

JORGELINA ORFILA, Ph.D., [CV 2010-present]

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Research Interests: Modernism and the historiography of Art History, Museography in the interwar period, the use of photographs for the study of art history.

Animation and modern and contemporary Art, Animation-Making as Therapeutic and Educational tool, and Animation for Public Engagement.

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.

Awards and Scholarships:

- 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-principals: 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. (Cancelled due to the COVID Pandemic)
- TTU Office of International Affairs. International Research and Development Seed grant (USD 2000) to present the Animation-Making Workshops together with Dr. Francisco Ortega at the Polytechnic University of Valencia, Spain. Travel postponed due to the COVID Pandemic. TTU, March 2020.
- Speaker's Proposal Grant to invite Scott Meador as a guest speaker, Co-principals Dr. Francisco Ortega and Cody Arnal, Landmark Arts, School of Arts, TTU, 2020.
- NEA Grant, Texas Tech NEA Research Lab (USD \$ 35,000.00) for the Animation Making Workshops. Dr. Francisco Ortega co-principal, February 2020.

- 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
- Dean's Advancing Creative Scholarship Award (ACSA), TTU, in support of APES 2019, Dr. Francisco Ortega co-principal, TTU, 2019
- The Ryla T. & John F. Lott Endowment for Excellence in the Visual Arts, APES19, Dr. Francisco Ortega co-principal, TTU, 2019
- 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, TTU, 2019.
- 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, 2017.
- 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. Invitation of Lynn Tomlinson as Guest Speaker, Dr. Francisco Ortega co-principal Landmark Arts, School of Arts, TTU, 2015.
- Maegene Nelson Cross-disciplinary Scholar Grant to bring Lawrence Jordan as invited speaker, Dr. Francisco Ortega co-principal, 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.

Publications:

In collaboration with Dr. Francisco Ortega

- "Fantasyland or Wackyland? Animation and Surrealism in 1930s America," *Journal of Surrealism and the Americas* General, Topics Issue, (8000 words), Forthcoming: July 2020
- "Documents, Documentation, Documentaries," *M The Magazine of the Museum of Texas Tech University* (Fall/Winter 2018): 30-33.
- Orfila, Jorgelina, Ortega, Francisco, "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 Seville) (Spring 2018): 150-163.

Individual (in English)

- "John Rewald's transatlantic scholarship: A forgotten chapter in the art history of modern art," (11,500 words). Chapter in Geraldine Johnson's edited volume *Exile and Expatriate Histories of Art*, Routledge, Forthcoming 2020.
- "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: texte et image / The Imaginary: Word and Image*. Word and Image Interactions 8. Amsterdam and New 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 University Press, 2013; 43-59.
- "Works of Art as Images: On the Use of Site Photographs for the Study of Paul Cézanne's Landscape 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'art et méthodes quantitatives*, Paris: Editions Rue d'Ulm, 2010; 383-406.

In Process:

In collaboration with Dr. Ortega

- Book: *Animation and public engagement before and at the time of Covid19*. Proposal. Submission to publisher: August 2020.
- Article: “ ‘Stayin’ Alive:’ Expanding the life of live-action characters through animation,” *Con A de Animación*. Submission: September 2020.
- Article: “Marvelous Historiography: The Case of Surrealism and Animation,” Editors: Rada Bieberstein and Erwin Feyersinger (Eberhard Karls University of Tübingen, Germany). Invited. Submission: September 2020.

Individual Projects

- “Exhibiting Documents, Showcasing a Soul: The Revolutionary 1937 Van Gogh Paris Exhibition.” Article. Submission: December 2020.

Conference Papers

- June 2021, “Animation at Cinema’s zero degree: ‘Chiseled’ images in Isidore Isou’s 1951 ‘Traité de bave d’éternité’,” *32nd Annual Conference of the Society for Animation Studies (SAS) “Animate Energies,”* New Orleans, USA. [This paper was accepted by the conveners of the 2020 conference, which was cancelled because of the COVID Pandemic]
- July 2010, “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,” *31st Annual Conference of the Society for Animation Studies (SAS) “Animation is a Place,”* 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.
- 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.

Symposia, Sessions Chaired, Roundtables

- February 2020, Coordination together with Dr. Francisco Ortega of the subject area on animation at the *Southwest Popular/American Culture Association 40th Annual Conference*, (Albuquerque, USA). Five sessions, 16 international participants.
- 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, Coordination together with Dr. Francisco Ortega of the first group of sessions on Animation at the *Southwest Popular/American Culture Association 40th Annual Conference*, (Albuquerque, USA). Three sessions, 9 international participants.

- 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
- 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.

Animation-Making Workshops

- Spring 2019- present. 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 Burkhart 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.

Museum Experience:

TTU Museum, Lubbock, TX

- “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

Membership in Professional Societies

- 2009- Research Network devoted to Viennese Art Historiography
- 2007- Association of Art Historians
- 1999- 2013 Association of Historians of Nineteenth Century-Art
- 1998- College Art Association
- 1997-2007 American Association of Museums
- 2013-present ICOM (International Council of Museums)

Teaching Experience

- 2014-Associate Professor, Texas Tech University
- 2008-2014 Assistant Professor, Texas Tech University.

Art History Courses Taught (Graduate + Undergraduate)

- Animation and Modern and Contemporary Art. Team-taught with Dr. Francisco Ortega
- 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
- □odernisms: 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: basic (reading)