

# CURRICULUM VITAE

## Part A. PERSONAL INFORMATION

<b>CV date</b>	29 <sup>th</sup> of september 2020
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First and Family name	Diana Angoso de Guzmán	
Researcher codes	WoS Researcher ID	
	SCOPUS Author ID	
	Open Researcher and Contributor ID (ORCID)	0000-0001-5123-8789

### A.1. Current position

Name of University/Institution	Universidad Nebrija		
Department	Faculty of Communication and Arts		
Address and Country			
Phone number	+34 914521100	E-mail	<a href="mailto:dangoso@nebrija.es">dangoso@nebrija.es</a>
Current position	Professor and Resercher. Director of Master Art Market and Management	From	4 <sup>th</sup> July, 2016
Key words	Material Culture, Creative processes, Contemporary Art		

### A.2. Education

PhD	University	Year
Art History	Universidad Complutense de Madrid	2015
MA. Contemporary art history	UCM	2008
Certificado de Adaptación Pedagógica	Universidad Complutense de Madrid	2007
Diploma in Painting Conservation	Istituto per l'Arte e il Restauro, Florence	1994
B.A. in Geography ad History, Major Art History	Universidad Complutense de Madrid	1991

### A.3.

#### Part B. CV SUMMARY (max. 3500 characters, including spaces)

Ph.D (*cum laude*), 2015 in History of Contemporary Art from the Complutense University of Madrid. Dissertation: "Gold: Substance and Significance. Uses of auric material in contemporary art practices (1953-2013)". Adviser: Carmen Bernárdez Sanchís, PhD. I graduated in Geography and History (Specialty Art History) from the same University, furthering my studies in Restoration-Conservation of paintings in Florence and obtaining an internship in Washington, D.C. As a curator-restorer, I won the competitive contest of the Ministry of Foreign Affairs to restore the mural paintings of the Spanish Consulate in France. Since 2016 I direct the Master in Art Market and Management and the Expert Appraiser Degree in Art Works at Nebrija University, responsible for the Nebrija Art Collection, Nebrija Collection Award and the Master's exhibition. Previously, I have collaborated with the Museo Thyssen Bornemisza (1996 to 2012), first with the Department of Communication and Events, as an expert, and later for the Department of Education developing monographic itineraries, scripts for audio guides and creating and teaching courses for different types of audiences: Teacher Training, Friends of the Museum, In-Depth Program and general public. Trained as an official tourist guide, I have conducted guided tours in museums and national heritage in English, French and Italian, although the main focus has been on contemporary art.

Responsible for designing and carrying out the itineraries of the ARCO guided tours from 2007 to 2013 for Arts Exclusive. Together with Carmen Bernández, Ángel Llorente and Beatriz Fernández, I have published *Las técnicas artísticas*, Akal, Madrid, 2005 (vol.I, II, III, IV). *La representación de la luz en la pintura del Museo Thyssen Bornemisza*. In the field of cultural management, I have worked coordinating international exhibitions for the CEHOPU, Ministry of Public Works, Royal Academy of Fine Arts of San Fernando, with responsibility for loans from more than forty countries, coordination, research, insurance and transport, documentation, communication and dissemination. As Elba Benítez Gallery manager (1997-1999), I curated and coordinated tweve exhibitions, project coordination, relationship with artists, press, institutional relations. Organization and attendance to international fairs.

Previously, I worked as an expert cataloguer of 20th century art in Spanish auction house Subastas Fernando Durán. I have participated in two projects financed by the Fundación Caja Madrid and the Fundación Thyssen-Bornemisza, intervened in international symposiums and given conferences in universities such as Regent's University, Institut de Gestion Superior, Paris, among others. As a professor, I have taught courses in Spanish and English at both undergraduate and graduate levels at Universidad Nebrija and Suffolk University Madrid Campus. Director of the Master of Art Market and Management and the Art Expert Appraiser of Art and Antiquities at Nebrija University. Guest Lecturer at the Master of Fashion and Communication-Universidad Carlos III-Vogue, Master Ephemeral, Universidad Politécnica de Madrid).

My area of specialization is contemporary art and creative processes, with special interest in new materialisms, anthropology of material and post-humanism.

### **Part C. RELEVANT MERITS**

Member of the Research Group Nebrija Estudios Transversales en Creación Contemporánea (ETCC) in the line Anthropology of material, Historical recovery of art and contemporary creation (since 2012). Member of the AGLAYA Funded Research Group.

#### **C.1. Publications (including books)**

ANGOSO DE GUZMÁN, D. (2018). Don, juego y capital. Interpretaciones antropológicas de los intercambios de oro en Yves Klein y Joseph Beuys. *Boletín de arte*, ISSN 0211-8483, Nº 39, pp. 93-100.

ANGOSO DE GUZMÁN, D. (2018). Materia viva: Oro, alquimia y sanación en Elena del Rivero y Joseph Beuys. *ESPACIO, TIEMPO Y FORMA Serie VII, Historia del Arte*, 5, 2017 ISSN 1130-4715. e-issn 2340-1478 UNED.

ANGOSO, Diana de (2016). "El oro como material cultural en el arte contemporáneo. Una aproximación a la antropología del material", *MATS. Materialidades. Perspectivas en cultura material*, Vol.4, pp. 40-62.

#### **Books**

ANGOSO, D. et al (2005). *Las Técnicas Artísticas: De la Edad Media al Renacimiento*. Madrid: Fundación Colección Thyssen-Bornemisza and Ediciones Akal

ANGOSO, D. et al (2005). *Las Técnicas Artísticas: El Barroco*. Madrid: Fundación Colección Thyssen-Bornemisza and Ediciones Akal.

ANGOSO, D. et al.(2005). *Las Técnicas Artísticas: El Siglo XIX*. Madrid: Fundación Colección Thyssen-Bornemisza and Ediciones Akal.

ANGOSO, D. et al., *Las Técnicas Artísticas: El Siglo XX*. Madrid: Fundación Colección Thyssen-Bornemisza and Ediciones Akal.

Angoso, D.; Bernárdez, C.; Fernández, B.; Llorente, A. (2011). *La representación de la luz en la pintura en el Museo Thyssen-Bornemisza*. (online)

#### **Books (chapters)**

ANGOSO DE GUZMÁN, D. (2020). Nuevos públicos y realidad aumentada: experiencias sensoriales para el acercamiento del proceso creativo en el Arte Contemporáneo. Ed. Pirámides (in press).

ANGOSO DE GUZMÁN, D. (2020) Gold Rush: Utopian, Hoarders and Subversive Artists in a Dematerialized Economy. Ed. Tirant Lo Blanc (accepted).

ANGOSO DE GUZMÁN, D.(2020) ¿Originalidad o altura creativa? Estudio de caso sobre la noción de originalidad en el dictamen de la obra de Keith Haring. Ed. Tirant Lo Blanc (accepted).

ANGOSO DE GUZMÁN, D. (2019) Coleccionar el presente: la Colección de Arte Nebrija. In *30 años de la Fundación Antonio de Nebrija. Cuna y camino de la Universidad Nebrija*. 120-123. Fundación Antonio de Nebrija.

#### **Catalog of Exhibition**

ANGOSO DE GUZMÁN, D. (2019). Odradek y el encantamiento de las cosas, *Feitizos*, Madrid: Fundación Antonio de Nebrija. 19-21. ISBN 978-84-88957-771.

ANGOSO DE GUZMAN, D. (2020). The luminous abode of the imagination. In *Km0: actividades de repliegue*. Cat. Exp. Fundación Antonio de Nebrija. 9-10. ISBN 978-84-88957-81-8

## **C.2. Research projects and grants**

### **Funded Projects**

AGLAYA - H2019-HUM - 5714. Entity Ministry of Education and Research (Community of Madrid) and European Social Fund (European Union). Member of ETCC Group.

2006-2007 Thyssen-Bornemisza Museum - Caja Madrid Foundation. Research contract of special relevance with companies.

Project: "Four itineraries about light in painting in the Thyssen-Bornemisza Museum". IP: Carmen Bernárdez Sanchís and Ángel Llorente Fernández. Elaboration of didactic materials and courses for Teacher Training.

2003-2004 Thyssen-Bornemisza Museum - Caja Madrid Foundation. Research contract of special relevance with companies.

Project: "Four itineraries on the History of artistic techniques in the Thyssen-Bornemisza Museum". IP: Carmen Bernárdez Sanchís and Ángel Llorente Fernández. Elaboration of didactic materials, publications in AKAL publishing house and teacher training course.

### **C.3. Contracts**

The Keith Haring Foundation (New York) Judicial expert for The Keith Haring Foundation (New York) in 2014.

Expert report at the request of The Keith Haring Foundation to examine possible plagiarism of the artist's work in decorative objects and its registration as a Spanish trademark without his authorization. Favourable judicial resolution in 2018.

Thyssen-Bornemisza Museum (Madrid). Communication and Events Department and Education Department. Teacher of courses, design and elaboration of didactic material and expert in art. Design and creation of two audio guides: "Russian Vanguards" and

(February-May 2006) and "From Cranach to Monet. Masterpieces from the Pérez-Simón Collection" (June-September 2006)

Ministry of Development, CEHOPU-CEDEX, Madrid (2004-2005; 2009-2010) Coordination of international exhibitions. Reinforced concrete in Spain, 1836-1910. Zuazo Hall, Ministry of Public Works. (28 January 2010 - 25 April 2010) La ingeniería civil en la pintura, Real Academia de Bellas Artes de San Fernando, Madrid, 26 February 2004 - 25 April 2004

Elba Benitez Gallery, Madrid (1998-2000). Responsible for relations with artists, cultural institutions and museums, press, coordination of fourteen exhibitions and assistance to curators. Attendance to international fairs.

Fernando Durán Auction House, Madrid (1997-1998). Responsible for the cataloguing of paintings, sculptures, drawings and engravings of the 20th century, decorative arts, elaboration of conservation reports, appraisal and valuation, customer relations, editorial coordination with photographer and printer. Responsible for the first Pop-Art auction in Madrid.

Ministry of Foreign Affairs, Bordeaux, France (1994) In competitive bidding, responsible for the restoration of the mural paintings of the Spanish Consulate in Bordeaux.

#### **C.4. Patents**

#### **C.5. Congress**

ANGOSO DE GUZMÁN, D. (2020) VI Mythcritic Congress. 23-27 October 2020.

Presentation: *The Hecate triad in the age of the cyborg: crosses between science fiction and contemporary art.* (accepted).

ANGOSO DE GUZMÁN, D. (2020) CUICIID. *Gold Rush: Utopian, Hoarders and Subversive Artists in a Dematerialized Economy.* Octubre 2020.

ANGOSO DE GUZMÁN, D. (2020) I Conference of Expertise of ArtWorks: Originality or Creativity? A case study on the notion of originality in the appraisal of Keith Haring's work. January 15<sup>th</sup>, 2020.

ANGOSO DE GUZMÁN, D. (2019). CUICIID. Presentation: Nuevos públicos y realidad aumentada: experiencias sensoriales para el acercamiento del proceso creativo en el Arte Contemporáneo. Octubre 2019.

ANGOSO DE GUZMÁN, D. (2016) III Seminar of Theory of Art: New Materialisms and other theoretical approaches. Presentation: Towards an ecology of things. Continuum nature-culture in Jane Bennett.

ANGOSO DE GUZMÁN, D. (2015) II Seminar of Theory of Art: New Materialisms and other theoretical approaches. Presentation: Neo-materialism and material ecology in Timothy Ingold. (April 2015)

ANGOSO DE GUZMÁN, D. (2018). "La entrevista de artista: Herramienta de investigación cualitativa en el arte contemporáneo". I Jornadas Nebrija de Transversalidad en la Docencia. 20 y 21 de junio, p.144-149. ISSN 2386-2181.

ANGOSO DE GUZMÁN, D. (2018). Domingo. Death in the Post-Internet Era. Symposium: Machines Will Watch Us Die. Manchester, 11 de mayo 2018, Universidad de Manchester.

ANGOSO DE GUZMÁN, D. (2013). "Aura Sacra Fames: gold in contemporary art" Case Western Reserve University, 39 Simposio Splendor: Exploring Value in the History of Art.

#### **C. 6. Master's Thesis**

Supervised Master's Thesis from 2006 to the present with a total of twenty TFM directed within the framework of the Master's Degree in Art Market and Management.

#### **C.7. Participation in evaluation tasks**

Master's Thesis Evaluation Tribunal at the Master of Arts Market and (2006-present). Nebrija University.

TFG evaluation board in BBA degree (2016-present). Nebrija University.

#### **C.8. Participación en tareas de evaluación**

Tribunal evaluador de TFM en Máster en Mercado del Arte y Gestión de EE. RR. (2006-actualidad). Universidad Nebrija. Tribunal evaluador de TFG en Grado de BBA (2016-actualidad). Universidad Nebrija.

#### **C.9. Teaching**

2005-present. Postgraduate courses: Painting, Sculpture and Engraving, Art since the 60's (Master in Art Market and Management of the USA, Nebrija University), Undergraduate courses: Art History II (Survey).

Concepts of Contemporary Art (Master Ephemeral, Universidad Politécnica de Madrid), Art and Fashion (Master in Fashion and Communication, Universidad Carlos III)

Degree subjects: History of Art II (Fashion degree, Universidad Nebrija),

Spanish Masters: Goya, Picasso, Dalí and Miró, Art History II (Suffolk University Madrid Campus).

Teaching in museums: Thyssen-Bornemisza Foundation. Courses for Friends of the Museum: The Light in the Thyssen-Bornemisza Collection (2007), Impressionism (2006), Artistic Techniques in the Thyssen-Bornemisza Collection (2005). Teacher Training Course:

Artistic Techniques (2005-2011), Light in Painting (2011-2012), Course in the A Fondo program on Art in the United States in the Thyssen-Bornemisza Collection with Carmen Bernárdez and Estrella de Diego from the Universidad Complutense de Madrid. Teaching in High School program (2017) for the Community of Madrid.

#### **C.10. Institutional responsibilities**

Academic director of the Master of Art Market and Management. Academic director of the Expertise Program in Appraisal of Art Works and Antiquities.

#### **C.11. Membership of scientific societies and other merits**

Jury for the Nebrija Acquisition Award for Artistic Creation, organized by the Master of Art Market and Management of the Faculty of Communication and Arts (2017), (2018), (2019) (2020).

Jury in the Contest Emplea Cultura of the Fundación Banco Santander (2018)

Member of INCCA (International Network of Conservation of Contemporary Art)

Member of the Working Group Arte Actual GE-IIC (Spanish Group - International Institute of Contemporary Art)

Member of the IAC (Institute of Contemporary Art)

Art Judicial Expert of Madrid nº 48293

#### **C.12. Coordination and editing**

Co-coordination and organization of the I Conference of Expertise of Works of Art. January 15, 2020.

Coordination and organization of the III Seminar on Art Theory: New Materialisms and other theoretical approaches II. March-June 2016.

Co-curator and editor of the following exhibitions: Nada Sobra (2017), Estado Liminal (2018), Feitizo (2019), Km0: retrieval activities (2020)

#### **C.13. Awards and Grants**

##### **Awards**

First Prize for Innovative Research and Presentation Delivery for “Aura Sacra Fames: Gold in Contemporary Art” (Economic prize) granted by Case Western Reserve University Friends of 39th Annual Cleveland Symposium Art, “Splendor: Exploring Value in the History of Art,” October 2013.

##### **Grants**

2019 Training Erasmus Mobility Scholarship +. Seminar by Rosi Braidotti *Posthuman Knowledge(s)*, Universiteit Utrecht, The Netherlands

2017 Teaching Erasmus mobility grant + to teach at Regent's University, London. February-March 2017.

2010 Teaching Erasmus-Socrates mobility grant to give a master class *Branding in Museum Contexts: the Guggenheim Bilbao* at the Institut Supérieur de Gestion, Paris, France, October 2010.

##### **Internships**

1991-1992 Training Internship at Wimsatt and Associates Art Conservation, Washington, D.C. Restoration projects: Washington Historic Society, the Capitol, the White House