/ Synchronicity /

Contacts and Divergences in Latin American and U.S. Latino Art. 19th Century to the Present

3rd International Forum for Emerging Scholars at the University of Texas at Austin
October 25–27, 2012

Histories do not have to be narrated according to fixed points in space and time—political regimes, decades, styles—but rather as processes of creative dialogues, both simultaneous and divergent, real and imagined. Latin American and U.S. Latino art should be viewed within a framework of parallelisms and flows where contacts and relationships, encounters and dis-encounters, understandings and misunderstandings inform artistic production and its discourse. Critically comparative methods can be fruitful in understanding artistic production at different moments and disparate locations. This Forum seeks to present multiple, if sometimes dissonant, voices in a concert of exchange.

Questioning national and international narratives, we seek to host, through rigorous and specific case studies, modes of historiography that break down causality and homogeneity in favor of comparative perspectives. This approach encourages scholars to think in wider terms, beyond established topics, in relation to other historical/geographical developments.

Synchronicity could be considered from the following suggested topics:


7. **Disobedience and Insubordinations.** Activism and participation. Limits, potentialities and reformulations of democracy. Art as social practice. Confronting, subverting, or circumventing institutions.


10. **Cross Roads.** Dialogues between visual arts, music, literature, and cinema. Collaborations, mixtures, loans and tributes. New media: net art, social networking, video and computer games, and virtual worlds.

The 2012 Forum will take place over the course of two days and will comprise eight panels of four presenters each. There will be only one panel discussion at any given moment in order to allow for all participants to attend all of the sessions.

We invite paper proposals from current PhD candidates, those who have received their PhD within the past three years, emerging independent scholars with equivalent research experience, and working artists who are also engaging these issues in their own work or are encountering it in the work of others. Preference will be given to those who have not presented in our previous two forums.

**Deadline for proposals: March 15, 2012**

**Submission instructions:**

- Fill out the official submission form (find it attached) and send it to forum.austin.2012@gmail.com
- Include in the submission form a **250-word abstract** and a **60-word bio**.
- You will receive an email reply to confirm that we have received your abstract.
- All abstracts must be submitted in English.
- However, you can write and present your final paper in the language that is most comfortable for you. Please make sure to state whether your final paper will be presented in English, Spanish, or Portuguese.

**Final papers and presentations:** We request that the page count of the final papers to be presented at the conference exceeds no more than 7 pages (or 2,000 words). All papers should be Times New Roman, 12-point font, double spaced (2.0), and must be submitted by **August 15, 2012**. We expect all participants of each panel to have read the other papers and be ready to comment on the work of others (the papers will be circulated only to the members of the panel). Each presenter will have a maximum of 15 minutes to present his or her papers with accompanying visual material. It is our sincere hope that this will facilitate an engaging discussion between panelists, moderators and viewers.
Presented papers will be published in the Forum’s online publication in Spring 2013.

**Workshop**
This year’s Forum will include a workshop for scholars who are in the early phases of a project and could benefit from scholarly exchange with others who are working on the same topic.

**Topic:** Games and play within artistic practices of the twentieth century in Latin America—Joaquín Torres-García’s toys, Lygia Clarke’s *bichos*, performance art along the lines of Augusto Boal, experimental pedagogical exercises from the School of Valparaíso, etc.

**Format:** Scholars will be in touch during the course of the year to exchange readings, notes, and drafts, and to conduct discussions and share feedback. During the Forum, these scholars will meet for an afternoon to discuss each participant’s project in person. They will then present their group research at the Forum.
—This workshop will consist of 4-5 participants.
—This is an independent project. If you are interested in being part of the workshop, it is your responsibility to contact the workshop coordinator and maintain a dialogue between March and October 2012.

**Deadline:** **March 15, 2012**
Please send a one-page proposal to Doris Bravo (workshop coordinator) at **dmbravo@utexas.edu**. You should outline/describe your topic so far, the issues/questions you are exploring, and the references you are considering.

**PROGRAMS HOSTING THE FORUM**

**CLAVIS, Center for Latin American Visual Studies**
The Center for Latin American Visual Studies, CLAVIS-Modern + Contemporary Art, is a focal point at the University of Texas for the advanced understanding of modern and contemporary art between the Americas. As a conversational space for the creation of knowledge, its aim is to build bridges that allow the exchange of ideas, resources, and methods with other institutes in Latin America, the United States, and Europe. The goal of this initiative is to serve as a platform for horizontal exchanges with other centers in Latin America and other parts of the world. With resources that make it unique in the international context, the Center brings together the excellence of campus-wide scholars, museum and library professionals, associated faculty, and comprehensive collections, to outline a complex vision today of Latino / American art and its evolving modernity.

**Director:** **Andrea Giunta**
**Associated Director:** **George Flaherty**
**Graduate Students:** **Amethyst Beaver (MA), Dorota Biczel (PhD), Doris Bravo**
RASC/a (Spanish for “scratch”), is the name of the PhD program at Southern Methodist University, and stands for “Rhetorics of Art, Space and Culture.” It builds upon the strengths of the present faculty but with renewed emphasis on historical and new media, visual technologies, architecture and the city, race and gender, and performance and ritual. Emphasizing spatial and well as visual culture, it extends the department’s commitment to the study of technologies of visual communication, while also advancing transnational scholarship in Arts of Latin America, Iberia, and the Americas.

Chair: Roberto Tejada
Graduate Students: Emily Anderson, Valeria Espitia Ducoing, Sarah Foltz, Mariana von Hartenthal, Joseph Hartman, Margarita Karasoulas, Jennifer Jocelyn Lee, Brittany Luberda, Lauren Richman

Graduate Program, Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (IDAES-UNSAM)
The graduate program in Argentinean and Latin American Art History at IDEAS-UNSAM started Masters studies in 2004 and PhD studies in 2011. This initiative regularly receives students from Argentina and other Latin American nations. We carry out projects and research areas involving graduate students. Our program is distinguished by actively promoting the exchange and cross-disciplinary collaborations with other Master’s and Doctoral programs, such as Sociology of Culture and Cultural Analysis, History and Cultural Anthropology. In 2010 we created an Art History and Visual Culture Concentration to hold regular meetings for the discussion and exchange of ideas among students, teachers, and guest researchers. The program has also an agreement with the École des Hautes Études en Sciences Sociales (EHESS) for co-supervising doctoral students.

Director: Laura Malosetti Costa
Professors: María Isabel Baldasarre, Silvia Dolinko, Viviana Usubiaga
Graduate Students: Julia Ariza, Georgina Gluzman, Catalina Valdez y Carolina Vanegas Carrasco

Graduate Program in Visual Arts (PPGAV), Escola de Comunicação e Artes, Universidade de São Paulo (ECA-USP). Focus area: Theory, Art of Teaching and Learning
Since 2004, The Study Group of the Arte&Fotografia Research Center, at the Escola de Comunicações e Artes da Universidade de São Paulo (ECA-USP), gathers undergraduate, graduate and post-graduate students and professors, under Prof. Dr. Tadeu Chiarelli’s supervision. The Group develops studies, meetings and seminars in order to map and discuss methodology in Art History with an specific focus on image studies. Prof. Dr. Tadeu Chiarelli is part of the
History, Art Criticism and Theory Research Platform, at the Visual Arts Graduate Studies Program (PPGAV), which foments graduate studies regarding the work of art, from its specific context and in relation to general practice and ideas for its constitution. The Research Platform is associated with specialized libraries and archives belonging to the University of São Paulo, besides relying on the outstanding collection of Brazilian and international art from the Museu de Arte Contemporânea (MAC-USP). Since 1972, some of the most significant artists and scholars of the country graduated at the PPGAV, noting that the History, Art Criticism and Theory of Art Research Platform promotes a critical review of Art History in its various local and international aspects.

Professor: Tadeu Chiarelli.
PhD Candidates and Recent PhD Alumni: Fabio D’Almeida Maciel, Ana Cândida de Avelar, Heloisa Espada, Mariano Klautau Filho, Fernanda Pitta, Carolina Soares

Graduate Art History Program, Universidad Nacional Autónoma de México (UNAM) focuses on the study of art and visual culture, particularly that of Mexico, as well as Latin America at large. Its objective is to give students the tools to work as researchers, professors, critics and curators as well as conservators, promoters, and advocates for the arts. Its areas of concentration are: Theory and Methodology in the study of Art, Indigenous Art of the Americas, Art of the Viceroyalties, Modern Art, Contemporary art and Curatorial studies. Degrees granted

Chair: Deborah Dorotinsky Alperstein
Student Representatives: Karenina Morales Olvera (MA), Elva Peniche Montfort (MA), Adriana Raggi Lucio (PhD), Daniel Vargas Parra (PhD)