of Revolution: Visual Representations of Resistance*. Peer reviewed. https://www.rowmaninternational.com/book/imprints_of_revolution/3-156-c9591796-3118-40de-8e6d-6b28e1946492

Publications

Journals Special Issues and Journal Articles

- 2025 Co-Editor, “*Dialogos: Landscapes of the Americas*” *Latin American and Latinx Visual Culture Journal*. University of California Press. Double Peer Review. Invited by journal editors. In development.
- 2019 Article, “Constructs and Belonging: Charting Movement of Imagined Peoples within European New World Print Culture” [Special Issue of *The Journal of Latino-Latin American Studies \(JOLLAS\)*](#). Interdisciplinary. Peer reviewed. On-line journal housed at the University of Nebraska at Omaha.
- 2015 Article, “[ASU Spotlight: Imagined Regions in the ASU Simon Burrow Transborder Map Collection](#),” *Arizona Center for Medieval Studies Newsletter*, Arizona State University
- 2014 Co-Editor, *Art and Revolution in Mexico*, Special Issue for *Third Text: Critical Perspectives on Culture and Art* (Routledge) July. Issue 3. No. 128
<https://www.tandfonline.com/doi/abs/10.1080/09528822.2014.927979>
- 2008 Article, “Laborious Arts: El Taller de Gráfica Popular and the Meaning of Labor in Las Estampas de la Revolución Mexicana,” *Hemisphere: Visual Cultures of the Americas*. Albuquerque, NM: Department of Art and Art History, University of New Mexico.
- 2007 Article, *Zapata: Figure, Image, Symbol*, University of New Mexico Latin American and Iberian Institute’s Research Paper Series. Albuquerque, NM: University of New Mexico Latin American and Iberian Institute. https://digitalrepository.unm.edu/laii_research/38/
- 2007 - 2009 Founder, Administrator, and Chair of Editorial Committee for *Hemisphere: A Journal of Visual Cultures in the Americas*, Albuquerque, NM: Department of Art and Art History, University of New Mexico.

Publications

Exhibition Catalogue Essays and Entries

- 2019 Editor, *Coleccion de Lucha, Desde Santa Paula a las Americas: The Personal Archive of Luzma Espinosa*. California State University Channel Islands.
- 2019 "Echoing the Call for Revolution: Emiliano Zapata in Chican@x Art" in *Zapata Incontenible: Imagenes de un heroe transnacional*, Exhibition Catalogue (11/2019-6/2020) Museo del Palacio de Bellas Artes, Mexico
- 2011 "Karsten Creightney's *Sinking Ship*," *New View: The Seventeenth Annual Juried Graduate Student Exhibition*, Albuquerque, NM: Department of Art and Art History, University of New Mexico.
- 2009 "Freja Mitchell," *Bitter Sweet: The Fifteenth Annual Juried Graduate Student Exhibition*, Albuquerque, NM: Department of Art and Art History, University of New Mexico
- 2008 Essay, "Nuevomexicano Gente y Cultura: The Artwork of Edward Gonzales," Exhibition catalogue for *Caminos Destintos: Patrocinio Barela and Edward Gonzales*, Albuquerque, NM: National Hispanic Cultural Center.
- 2002 "Jeff Beekman's *Cloudseeding*," *The University of New Mexico Juried Graduate Student Exhibition*, Albuquerque, NM: Department of Art and Art History, University of New Mexico University of New Mexico
- 2001 "Shari Wasson's *Stigmata*," *The Seventh Annual Juried Graduate Exhibition*, Albuquerque, NM: Department of Art and Art History, University of New Mexico

Reviews

- 2020, fall Review of *Simon Bolivar, Travels & Transformations of a Cultural Icon* by Maureen G. Shanahan and Ana María Reyes, editors. University Press of Florida, 2016. 256 words. (9780813062624) caa.reviews
- 2016 Review of *Graphic Borders: Latino Comic Books Past, Present, and Future* by Frederick Luis Aldama and Christopher González, editors. *Diálogo: An Interdisciplinary Studies Journal*, Center for Latino Research at DePaul University in Chicago.
- 2008, Nov. "Leopoldo Méndez and Post-Revolutionary Art of Mexico," Review Essay of Deborah Caplow's, "Leopoldo Méndez: Revolutionary Art and The Mexican Print," University of Texas Press, 2007. *Third Text: Critical Perspectives on Culture and Art* 22:6

Conferences / Presentations

Facilitator /Chair

- 2024** College Art Association Annual Conference, Chicago, IL
Chair of Panel, *Digital Art History*
- 2023** College Art Association Annual Conference, New York, NY
Chair of Panel, *The Art of Nation Building: An examination of the representation of the U.S. National Parks*
Travel Support: Research, Scholarship, and Creative Activities Grant, CSUCI
- 2020** College Art Association Annual Conference, Chicago, IL
Co-Chair of Panel, *Altered Terrains: Landscapes of Colonial America*
Paper, “Social and Political Landscapes within European Colonial Maps”
- 2019** College Art Association Annual Conference, New York, NY
Co-Chair of Association for Latin American Art Emerging Scholars Panel
- 2016** Annual Arizona Center for Medieval and Renaissance Studies Interdisciplinary Conference
Panel Chair: Mapping the Americas
Paper: “Imagined Regions in the The ASU Simon Burrow Transborder Map Collection”
- 2015** College Art Association Annual Conference, New York, NY
Co-Chair of two panels: *Making and Being Made: Visual Representations and/of Citizenship*
- 2014** The Southwest Council of Latin American Studies Annual Conference, San Diego, CA
Co-Chair for three panels on *U.S. and Mexico Borderlands Art and Popular Culture*
- 2010** Legacy of the Mexican Revolution Speaker Series, University of New Mexico, Facilitator
- 2009** Sex and Gender Colloquium, History Department, University of New Mexico
Presenter and Roundtable Discussant, Panel: *Beauty, Power, and Politics in Image: Visual Representation of Gender*
- Annual Conference of the Rocky Mountain Council for Latin American Studies, Santa Fe, NM
Chair for panel: *Disregarded: The politics of art and culture in Cuba and Central America*

Conferences / Presentations

Papers

- 2023** (Fall) California State University Channel Islands Faculty Works Presentation
Presentation: “Plotting counter tactics to erasive strategies of Manifest Destiny: An investigation of representation in U.S. landscapes that depict National Parks.”
- (Fall) [Digital Ethnic Futures Consortium](#) Scholars Institute
Invited Presentation: “Digital Humanities in the Classroom”
- 2022** (Fall) University of Illinois Chicago Annual Art History Colloquium
Invited Presentation, Expansion and diversification of the narratives we tell about U.S. national parks through Digital Art History
- (Spring) [Digital Ethnic Futures Consortium](#)
Presentation, “Beauty that ‘Lie’ in Our Own Backyard: A syllabus presentation on Art and Data on U.S. National Parks”
- 2019** (Fall) Sixth Biennial Interdisciplinary Conference on Race, Monmouth University, NJ, NY
Panel: Markers of Difference: Constructed Displays of Regions and Communities
Paper: “Monuments of Displacement: Westward Expansion and its effect(s) on Communities of the Grand Canyon”
- (Spring) Latino Art Now! Sight Lines and Time Frames, 6th Biennial Conference, Houston, TX
Paper: "Fixing Latinx History: Exploring the History of Latin American and Latinx Art in California" <https://www.iuplr.org/lan-conference>
- (Spring) National Association for Chicana/o Studies Annual Conference
Panel: Chicanx Aesthetics: Interrogating Art History and Visual Culture
Paper: “Pacific Standard Time: LA/LA and Chican@x Art History.”
<https://www.naccs.org/naccs/default.asp>
- ((Spring) Mapping Grand Canyon Conference, Arizona State University, Arizona
Paper: “Indigenous Communities and The Grand Canyon”
<https://lib.asu.edu/mapping-grand-canyon-conference>
- 2018** Annual Conference of the Association for Art History, London, England
Panel, Borders of Culture and Identity
Paper, “Revisions of Colonial Constructs: Maps of the New World and the Cartoons of Eric Garcia
<https://forarthistory.org.uk/our-work/conference/annual-conference-2018/beyond-boundaries/>

College Art Association Annual Conference, Los Angeles, CA
Panel, *Borders and Breakthroughs: The Afterlife of PST LA/LA*
Paper, “Geographies of Authenticity: Constructing History of Latin American and Latin@x Art in California”

CSU Symposium on University Teaching, Pomona, California State Polytechnic University, Pomona
Paper, Disrupting False Histories and Activating Awareness through Untold Stories:
The Mapping History Project

Oxnard Library, California State University, Channel Islands Library Speaker Series
Paper, “Look What I Discovered! Latin@x in European New World Atlases and Maps”
<https://www.csuci.edu/academics/artsandsciences/library-lecture-series.htm>

- 2016** Speaker Series, Tempe History Museum, Tempe, AZ
Paper: “Interlacing the Threads of Transborder Communities in the Fabric of Arizona”
- Latino Art Now! Reimagining Global Intersections, 5th Biennial Conference, Chicago, IL
Paper: “Dismantling and Restructuring History: Artivism and the Political Cartoons of Eric Garcia”
- 2015** Annual Conference of the Rocky Mountain Council for Latin American Studies, Tucson, AZ
Paper: “Mapping History in The ASU Simon Burrow Transborder Map Collection”
- Nosotras Somos* Exhibition Panel, The Hive Art Space, Phoenix, Arizona
Paper: “Making History: Indigenous, Chicana, and Latina Art History in Arizona”
- 2014** The Southwest Council of Latin American Studies Annual Conference, San Diego, CA
Paper: “Clashing Correspondence: Art, Protest, and Identity on the US and Mexico Borderlands”
- Center for the Study of Citizenship Annual Conference, Wayne State University, Detroit, MI
Paper: “Shifting Frontiers and Identities: Constructs of New Mexican Citizenship”
- University of Arizona Annual Symposium on Hispanic and Luso-Brazilian Literature, Language, and Culture, Tucson, AZ
Paper: “A call to action in the name of civil liberties and social justice: The historic plight of Mexicans in the work of El Taller de Gáfica Popular”
- College Art Association Annual Conference, Chicago, IL
Panel: *Women, Industry, and War*
Paper: “Constructing Twentieth-Century Women in Mexico”

- 2013** Latin American & Iberian Institute, University of New Mexico
Richard E. Greenleaf Visiting Library Scholar Research Presentation
Paper: "Rebellion in the Archive: The Mexican Revolution in the University of New Mexico's Latin American Library Collections"
- 2012** Women's Studies Conference, Brigham Young University, Provo, UT
Paper: "National Territories: Women of the Mexican Revolution"
- 2011** Site Unseen: Rethinking Interdisciplinary Practice in Contemporary Latin American Art (post 1980).
International Symposium, Latin American Studies and Trinity College, Cambridge, UK
Invited Paper: "Inventive Documentation: Constructions of History and Culture in the Work of Edward Gonzales" (New Mexico based Hispanic Artist)
- 2010** Legacy of the Mexican Revolution Speaker Series, University of New Mexico
Paper: "Chronicles of the Mexican Revolution and El Taller de Gráfica Popular"
- 2009** Transnational Latin American Art International Research Forum, University of Texas at Austin
Paper: "Error of omission: Inserting Central American Art into the discourse of Latin American Art History"
- Annual Conference of the Rocky Mountain Council for Latin American Studies, Santa Fe, NM
Paper: "Hostile Homeland: Central American artists in response to the violence and turbulence in their countries"
- 2007** Southwest Historical Association Conference, Albuquerque, NM
Discussant on panel: *Pancho Villa: Myth and History*
- 2006** College Art Association 94th Annual Conference, Boston, MA
Paper: "Zapata: Figure, Image, Symbol"
- 2004** Institute of Latin American Studies Student Association Annual Conference,
University of Texas at Austin
Paper: "Images of Zapata and the Construction of Mexican National Identity"
- 2003** National Association of Chicanas/Chicanos Society Annual Conference, Los Angeles, CA
Paper: "¡Que Viva Zapata! ¿Pero como?; Construction of myth and ideology of Zapata"
- 2002** Latino Cultures Conference, The Smithsonian Institute, Washington, DC
Paper: "Representations of Latinos and Mainstream U.S. Art Museums"

Museums and Art Galleries

- 2008 National Hispanic Cultural Center, Albuquerque, NM
Participant on Panel: *Caminos Distintos y Voces Femininas* in conjunction with the exhibition *Caminos Distintos: Patrocinio Barela and Edward Gonzales in New Mexico*
- 2005 Gallery Talks for the exhibition *¡Zapata Vive!*, Jonson Gallery, University of New Mexico
- November 1, “Conversation and presentation on Zapata between Theresa Avila and Samuel Brunk”
 - November 4, “The relationship between Art Historians, Curators and Artists
 - November 29, “Zapata: Figure, Image, Symbol”