

**Gaby Greenlee**  
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## EDUCATION

UNIVERSITY OF CALIFORNIA, SANTA CRUZ, Santa Cruz, CA Ph.D. candidate  
Visual Studies. Research interests: pre-Spanish/pre-contact and colonial South American visual culture; Andean textiles and identity; colonial Andean landscape and ecology.

NEW YORK ACADEMY OF ART, New York, NY M.F.A.

BRYN MAWR COLLEGE, Bryn Mawr, PA B.A.

## **AWARDS AND FELLOWSHIPS**

## **Visual Studies Grant/Research Fellowship (UC, Santa Cruz)**

Fellowship for the advancement and completion of dissertation project. (Summer 2020)

The Humanities Institute Public Humanities Fellowship/GSI (UC Santa Cruz)

Fellowship to develop coursework on the theme “Memory in the Americas” at UC Santa Cruz during Spring 2021 and research funds for the summer. (Awarded)

UCHRI, University of California Humanities Research Institute (University of California)

Fellowship to cover expenses for dissertation research. (Summer 2020)

## **Fulbright Hays Doctoral Dissertation Research Abroad (Peru)**

Fellowship to conduct research into the visual culture of colonial Peru, specifically in relation to the production, use, and circulation of Indigenous textiles as documented in various archives, museums, and textile collections in Cusco and Lima, Peru (January 2019-December 2019).

## **Thoma Foundation Grant at the Blanton Museum (University of Texas, Austin)**

Fellowship to research colonial Peruvian paintings from the Thoma Collection at the Blanton Museum, examining representations of Indigenous woven garments in colonial artworks (September 2018).

## **John Carter Brown Library Fellowship (Brown University)**

Fellowship to do research at the JCB for 2 months during the summer, researching early colonial legal contexts and processes (July-September 2018).

## **Walter Read Hovey Memorial Fund (Pittsburgh Foundation)**

Fellowship to do research of Andean textiles and textile representations through various museum visits on the east coast (Summer, Fall, Winter 2018).

Metadata 2.0 Grant (University of California Humanities Research Institute)

Grant to participate in a 2-quarter long program that paired me with an expert to employ digital tools for my analysis of Indigenous Andean textiles of the pre-contact and colonial periods. (Winter, Spring 2018)

## Geographical Information Systems in the Digital Humanities (DHSI, U. Victoria)

Scholarship to attend a 5-day class using GIS for digital humanities research, covering use of maps, texts, and tabular data with programs such as ArcGIS. (June 2018)

**Linda S. Cordell Memorial Research Award (Robert S. Peabody Museum of Archaeology) Fellowship**  
for research in the Institute's collection of pre-contact textiles. (Summer 2018)

**Betty J. Meggers Grant for South America (Americas Research Network)** Fellowship for research travel to Cusco, Peru, for work in the colonial archives and for Quechua language classes. (Summer 2017)

**Porter College-Visual Studies Initiative, Provost's Graduate Student Fellowship.** Fellowship for planning, coordinating film nights for undergraduate students. (Winter 2017)

**Arts Deans Fund for Excellence.** Fellowship award to present paper at Textile Society of America Conference. (Fall 2016)

**Digital Humanities for Art Historians**, Getty Foundation/ George Mason University. Fellowship award for summer workshop, Digital Humanities for Art Historians; program focused on ideas and approaches to

digital visualizations and interfaces for art history research and pedagogy. (Summer 2015)

## PUBLICATIONS

- “Natura in Excelsis: Sacred Mountains as Producers of Culture, Wealth, and the Supernatural in the Colonial Andean Mining Space.” In the Institute for Studies on Latin American Art (ISLAA) journal, *Vistas: Critical Approaches to Latin American Art*, Issue 4 (Spring 2020)  
[https://issuu.com/islaa/docs/af-vistas-\\_4-hr](https://issuu.com/islaa/docs/af-vistas-_4-hr)
- “A Virgin Martyr in Indigenous Garb? A Curious Case of Andean Ancestry and Memorial Rites Recalled on a Christian Body.” In the 16<sup>th</sup> Biennial Symposium Proceedings, *The Social Fabric: From Deep Local to Pan Global*, Textile Society of America,  
<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=2083&context=tsaconf>
- “Embodying the Sacred: Women Mystics in Seventeenth-Century Lima,” [Book Review] *H-Net.org*:  
<https://www.h-net.org/reviews/showpdf.php?id=52072>, Fall 2018
- “Threshold Objects: Viewing Textiles in a Colonial Andean Painting,” *World Art*, DOI:  
<https://doi.org/10.1080/21500894.2016.1260047>; print publication: *World Art*, Vol. 7, Issue 1, March 2017
- “Sacred Currency: The Value of Textile in Colonial Andean Painting,” 15<sup>th</sup> Biennial Symposium Proceedings, *Crosscurrents: Land, Labor, and the Ports*, Textile Society of America, online Oct. 2017, digitalcommons@UNL publication: <http://digitalcommons.unl.edu/tsaconf/950/>
- “El Iluminado: Uncovering Identity in New Mexico’s Obscure Sephardic Jewish Past,” [Book Review] *Images: A Journal of Jewish Art and Visual Culture*, 7 (July 2014) (DOI: 10.1163/18718000-12340021)

## RESEARCH PRESENTATIONS

- “Weaving for the Empire When You’re Not a Virgin Maiden: Why Don’t the Specialized Male Weavers of the Inka State Get Much Coverage?” *Textile Society of America 17<sup>th</sup> Biennial Symposium: Hidden Stories/Human Lives*, (upcoming, Boston, MA, Fall 2020; now via Zoom)
- “‘Y las an tenido y poseydo de tiempo ynmemorial’: when an Inka past speaks in early colonial legal texts,” in *Negotiating Spaces in Colonial Latin America: Land, Law, and Administration* at the conference for Southeastern Council of Latin American Studies/ SECOLAS (Austin, TX, Winter 2020)
- “Bordering on Chaos: Order in the Inka Empire and the Virtues of Volatility,” *College Art Association (CAA)* conference session, *Barriers, Borders, and Boundaries in the Early Modern World* (upcoming, Chicago, IL, Winter 2020).
- “The Display of the Land: Inka Use of Textiles and Other Material Objects to Lay Out an Imperial Territoriality,” *Association of Latin American Art (ALAA) Triennial, 'The World Turned Upside Down'*, Chicago, IL (accepted Spring 2019)
- “A Virgin Martyr in Indigenous Garb? A Curious Case of Andean Ancestry and Memorial Rites Recalled on a Christian Body,” *16<sup>th</sup> Textile Society of America Biennial Symposium: The Social Fabric: Deep Local to Pan Global*, Vancouver, BC (Fall 2018).
- “Colonial Fabrications: How the Spanish Imagined the Andes to be Theirs in Law, Labor, and Land,” *John Carter Brown Library* associate fellows presentation, Brown University, September 5, 2018.
- “Natura in Excelsis: Sacred Mountains as Producers of Culture, Wealth, and the Supernatural in the Colonial Andean Mining Space,” Third Annual Symposium of Latin American Art, Institute for Studies in Latin American Art (ISLAA) at the Institute of Fine Arts and the Graduate Center: *Super/Natural: Excess, Ecologies, and Art in the Americas*, April 19-20, 2018.

- “On the Fringes and Edges: Inka Visual Culture and the Embellished Borders of an Imperial Territoriality,” Art History Graduate Student Symposium: *Art On The Edge: Crossing Borders, Shifting Boundaries, Challenging Conventions*, UCLA, Fowler Museum, October 21, 2017.
- “Sacred Currency: The Value of Textile in Colonial Andean Painting,” 15<sup>th</sup> Biennial Symposium: *Crosscurrents: Land, Labor, and the Ports*, Textile Society of America, Savannah College of Art and Design, October 19-23, 2016.
- “Shifting Values in the Colonial Andes: Nature, the Sacred, and Science in the Colonial Mining Space” [Talk] 5<sup>th</sup> Biennial Borderlands Conference: *Forging Faith(s) in Global Borderlands*, University of California, Santa Barbara, March 11-13, 2016.
- “Bordering Magic: Sacred Mountains and Alchemical Mining in the Colonial Andes” [Talk] Graduate Students’ Conference: *Global Magic*, University of Victoria, British Columbia (co-sponsored by the Medieval Studies and Religious Studies programs), February 19-20, 2016.
- “A Season and a Time: Turn and Return in Andean Textiles,” [Talk] Bay Area Graduate Symposium in Art History, Film and Media Studies: *More than a Thousand Words*, Stanford University, November 14, 2015.

## RECENT PROFESSIONAL EXPERIENCE

*EDITORIAL BOARD MEMBER, Refract: An Open Access Visual Studies Journal* 2016-2019  
 Editorial Board Member. Was a founding member and fundraising team member of a grad-run journal for critical scholarship in Visual Studies.

*INCLUSIVE TEACHING GRAD CERTIFICATE, Center for Innovative Teaching & Learning* 2018  
 Participant. Reviewed and workshopped ways to promote inclusivity in the classroom to improve the academic environment and pedagogical practice for a diverse student body.

*LECTURER, History of Art and Visual Culture, UCSC* Summer 2017  
 Lecturer. Taught a course titled *Advanced Studies in Pre-Hispanic Visual Culture: the Inka*. Prepared and presented lectures on Inka visual culture to undergraduate students.

*TEACHING ASSISTANT, History of Art and Visual Culture, UCSC* 2014-current  
 Teaching Assistant. Courses: *Indigenous American Visual Culture; Colonial Histories and Legacies: Africa, Oceania, and the Indigenous Americas; Introduction to U.S. Art and Visual Culture; Pre-Hispanic Visual Culture: Mexico; Greek Eyes—Visual Culture and Power in the Ancient Greek World; Pre-Hispanic Visual Culture: The Maya; and Chinese Landscape Painting*. Grade student work and assist students in improving their writing and critical thinking skills for assignments.

*WESTSIDE WRITING CENTER, UCSC* 2014-current  
 Writing Tutor. Work with undergraduates to improve their writing skills. I collaborate with students and focus on writing as a process of continual revision, helping them build confidence in articulating ideas.

*PROOFREADER/EDITOR, Freelance* 2013-current  
 Proofreader and Editor. Freelance editor for art history-related texts for scholars publishing through academic presses.

## LANGUAGES

Spanish (fluent written and oral), French (conversant, intermediate reader), Quechua (beginning).