

Carmen Hermo

Lorraine and Alan Bressler Curator of Contemporary Art

Museum of Fine Arts, Boston, MA (Sept. 2024–present):

- Curated *Subvert, Repair, Reclaim: Contemporary Artists Take Back the Nude* (2026), thematic group show of recent work by 12 multi-media artists liberating the trope of the nude in Western art history
- Organized Xandra Ibarra's performance *Nude Laughing* across departments at the MFA, resulting in front-page news, viral social media debates, and strong community participation and support
- Co-curated major reinstallation of collection galleries, *Counter History: Contemporary Art from the Collection*, encompassing more than 50 artists and 150 artworks; as well as focus galleries *Ebb and Flow*, and *Rituals for Remembering: Maria Magdalena Campos-Pons and Ana Mendieta*
- Organized Mark Thomas Gibson's 2025 Banner Project, in his largest-scale commission
- Acquired works by María Magdalena Campos-Pons, Jordan Eagles, Joiri Minaya, Cato Ouyang
- Researching collection histories and drafting strategy to expand global and local artist representation
- Designing biweekly workshops and mentorship for MFA Teens Curatorial Study Hall program
- Collaborating and leading tours for Free and \$5 Admission programming, as well as cultural heritage celebrations, and highlighting living artists in the MFA's signature program series
- Programming events for Contemporaries and Museum Council patrons, including travel, and associated tours for trustees, advisors, and member groups

Associate Curator, 2018–2024; Assistant Curator, 2016–2018

Brooklyn Museum, NY: Elizabeth A. Sackler Center for Feminist Art (2016–2024):

- Lead curator, *Maria Magdalena Campos-Pons: Behold*, a major four-venue survey of the multi-disciplinary artist and MacArthur Fellow, in collaboration with the J. Paul Getty Museum; organized sold-out symposium and historic new performance; editor of 100-plate *Behold* publication
- Curated *Baseera Khan: I Am an Archive* (2021–22); *Kameelah Janan Rasheed: Are We Reading Closely?* (2020); *Nobody Promised You Tomorrow: Art 50 Years After Stonewall* (2019) exploring LGBTQ+ art through the legacy of the Stonewall Uprising, curated in a cross-departmental collective; *Roots of "The Dinner Party": History in the Making* (2017) in close collaboration with Judy Chicago
- Co-curated *Art on the Stoop: Sunset Screenings* (2020); *Out of Place* and *Half the Picture: A Feminist Look at the Collection* (2020 and 2018–19); and *Something to Say: Brooklyn Hi-Art! Machine, Kameelah Janan Rasheed, Deborah Kass, and Hank Willis Thomas* (2018–19)
- Organized Brooklyn presentations of *Liza Lou: Trailer* (2024); *Andy Warhol: Revelation* (2021–22); *Radical Women: Latin American Art, 1960–85* (2018) and *Marilyn Minter: Pretty/Dirty* (2016–17), with new additions and Brooklyn-specific programming for each
- Contributed to staff-wide Diversity, Equity, Inclusion, and Access initiatives and committees
- Programmed Council for Feminist Art, Contemporary Art Committee, Young Leadership patron groups, including travel, studio visits, soirees and more
- Expanded the collection with research, strategy, and securing gifts of works by Joan Snyder, Wendy Red Star, Judy Chicago, Mary Beth Edelson, Sable Elyse Smith, Katherine Bradford, among others, and purchase of work by Campos-Pons, Alison Kuo, Sonya Kelliher-Combs

Assistant Curator, Collections, 2014–2016; Curatorial Assistant, 2010–2014

Solomon R. Guggenheim Museum, NY (2010–2016):

- Co-curated *Now's the Time: Recent Acquisitions* (2012–13), and *Storylines: Contemporary Art at the Guggenheim* (2015); creating extended labels, tours, public programs, events, artist talks
- Researched and contextualized collection artworks for exhibition planning, catalogue raisonné requests, didactic materials, scholarly appointments, public inquiries, and blog posts
- Selected acquisitions of emerging artists through the Young Collectors Council, including Kevin Beasley, Juliana Huxtable, Jennie C. Jones, Jamian Juliano-Villani, among others
- Oversaw the Curatorial department's receipt, organization, and consideration of outgoing loans

- Strategized and executed collection management projects including a major collection analysis and multi-year deaccession stewardship initiative, as well as digital asset management systems
- Managed Collection Online website and Guggenheim mobile app: authored, edited, and updated artist and artworks texts, and mapping the history and trajectory of the collection for the public
- Authored artist biographies for exhibition catalogues (*The American Avant-Garde 1945–80* and *Art of Another Kind: International Abstraction and the Guggenheim, 1949–60*, both 2011)

Project Cataloguer, Whitney Museum of American Art, NY: 2008–2010

- Catalogued, researched, and updated documentation for 11,478 prints and drawings in the collection

12-Month Intern, Drawings, Museum of Modern Art, NY: 2007–2008

- Authored texts for collection exhibitions, bilingual texts for *New Perspectives in Latin American Art*
- Compiled exhibition history and bibliography for *Marlene Dumas* exhibition catalogue
- Conducted a reassessment of the Drawings Study Collection

INDEPENDENT CURATING:

- Print Center New York, *New Voices: On Transformation*, June 1–Aug. 25, 2023
- Visual A.I.D.S., online gallery, *Florece/Flourishing*, July–Sept. 2021
- A.I.R. Gallery, New York, *CURRENTS: An Overwhelming Response*, Jan. 10–Feb. 8 2020
- New Latin Wave, *Radical Women Remix* screening program, Sept. 2018
- Hirshhorn Museum, Washington DC, *Count/Recount: Feminist Film and Video*, Oct. 2017, Mona Hatoum, Dara Birnbaum, Ja'Tovia Gary, Shu Lea Cheang, Shirin Neshat, others

NOTABLE CRITIC VISITS & JURIES:

- Invited critic: RISD Sculpture MFA (2026); Yale University Painting MFA (2026)
- Lecturer: NYU, University of Hartford, Montclair State University, Smith College
- Selecting committee: Collective Futures Fund, Boston; Creative Capital; Artadia; MassArt Photography Department; Apex Art; mentor for New Inc.; Artist Fellowships, Open Society Foundations; Great Rivers Biennial; Installation Art, ArtPrize; MTA Subway Arts Commission
- Jury highlights: *Best of SouthCoast*, New Bedford Museum of Art (2025); 1st Year Columbia MFA show (2021); *Ministry of Truth: 1984/2020* Save Art Space billboards (2020); University of Richmond Print Biennial (2019); Virginia Museum of Contemporary Art (2019)

NOTABLE PUBLIC PANELS & TALKS:

- “Carmen Hermo and Roberto Lugo,” Anderson Ranch Arts Center, July 2026
- “Mark Thomas Gibson: American History Now!,” with Dr. Ethan Lasser, MFA Boston, 2026
- “Carmen Hermo: Curator-In-Dialogue,” ODD-KIN, Providence, 2025
- “In Conversation with Melissa Joseph,” Brooklyn Museum, November 2024
- Panels with Campos-Pons at the Brooklyn Museum; Frist Art Museum; Clark University
- “Feminist Context,” for Marisa Morán Jahn artist talk, Brooklyn Public Library, 2022
- “On Censorship,” Curatorial Leadership Summit, Armory Show and AAMC, 2020
- “Race and Curation,” Common Field Conference; Philadelphia, 2019
- “Rape and Representation,” CAA Conference; New York, 2019
- “Art Matters” with Tania Bruguera, Liliana Porter, moderated by Arnold Lehman, Phillips, 2018
- Tania Bruguera, Amy Khoshbin, Anne Carson; PEN America/Times Square Arts, 2018
- Linda Sarsour and Bob Bland, and conference host, Brooklyn Conference, 2017

WRITING:

- “‘All the Rhetoric Be Damned’: *The Gift* and Its Counterhistories, 1960s – 1990s,” in *The Gift: Emma Amos with Friends*, Yale University Press, forthcoming
- “Mildred Beltré: Color, and an Invitation to Work,” in *Mildred Beltré*, KODA Lab publication, forthcoming
- “The Pen, The Paintbrush, The Drill: Pyaari Azaadi’s Recent Paintings,” in *Talkin’ Bout a Revolution: Pyaari Azaadi*, Pen + Brush, 2025
- “An Overwhelming Response: Gender-Based Violence and Contemporary Feminist Art,” in *Gender Violence, Art, and the Viewer*, Pennsylvania State Press, 2024
- “Behold,” the main essay, and all introductory texts, in *María Magdalena Campos-Pons: Behold*, Getty Publications and Brooklyn Museum, 2023 [also edited the six-essay, 100-plate publication]
- “The Process” in *Nobody Promised You Tomorrow*, California State University Fresno, 2021
- “Epic Tribute” in *LJ Roberts: Carry You With Me*, Pioneer Works Press, 2021
- “Accumulating Collective Power,” in *Dyani White Hawk*, Kemper Museum of Contemporary Art, 2021
- “Unspeakable Acts,” in *Women’s Art Journal*, spring 2020
- Whitney Museum Biennial catalogue: five analytic artist essays, 2019
- “Rafa Esparza” (*ArtNews*); “New Women’s Survival Catalog” (*BOMB*); “In Memoriam: Sister Wendy.” (Artnet.com), 2019
- “Interview with Judy Chicago.” *Roots of The Dinner Party*, Brooklyn Museum/Salon 94, 2018
- “Collective Artist Actions in New York,” and “Gender Politics at the Intersection of Race, Class, and Sexual Identity.” *We Wanted a Revolution: Black Radical Women, 1965–85*, Duke U Press, 2017

Education

Hunter College, City University of New York, M.A. in Art History, 2019

Thesis, “Altar/Installations by Amalia Mesa-Bains in a Feminist Context”

University of Richmond, Virginia, B.A., Art History & English summa cum laude, 2007

Thesis, “Performance, Intent, and Aspiration in the Self-Portraits of Goya”

Honors

Badass Art Woman Award, awarded by Project for Empty Space, 2019

Estrellita Brodsky Scholarship, for Latin American art history, Hunter College

Skills

Expert command of collections management systems (TMS) and office software

Fluent in Spanish; intermediate French