



## FORUM AUSTIN

# INTERNATIONAL RESEARCH FORUM FOR GRADUATE STUDENTS AND EMERGING SCHOLARS

International conference designed to promote contacts and collaborative work between graduate students and emerging scholars. It aims to create opportunities for emerging researchers to join experienced scholars in interrogating this area of research and its implications.

Every year CLAVIS invites leading institutions working on Latin American Art to partner in the Forum's organization.

## 3RD EDITION

Dates: 25–27 October 2012

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

**Place:** Avaya Auditorium, The Applied Computational Engineering and Sciences, University of Texas at Austin; Texas Union

**Partnership:** RASC/a “Rhetorics of Art, Space and Culture,” Southern Methodist University; the Graduate Program at the Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (IDAES-UNSAM); the Graduate Program in Visual Arts (PPGAV) at the Escola de Comunicação e Artes, Universidade de São Paulo (ECA-USP); and the Graduate Art History Program at the Universidad Nacional Autónoma de México (UNAM).

**Paper proposals received:** 115

**Papers accepted:** 55

Description: 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.



## CALL FOR PAPERS

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.

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Synchronicity could be considered from the following suggested topics:

- **Telescoping the Past.** Mapping the 19th Century. Cross-nationalisms. Models of academies. Prototypes of heroes. Landscapes of nations. The place of women. Typologies: “lo indio,” “lo negro,” and “lo mestizo.” Conversations with the pre-Columbian past. Quotes, parodies, and stereotypes: 19th century in contemporary art. Photography, panoramas, lithography.
- **Productive Misreadings.** Strategic essentialism. Tactical identities. Cultural clichés. Problematic avant-gardes. Minor literatures. Rhetorics of institutional critique. Stereotypes of modernity and neo avant-gardes: Anthropofagia, Indigenismo, Surrealism/Magic/Fantastic, Conceptualism.
- **Abstractions.** Problematizing narratives of progress and canonical frameworks. Regional maps and migrations. “Corporations of geometry.” Curatorial models and politics of collecting. Geometries between utopias and dystopias. Abstract nationalism. Realisms and Neo Figurations.
- **Margins vs. Centers.** Metronormativity. Marginal cosmopolitanism. Barrios, poblaciones, favelas, villas miseria, pueblos jóvenes. Gentrification. Megalopolis. Alternative geographies of artistic production.
- **Diasporas and Exiles.** The African legacy in Latin America. Migrations. Border crossings. Transnationalism. Second cities. Wars.
- **Indiscipline of Bodies.** Feminisms in Latin America. Iconographical subversions. Racialization. Queering art imaginaries. Alternative sexualities.
- **Disobedience and Insubordinations.** Activism and participation. Limits, potentialities, and reformulations of democracy. Art as social practice. Confronting, subverting, or circumventing institutions.

- **Memory and human rights.** Poetics and politics of violence. Narrating/negotiating the past. Memorials, museums and tourism: markets of memory. Archives, documentations and transparency. Memory, democratic transitions, and visual arts.
- **Creative Labs.** Historical and contemporary collaborative art making. Journals as intellectual communities. Mail art. Workshops and talleres. Schools of arts. Pedagogical projects.
- **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.

### **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.

Please send a one-page proposal to Doris Bravo (workshop coordinator) at [dbravo@utexas.edu](mailto:dbravo@utexas.edu). You should outline/describe your topic so far, the issues/questions you are exploring, and the references you are considering.

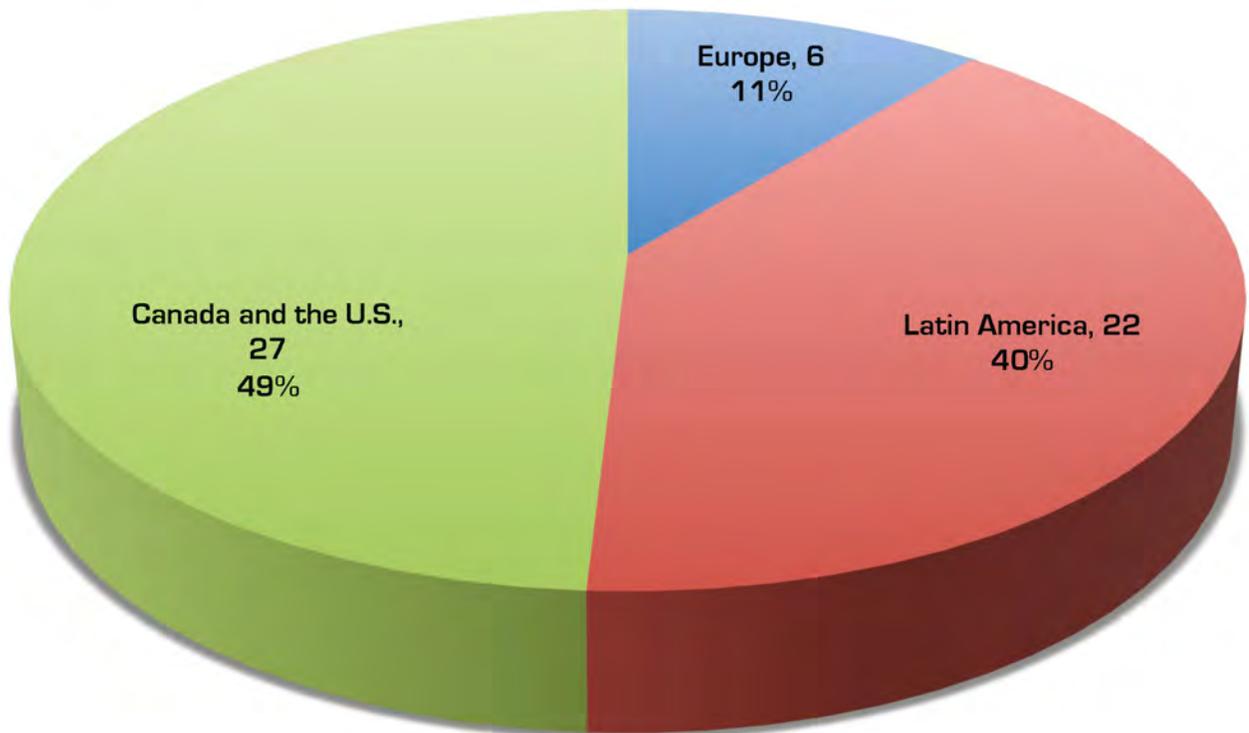
## Universities represented by Region

Total: 55

Canada and the U.S.		Europe		Latin America	
27		6		22	
The University of Texas at Austin	5	École des hautes études en sciences sociales	2	Universidad Nacional Autónoma de México	6
New York University	3	Freie Universität Berlin	1	Universidad Nacional de San Martín	6
The City University of New York	3	University College London	1	Universidade de São Paulo	5
Cornell University	2	University of Cambridge	1	Universidad de Buenos Aires	1
Tulane University	2	University of the Arts London	1	Universidad de los Andes	1
University of California, Los Angeles	2			Universidad Nacional de Cuyo	1
University of Chicago	2			Universidad Veracruzana	1
Bowdoin College Museum of Art	1			Universidade Federal de Uberlândia	1
McGill University	1				
Ohio State University	1				
Seattle University	1				
Southern Methodist University	1				
State University of New York at Stony Brook	1				
The Bard Graduate Center	1				
University of California, Riverside	1				

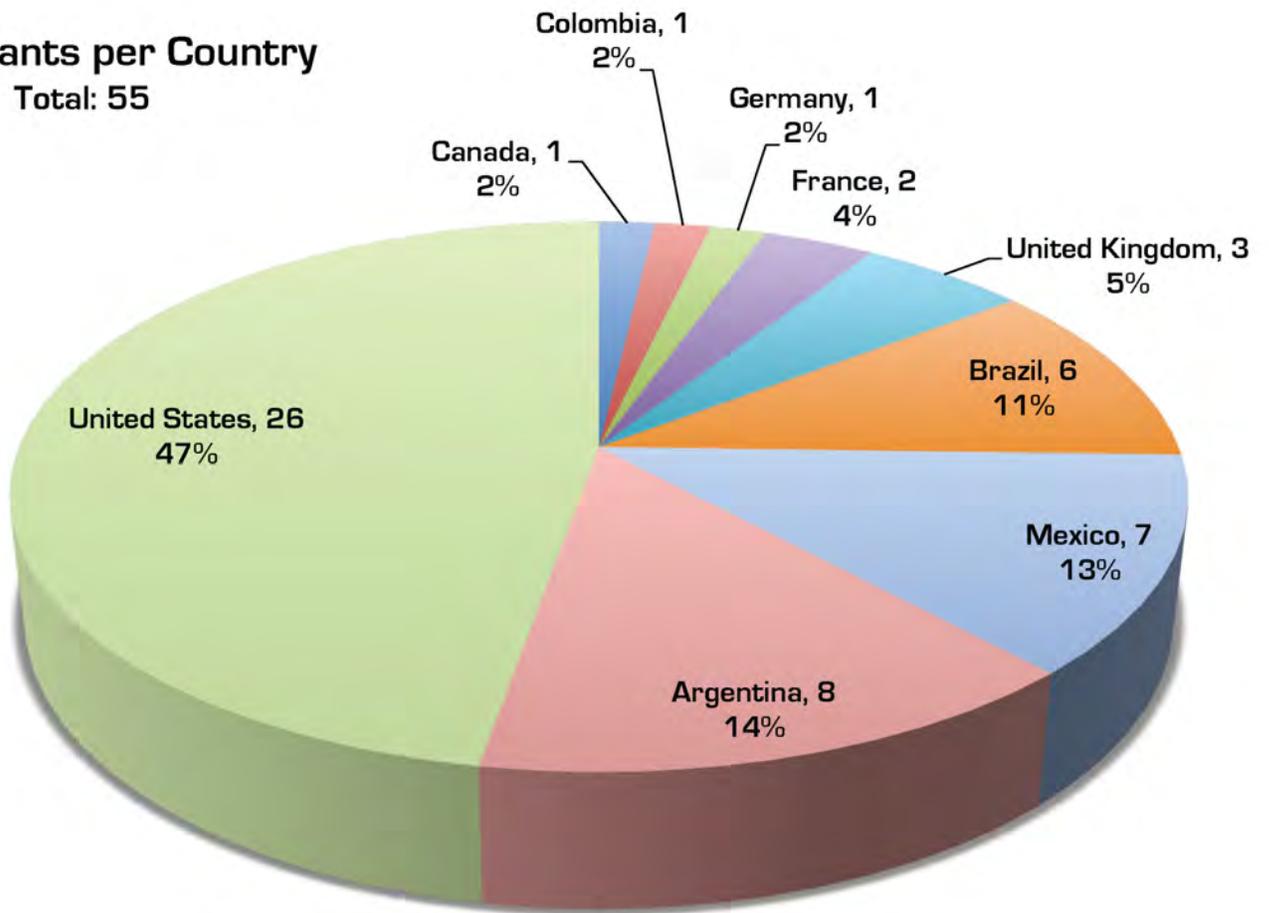
## Participants per Region

Total: 55



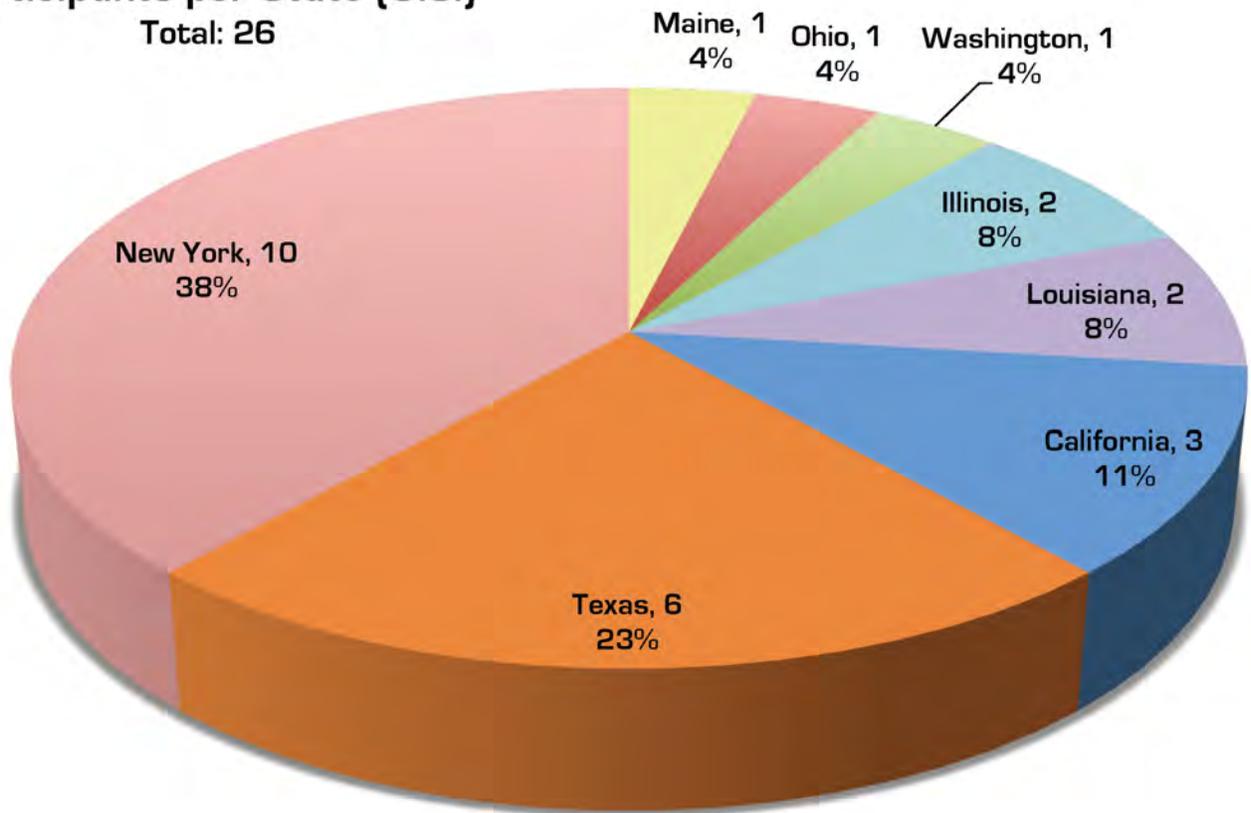
# Participants per Country

Total: 55

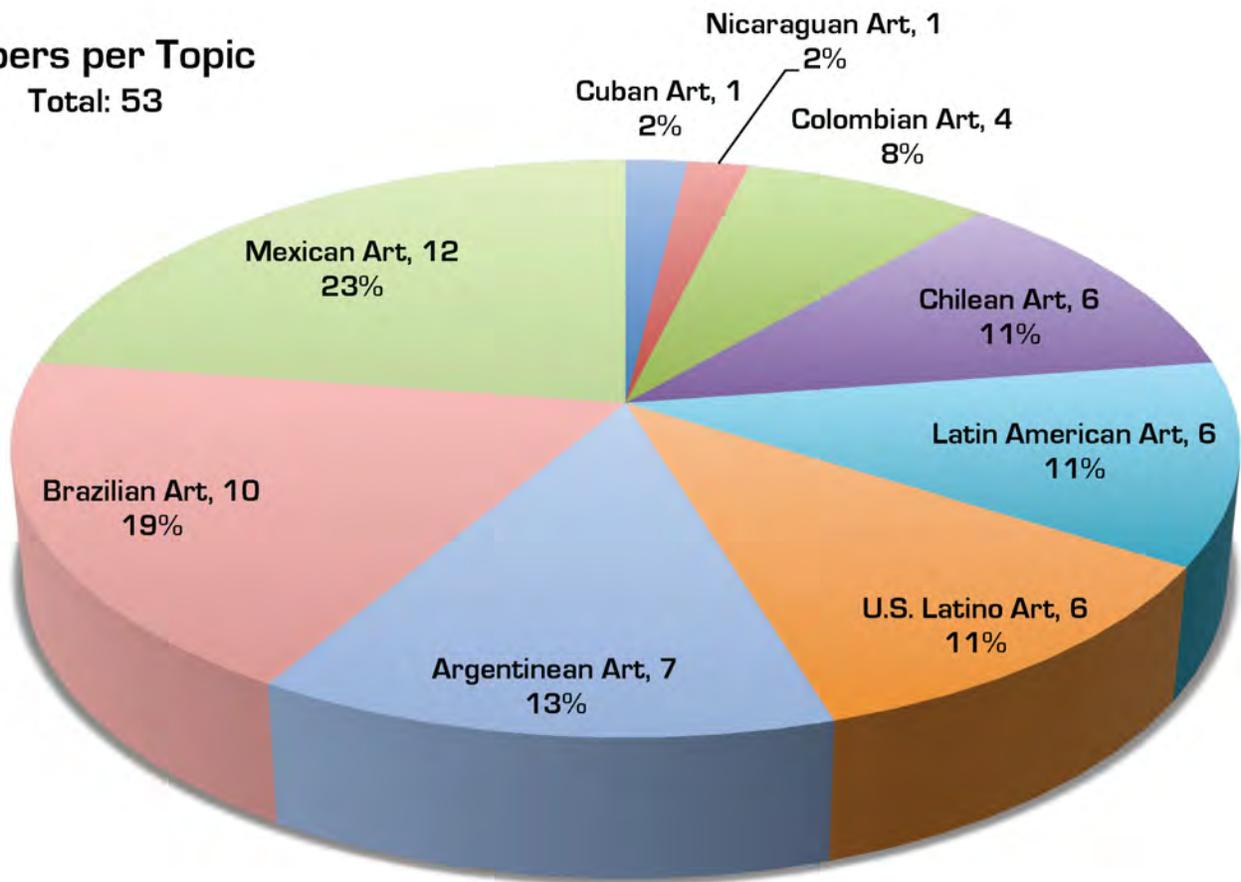


### Participants per State (U.S.)

Total: 26



**Papers per Topic**  
Total: 53



# CONFERENCE PROGRAM

Thursday, October 25, 2012

Applied Computational Engineering and Sciences Building (ACE)

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- 4 to 5 PM      **Registration** (ACE Lobby)
- 4:45 PM      **Welcome** - AVAYA Auditorium (ACE 2.302)  
Douglas Dempster, Dean, College of Fine Arts (The University of Texas at Austin)
- 5 PM          **Opening Remarks** - AVAYA Auditorium (ACE 2.302)  
Andrea Giunta (The University of Texas at Austin)  
George Flaherty (The University of Texas at Austin)
- 5:30 PM      **Keynote Speaker** - AVAYA Auditorium (ACES 2.302)  
Laura Malosetti Costa (Universidad Nacional de San Martín):  
*Telescoping the Past from the Endless Plains*
- 7 to 10 PM    **Dinner Reception** - Etter-Harbing Alumni Center, UTX

Friday, October 26, 2012

Union Building (UNB)

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- 8:30 to 9 AM    **Coffee**
- 9 to 10:30 AM   **Panel 1**, UNB 4.206, Chicano Culture Room  
DISOBEDIENCE / COLLABORATION  
Discussant: Zanna Gilbert (Museum of Modern Art, New York)
- Juncia Avilés Cavasola (Universidad Nacional Autónoma de México), *El monstruo de las mil cabezas: la representación de la represión en el cine del 68 mexicano*
  - Karen Benezra (Cornell University), *"Packaging an Idea": On the Production and Consumption of Conceptual Art in Felipe Ehrenberg and the No-Grupo*
  - Arden Decker-Parks (The Graduate Center, The City University of New York), *Secuestros artísticos: Abduction as Institutional Critique in the Work of Proceso Pentágono and No-Grupo*
  - Carla Macchiavella (Universidad de los Andes), *Being Dodgy: Questionable Disobedience in Recent Latin American Art*

9 to 10:30 AM **Panel 2**, UNB 4.224, Asian Culture Room

(IN)VISIBLE WOMEN?

Discussant: Deborah Dorotinsky (Universidad Nacional Autónoma de México)

- Carolina Vanegas Carrasco (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín), *La Pola, un lugar de memoria*

- Georgina Gabriela Gluzman (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín/Consejo Nacional de Investigaciones Científicas y Técnicas), *La primera artista argentina: Lola Mora y la construcción mítica de una heroína*

- Josefina de la Maza Chevesich (State University of New York at Stony Brook), *Obscured Women and Renowned Men: History Painting and the Foundation of the City of Santiago*

- Julia Ariza (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín/Consejo Nacional de Investigaciones Científicas y Técnicas), *Artes/oficios y otras (a)sincronías de la educación artística femenina en la Argentina del cambio de siglo y más allá*

10:30 to 11 AM **Coffee Break**

11 AM to 12:30 PM **Panel 3**, UNB 4.206, Chicano Culture Room

CREATIVE LABS

Discussant: Fernando Lara (The University of Texas at Austin)

- María Paz Amaro Cavada (Universidad Nacional Autónoma de México), *Cruzando abstracciones: dentro de la maquinaria utópica del arte contemporáneo*

- Lisa Crossman (Tulane University), *Andrea Juan's Poetics of Ecological Imbalance*

- Elizabeth Donato (The Graduate Center, The City University of New York), *Poetic and Performative Pedagogies: Convergences Between the Valparaíso Architecture School and Le Corbusier*

11 AM to 12:30 PM **Panel 4**, UNB 4.224, Asian Culture Room

PICTURING ABSTRACTION

Discussant: María Gaztambide (International Center for Arts of the Americas, MFAH)

- Juanita Solano (Institute of Fine Arts, New York University), *Irrumpiendo la modernidad: la fotografía abstracta de Leo Matiz*

- Nadia Moreno Moya (Universidad Nacional Autónoma de México), *Una suerte de abstracción americanista: apuntes sobre el trabajo de Marco Ospina*

- Christian Larsen (The Bard Graduate Center), *Divergent Modernism and Decolonized Design in Brazil's Módulo Magazine*

12:30 to 2 PM **Lunch** - UNB 3.304, Quadrangle Room

2 to 3:30 PM **Panel 5**, UNB 4.206, Chicano Culture Room

#### MODERNIST INTERLUDES

Discussant: Tadeu Chiarelli (Museu de Arte Contemporânea da Universidade de São Paulo)

- Alexander Gaiotto Miyoshi (Universidade Federal de Uberlândia/ Universidade de São Paulo), *Picturing Migration: The Italian Diaspora in Painting, Literature, and Photography (1889-1910)*

- Lauren Albie Kaplan (The Graduate Center, The City University of New York), *Transatlantic Voyage: The Homecoming of Emilio Pettoruti and Xul Solar*

- Catalina Fara (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín/Consejo Nacional de Investigaciones Científicas y Técnicas), *La ciudad proletaria. Imágenes de Buenos Aires en la obra de los Artistas del Pueblo (1912-1935)*

- Cecilia Absalón Huizar (Universidad Nacional Autónoma de México), *1939: Juan Guzmán en la Ciudad de México. Una Historia de Exilio y Adopción*

2 to 3:30 PM **Panel 6**, UNB 4.224, Asian Culture Room

#### SHIFTING CANONS

Discussant: Alexis Salas (The University of Texas at Austin)

- Catalina Valdés Echenique (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín/Ecole des Hautes Etudes en Sciences Sociales), *Causa común. Pintura de paisaje latinoamericana de la segunda mitad del siglo XIX*

- Josué Martínez Rodríguez (Universidad Veracruzana), *Revisando el canon: la artisticidad fotográfica en el México revolucionario*

- Ingrid W. Elliott (University of Chicago), *Guy Pérez Cisneros' Tropical Baroque and the Politics of Desire*

- Alessandro Armato (Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín), *José Gómez Sicre y Marta Traba: historias paralelas*

2 to 3:30 PM ART 3.434, CLAVIS

#### WORKSHOP: GAMES AND PLAY WITHIN TWENTIETH-CENTURY LATIN AMERICAN ARTISTIC PRACTICES

\*Only registered participants may attend the workshop

3:30 to 4 PM **Coffee Break**

4 to 5:30 PM **Panel 7**, UNB 4.206, Chicano Culture Room

#### TECHNOLOGICAL VOYAGES

Discussant: Daniel Quiles (The School of the Art Institute of Chicago)

- Sebastian Vidal Valenzuela (The University of Texas at Austin), *Satelitenis – A video mail art experience between Santiago and New York*

- Sarah Montross (Institute of Fine Arts, New York University), *Blossoming Mesoamerica: The “Cybernetic Escapades” of Enrique Castro-Cid*
- Mara Polgovsky Ezcurra (University of Cambridge), *Matrixing (Soft)war: Parley, Network, and Ritual in Marcos Kurtycz’s Letter-Bombing Actions*
- Mari Rodríguez (The University of Texas at Austin), *The Other São Paulo. Alternative Languages and Networks in the 70s and 80s*

4 to 5:30 PM **Panel 8**, UNB 4.224, Asian Culture Room

#### BORDERS OF THE PAST

Discussant: Laura Malosetti Costa (Universidad Nacional de San Martín)

- Fábio D’Almeida Lima Maciel (Universidade de São Paulo), *Eadweard Muybridge, Pedro Américo e a pintura Independência ou Morte*
- Fernanda Mendonça Pitta (Universidade de São Paulo), *Preserving the Past, Erasing the Present: The “Documentation” of Countrymen Habits in José Ferraz de Almeida Júnior’s Museu Paulista Paintings*
- Mariana Hartenthal (Southern Methodist University), *The Cangaceiros: Superficial Luxury in the Brazilian Backlands*
- José Mariano Klautau de Araújo Filho (Escola de Comunicação e Artes, Universidade de São Paulo), *Miguel Rio Branco e o livro Nakta – Aproximações do objeto fotográfico e as tensões da imagem*

**Saturday, October 27, 2012**  
**Union Building (UNB)**

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10:30 to 11 AM **Coffee**

11 AM to 12:30 PM **Panel 9**, UNB 3.128, Sinclair Suite

#### UNFOLDING THE ARCHIVE

Discussant: Andrea Giunta (The University of Texas at Austin)

- Ana María Reyes (University of Chicago), *Art as Occupation: The Case of Beatriz González and Doris Salcedo in Auras Anónimas (2009)*
- Vanessa C. Raabe (University of California, Los Angeles), *After the End of History: 19th-Century Revivals in Post-Dictatorship Chilean Photography*
- Ileana Lucia Selejan (Institute of Fine Arts, New York University), *Darkroom Revolutions. Nicaragua at the Turn of the 80s*
- Fernanda Albertoni (Research Centre for Transnational Art, Identity, University of the Arts London), *A ambigüidade da memória no arquivo em arte: atos de lembrar e esquecer em duas gerações de artistas no Brasil – o trabalho de Rosângela Rennó e Jonathas de Andrade*

11 AM to 12:30 PM      **Panel 10**, UNB, 3.116 Texas Governors' Room

WORKSHOP PRESENTATIONS: GAMES AND PLAY WITHIN TWENTIETH-CENTURY LATIN AMERICAN ARTISTIC PRACTICES

\*Open to public

Coordinator: Doris Bravo (The University of Texas at Austin)

Discussant: TBD

-Doris Bravo (The University of Texas at Austin), *Tournaments in the Sand: The School of Valparaíso's Games at the Open City*

-Kanitra Fletcher (Cornell University), *Marepe and the Politics of Re-creation*

-Pauline Bachmann (Freie Universität Berlin), *Concrete Art and Embodied Knowledge: Brazilian Neoconcretism in Transcultural Perspective*

-Patricia de la Torre (Universidad Nacional de Cuyo), *Payamédicos: Play and Healing. A Theatrical Game Therapy in Pediatric Hospitals*

12:30 to 2 PM              **Lunch**, UNB 3.502, Santa Rita Suite

2 to 3:30 PM              **Panel 11**, UNB 3.128, Sinclair Suite

VIOLENCE OF THE BODY

Discussant: Dorota Biczal (The University of Texas at Austin)

- Erin L. McCutcheon (Tulane University), *1975, International Women's PUTAS' Year. El Museo de Arte Moderno's La Mujer Como Creadora y Tema del Arte*

- Kimberli Gant (The University of Texas at Austin), *It's Funny, But Serious: The Work of Nao Bustamante*

- Megan Lorraine Debin (University of California, Los Angeles), *Bloody Body Doubles: Performance Against Violence in Mexico*

- Sophie Halart (University College London), *Epidermal Cartographies: Mapping Skin and Femininity in the Southern Cone*

2 to 3:30 PM      **Panel 12**, UNB, 3.116 Texas Governors' Room

PLACING LATINIDAD

Discussant: Tomás Ybarra-Frausto (Independent Scholar)

- Victor M. Espinosa (Ohio University), *Imagining a Transnational World: Migration, Memory, and Displacement in the Work of Martín Ramírez*

- Tatiana Reinoza (The University of Texas at Austin), *Making Puerto Rican Philadelphia: The Birth of Taller Puertorriqueño*

- Adrian Anagnost (University of Chicago), *Gordon Matta-Clark as Latino Artist and the Politics of City Space*

- Annabela Tournon (École des Hautes en Sciences Sociales), *Los Grupos y los Chicanos : el conceptualismo mexicano «al norte»*

3:30 to 4 PM **Coffee Break**, UNB

4 to 5:30 PM **Panel 13**, UNB 3.128, Sinclair Suite

#### TRAVELING IMAGINARIES

Discussant: George Flaherty (The University of Texas at Austin)

- Paulina Millán Vargas (Universidad Nacional Autónoma de México), *La representación del teatro guiñol en el Papaloapan (1956)*

- Mireida Velázquez Torres (Universidad Nacional Autónoma de México), *México en el imaginario estadounidense: Estereotipos y recepción cultural (1922-1930)*

- Rachel Kaplan (Institute of Fine Arts, New York University), *Exhibition and Exchange: Conversations on Mexican Modern Art at Home and Abroad in 1940*

4 to 5:30 PM **Panel 14**, UNB, 3.116 Texas Governors' Room

#### GENDERED & QUEERED BODIES

Discussant: Luis Vargas-Santiago (The University of Texas at Austin)

- Susana Vargas Cervantes (McGill University), *¡Qué lio, no se sabe si es mujer u hombre! "Mujercitos" in Nota Roja in Mexico*

- Robb Hernandez (University of California, Riverside), *Covergirls and Centerfolds: The Queer Image/Text Strategies of VIVA Arts Quarterly Journal, 1990-2001*

- Natalia Pineau (Universidad de Buenos Aires/Consejo Nacional de Investigaciones Científicas y Técnicas), *La obra de Marcelo Pombo. Articulaciones entre lo íntimo y lo público en la escena del arte de Buenos Aires en la década de 1990*

- Cynthia Francica (The University of Texas at Austin), *Surfaces and Gender Haunting in Allyson Mitchell's Ladies Sasquatch and Nicola Costantino's Human Furriery: A Comparative Reading*

5:30 to 7 PM **Closing Remarks**, UNB 3.304, Quadrangle Room

Amy Buono (Southern Methodist University)

Tadeu Chiarelli (Museu de Arte Contemporânea da Universidade de São Paulo)

Deborah Dorotinsky (Universidad Nacional Autónoma de México)

7 PM to 12 AM **Farewell Dinner and Party**, UNB 3.304, Quadrangle Room