



ISLAA FORUM

Latin American
and Latinx
Art and
Visual Culture
Dissertation
Workshop

University of Texas at Austin

April 4–6, 2024

THURSDAY

Keynote Lectures

ART 1.102

Followed by
moderated discussion

3:30

Introductory Remarks

3:40

Camilo Trumper

UNIVERSITY AT BUFFALO (SUNY)

The Politics of Public Writing in Dictatorship

4:20

Dária Jaremtchuk

UNIVERSIDADE DE SÃO PAULO

Policies of Attraction: Intensified Artistic Approaches
between the United States and Brazil

5:00

Discussion

5:30

Reception

FRIDAY

Participant Presentations

DFA 2.204

Each presentation
followed by discussion

9:00

Session I

9:05

Lynne Lee

RICE UNIVERSITY

Black Art in White Narratives:
Early Afro-Brazilian Art History at
the Crossroads of Science and
Aesthetics

9:40

Juan Gabriel Ramírez Bolívar

INSTITUTE OF FINE ARTS,
NEW YORK UNIVERSITY

The Idea of Hispanoamérica in
the Visual Culture of Mexico and
Colombia (1920–1940)

10:15

Coffee Break

10:45

Joseph Shaikewitz

INSTITUTE OF FINE ARTS,
NEW YORK UNIVERSITY

Incongruent, Incomprehensible:
Trans Femme Visualities in Latin
America, 1900–1960

11:20

Alhelí Harvey

UNIVERSITY OF TEXAS AT AUSTIN

Experiencing Enchantment:
A Cultural Ecology of Place
in New Mexico

12:00

Lunch Break

2:00

Session II

2:05

Lucía Laumann

UNIVERSIDAD NACIONAL DE SAN MARTÍN / CONICET

Las grabadoras. Formación gráfica,
prácticas y derroteros institucionales
de las mujeres en Buenos Aires a
mediados de siglo XX

2:40

Lucy Quezada

UNIVERSITY OF TEXAS AT AUSTIN

Shaping the Official Field: Art and
Power during the Civilian-Military
Dictatorships of Argentina, Brazil,
and Chile

3:15

Coffee Break

3:45

Jennifer Leite Sales

UNIVERSITY OF TEXAS AT AUSTIN

The Experimental: Reimagining Art and
Pedagogy in 1970s Brazil

4:20

Leticia Cobra Lima

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Assembling the Body: Sculpture
in Argentina, Brazil, and Colombia,
1960–1996

5:00

Reception



Participants & Organizers

Leticia Cobra Lima is a PhD candidate in the Department of History of Art and Architecture at the University of California, Santa Barbara, with a doctoral emphasis in Feminist Studies (2020). Specializing in contemporary women and queer artists from Latin America, her dissertation, “Assembling the Body: Sculpture in Argentina, Brazil, and Colombia, 1960–1996,” thematizes the body-based sculpture of Farnese de Andrade (1926–1996), Feliza Bursztyn (1933–1982), and Liliana Maresca (1951–1994). Leticia received the 2019–20, 2020–21, and 2022–23 Murray Roman Curatorial Fellowship from the Art, Design & Architecture Museum (UCSB), where she currently serves as Graduate Curator of Education. She has a master’s degree in Visual Arts (UDESC/Brazil, 2014) and bachelor’s degrees in Graphic Design (UFSC/Brazil, 2011) and Visual Arts (UDESC/Brazil, 2015).

Dr. George Flaherty is an associate professor of Art History and co-director of the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin. His research and teaching focus on modern and contemporary art, architecture, and film and video, centered in Mexico, the Spanish-speaking Caribbean, and their diasporas in the United States. His first book, *Hotel Mexico: Dwelling on the '68 Movement* (University of California Press, 2016), investigated the spatial dimensions of the 1968 student-led democratization movement in Mexico City and its afterlives. It was recognized with the Arvey Award from the Association of Latin American Art. Recent publications include “Anxious Desires: Hyperbolic Beautification and Affective Infrastructure under Mexico’s National Border Program, 1961–1971,” in *Social Text* (December 2022), and “Latin American Art by and for Whom? Questioning and Unresolvability at the Austin Symposium (1975),” in *Latin American and Latinx Visual Culture* (April 2022), co-authored with Adele Nelson. He is currently researching his next book, which retraces the axis of cultural exchange, affinity, and appropriation between the “Harlem Renaissance” and “Mexican Renaissance” of the 1920s and 30s.

Alhelí Harvey is a PhD candidate in the Department of Mexican American and Latina/o Studies at the University of Texas at Austin where her research and teaching focus on Latinx cultural landscapes, consumer spaces, and literary urbanism. Her dissertation examines art and architecture to track the development of “enchantment” in New Mexico’s tourism industry.



Dr. Dária Jaremtchuk is an associate professor of Art History at the Universidade de São Paulo. In 2019, she received the Fulbright Brazil Distinguished Chair at Emory University. Her current research primarily focuses on the artistic exchange between Brazil and the United States during the 1960s and 70s. In 2023, she published *Políticas de atração: relações artístico-culturais entre Estados Unidos e Brasil nas décadas de 1960/1970* (UNESP/FAPESP). Additionally, she served as the editor of *Arte e política: aproximações* (Alameda Press) in 2010 and launched *Anna Bella Geiger: Passagens Conceituais* (EDUSP) in 2007. She is a Research Productivity Fellow at the National Council for Scientific and Technological Development (CNPq) and also one of the coordinators of the thematic project “Institutional geopolitics: art in dispute in international circulating exhibitions in Brazil (1948–1978)” funded by FAPESP.

Lucía Laumann is a PhD candidate in History at the Universidad Nacional de San Martín (UNSAM). She holds an MA in the History of Argentine and Latin American Art from UNSAM and a Bachelor of Arts degree and a Professor of Education in Plastic Arts from the Universidad Nacional de Córdoba. She has a scholarship from the Consejo Nacional de Investigaciones Científicas y Técnicas de Argentina (CONICET) in which she contributes to the Centro de Investigaciones en Arte y Patrimonio at UNSAM and co-coordinates the area of studies in Art, Gender, and Diversity. She is the author of the book *Aída Carballo, maestra* (2023), among other articles in academic journals.

Lynne Lee is a PhD candidate in Art History at Rice University specializing in Afro-Brazilian art. Her dissertation, “Black Art in White Narratives: Early Afro-Brazilian Art History at the Crossroads of Science and Aesthetics,” problematizes the first studies of Black art in Brazil by Brazilian and French scholars in the first half of the twentieth century. By delving into the eugenic rationales that underlie these texts, Lee reveals how medical advances and discourses on race profoundly shaped the elite’s perception of Afro-Brazilian art. She earned her MA at the University of Chicago and BA at the University of Oxford.

Dr. Adele Nelson is associate professor of Art History and co-director of the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin. Nelson specializes in postwar and contemporary art of Latin America, with a focus on Brazil. She is the author of *Forming Abstraction: Art and Institutions in Postwar Brazil* (University of California Press, 2022), the 2023 Antonio Candido Prize recipient for the best humanities book from the Brazil Section, Latin American Studies Association, and *Jac Leirner in Conversation with Adele Nelson* (Fundación Cisneros, 2011; Cosac Naify, 2013). Her articles have appeared in *Artelogie*, *Art Journal*, *ARTMargins*, *MODOS*, and *Latin American and Latinx Visual Culture*, and she has contributed to numerous museum publications. Her research has been supported by the Fulbright U.S. Scholar Program, the National Endowment for the Humanities, and the American Philosophical Society. She recently co-organized the exhibition *Social Fabric: Art and Activism in Contemporary Brazil* (Visual Arts Center at UT Austin, 2022). The project received The Andy Warhol Foundation for the Visual Arts Grant, and the catalogue was released in 2023 (University of Texas Press) and its Portuguese edition is forthcoming (Editora UNESP).

Lucy Quezada is a PhD candidate in Art History at the University of Texas at Austin. Quezada received her B.A. and her M.A. from Universidad de Chile. Her research interests are mainly focused on artistic practices and institutions during the 1970s and 1980s in the Southern Cone. Her most recent publications are the books *Mário Pedrosa y el CISAC: Configuraciones afectivas, artísticas y políticas* and *El arte como revolución. Debates, redes y actualidad del Instituto de Arte Latinoamericano*, both edited by Metales Pesados and co-authored by Claudia Cofré and Francisco González.

Juan Gabriel Ramírez Bolívar is a PhD candidate in Art History at the Institute of Fine Arts, New York University. His research focuses on artistic exchanges between Europe and Latin America in the 19th and 20th centuries. He also studies the migration of artists, the political uses of art, and the role of art in state and nation-making processes. Currently, he is the Jan and Marica Vilcek Curatorial Fellow at the Department of Drawings and Prints of the Metropolitan Museum of Art, while he works on his dissertation titled, “The Idea of Hispanoamérica in the Visual and Material Culture of Mexico and Colombia (1920–1940).”



Jennifer Leite Sales is a PhD candidate in the Department of Art and Art History at the University of Texas at Austin, studying modern and contemporary Latin American and Latinx art. Previously, Sales was the curatorial assistant for the 2017 Pacific Standard Time: LA/LA exhibition, *Valeska Soares: Any Moment Now* at the Santa Barbara Museum of Art. And in 2020, as the Andrew W. Mellon Fellow, she organized the Blanton Museum's *Curated Conversation* with Brazilian artist Regina Vater, exploring her life and work in Austin, TX from 1985–2012. Her dissertation-in-progress examines the conception and function of “experimental art” within four institutions across Brazil under the military dictatorship (1964–1985).

Joseph Shaikewitz is a PhD candidate at the Institute of Fine Arts, New York University, where they study modern art and its intersections with feminist, queer, and trans politics. Their dissertation charts a visual history of trans femme life and self-imagining in Mexico City, Rio de Janeiro, Buenos Aires, and Havana during the first half of the twentieth century. Joseph's writing is forthcoming in the exhibition catalogue *The First Homosexuals: Global Depictions of a New Identity, 1869–1930* (Phaidon, 2025) and the anthology *A Cultural History of Trans Lives* (Routledge, 2027).

Dr. Camilo Trumper is an associate professor of Latin American History and founding director of the Latin American Studies and Students Initiative at the University at Buffalo (SUNY). His first book, *Ephemeral Histories: Public Art, Politics and the Struggle for the Street in Chile* (University of California Press, 2016), was awarded the 2018 Latin American Studies *Historia Reciente y Memoria Section* Best Book Award, the 2017 Latin American Studies *Southern Cone Studies Section* Best Book Prize, the 2017 North England Council of Latin American Studies *Marysa Navarro* Best Book Prize, and received an Honorable Mention for the 2017 Southern Historical Association *Latin American and Caribbean Section* Murdo J. MacLeod Book Prize. His second book project, “Writing in Dictatorship: Politics, Exile, and Archives in Chile, 1973–1990,” explores the multiple practices of writing to offer new insight into the everyday experience of power and contest under Pinochet in Chile and abroad.



ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop is an annual gathering to build community and professional networks for graduate students convened by the Center for Latin American Visual Studies at the University of Texas at Austin. The multi-day meetings invite selected doctoral students to present and receive feedback on their dissertation proposal or a thesis chapter from the organizing faculty, one or two invited scholars, and the larger UT Austin intellectual community. The keynote address orients and shapes the workshop's discussions. Workshop participants also have opportunities to view and study UT Austin's world-class collections of Latin American and Latinx art and visual culture and their archives, including those of the Art Galleries at Black Studies, Benson Latin American Collection, Blanton Museum of Art, and Harry Ransom Center.

Established in 2009 at the University of Texas at Austin, the Center for Latin American Visual Studies (CLAVIS) is a center for the advanced study of modern and contemporary art and visual culture from the Americas.

Founded in 2011 and based in New York City, the Institute for Studies on Latin American Art (ISLAA) expands scholarship, public engagement, and the international visibility of art from Latin America through our program of exhibitions, publishing, research, and partnerships.

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