

ISLAA FORUM

Latin American and Latinx Art and Visual Culture Dissertation Workshop

University of Texas at Austin

April 22–23, 2022

FRIDAY

9:30 **Morning Session**
ART 1.102

Julia Detchon
Work-Around: Four Argentine Artists between Feminism and Conceptualism, 1968–1983

Sonja Elena Gandert
La resolana: Chicano Artistic Imaginaries of Place, Race, and Activism in New Mexico and Texas, 1969–1985

Sophia Kitlinski
Deporting the Sacred: The Circulation of Abakuá Visual and Material Worlds across the Spanish Empire, 1876–1898

Paula V. Kupfer
Marc Ferrez's Landscapes of Intervention: Photography, Ecology, and Enslavement in Late-Imperial Brazil

Emma J. Oslé
Locating Las Madres: Maternity and Latinx Art

Pau Nava
The Artist as Community Archivist: A Chicago Case Study

Marisol Villela Balderrama
Revolutionary Public Art: José Venturelli's Murals and Prints in China, Cuba, and Chile (1947–1973)

12:00 **Lunch Break**

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3:00 **Afternoon Session**
ART 1.102

Dr. Esther Gabara
Motifs in Non-Literary Fiction: Walking in Spirals Under Neoliberalism

Dr. Anna Arabindan-Kesson
Plantation Imaginaries: Mobile Forms and Forms of Enclosure

5:30 **Reception**
Hartness Reading Room, LLILAS Benson
(Sid Richardson Hall, Unit 1, 1st Floor)

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PARTICIPANTS

Dr. Anna Arabindan-Kesson is an assistant professor of Black Diasporic art with a joint appointment in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she completed undergraduate degrees in New Zealand and Australia and worked as a Registered Nurse before completing her Ph.D. in African American Studies and Art History at Yale University. Anna focuses on African American, Caribbean, and British Art, with an emphasis on histories of race, empire, medicine, and transatlantic visual culture in the long 19th century. Her first book, published with Duke University Press, is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World* and she is also the director of the digital humanities project *Art Hx: Visual and Medical Legacies of British Colonialism*.

Julia Detchon is a doctoral candidate with the Center for Latin American Visual Studies at the University of Texas at Austin. Her dissertation project, tentatively titled “Work-Around: Lea Lublin, Marie Orensanz, Mirtha Dermisache, and Margarita Paksa, 1968–1983,” focuses on four women artists working in Buenos Aires in the 1970s. She is a Curatorial Assistant in Latin American Art in the Department of Drawings and Prints at the Museum of Modern Art and a Mellon International Dissertation Fellow with the Social Science Research Council. Previously, she was a Fulbright Fellow at the Instituto Interdisciplinario de Estudios de Género at the Universidad de Buenos Aires (IIEGE–UBA) and an Andrew W. Mellon Fellow in Latin American Art at the Blanton Museum. Before pursuing graduate studies, she held curatorial fellowships and assistantships at the National Gallery of Art, the Art Institute of Chicago, and the Mary and Leigh Block Museum.

Dr. George Flaherty is an associate professor of Art History and 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, 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 and was recognized with the Arvey Award from the Association of Latin American Art. A fellow at the Harry Ransom Center this spring, 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. A dossier he co-edited with Adele Nelson, “Afterlives and Different Futures for Latin American Art,” will be published by *Latin American and Latinx Visual Culture* this month.

Dr. Esther Gabara is associate professor of Romance Studies and Art, Art History & Visual Studies at Duke University. She is the author of two monographs: *Errant Modernism: The Ethos of Photography in Mexico and Brazil* (Duke University Press, 2008), and *Non-Literary Fiction: Art of the Americas Under Neoliberalism* (University of Chicago Press, forthcoming 2022). Gabara was the curator and editor of the exhibition and accompanying catalog, *Pop América, 1965–1975* (McNay Art Museum, San Antonio, TX; Nasher Museum of Art at Duke University, Durham, NC; Block Museum of Art at Northwestern University, Evanston, IL, 2018–2019), which was awarded the inaugural Sotheby’s Prize for curatorial innovation, the Association for Latin American Art Thoma Foundation Exhibition Catalogue Award, and an honorable mention for the Alfred H. Barr Jr. Award for Museum Scholarship by the College Arts Association.

Sonja Elena Gander is a fifth-year Ph.D. candidate in art history at The Graduate Center, City University of New York (CUNY). Her research focuses on Latinx and Latin American art of the postwar period, and her dissertation is a study of Chicana/o artists working in New Mexico and Texas from the late 1960s to the early 1980s. She is currently the 2021–2022 Mellon-Marron Research Consortium Fellow in the Department of Painting and Sculpture at the Museum of Modern Art. Born and raised in Albuquerque, New Mexico, Sonja holds a B.A. from Brandeis University and an M.A. from Tufts University.

Sophia Kitlinski is a fourth year Ph.D. candidate in the Department of History of Art at Yale University. She holds a B.A. from Columbia University in Art History and Hispanic Studies as well as a *maestría* in Historia del Arte from the Universidad Nacional Autónoma de México. Sophia studies colonial Latin American art with a focus on Afro-Latin American visual and material cultures. Her dissertation project analyzes the transatlantic circulation of Afro-Cuban spiritual objects in the final decades of the nineteenth century.

Paula V. Kupfer is a Panamanian-German art historian, writer, and editor specialized in the history of photography and modern art in Latin America. She is a Ph.D. candidate in art history at the University of Pittsburgh, where her research addresses the intersections of photography, environmental history, and enslavement in imperial Brazil. Kupfer recently contributed to *Gertrudes Altschul: Filigrana* (Museum of Art of São Paulo, 2021), and *What They Saw: Historical Photobooks by Women 1843–1999* (10×10 Photobooks, 2021). She has an M.A. in art history from Hunter College and is a former managing editor of *Aperture* magazine.

Dr. Adele Nelson is assistant professor of Art History and Associate 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, February 2022) and *Jac Leirner in Conversation with Adele Nelson* (Fundación Cisneros, 2011; Cosac Naify, 2013). Her research has been supported by the Fulbright U.S. Scholar Program, the National Endowment for the Humanities, and the American Philosophical Society. She is currently co-organizing the exhibition *Social Fabric: Art and Activism in Contemporary Brazil* (Visual Arts Center at UT Austin; Museu de Arte Contemporânea da Universidade de São Paulo, 2022–23). The project received The Andy Warhol Foundation for the Visual Arts Grant.



Emma J. Oslé is a Ph.D. candidate in Art History at Rutgers, The State University of New Jersey. Her dissertation research centers contemporary U.S. Latinx and indigenous visual production, with special interests in motherhood/mothering, intersectional decolonial feminisms, the U.S.-Mexico border, race, and the environmental humanities. She is currently an Adjunct Lecturer at Rutgers University in the Department of Latinx and Caribbean Studies, and has accumulated curatorial experience in several museums including the Museum of Modern Art (New York, NY), Crystal Bridges Museum of American Art (Bentonville, AR), and multiple smaller institutions and private collections.

Pau Nava (they/them) is a Ph.D. candidate in American Culture at the University of Michigan. Their research focuses on the role of art as an interactive public memory practice guided by tangible and affective exploration of archival records. Pau's work blends their Chicanx art history background with various public history projects that articulate activist history through material culture and actively advocates for the representation of queer and Chicanx artists based in the Midwest. They are a collective member of *Chicana por mi raza* digital memory project and recently a fellow for the new digital tool *Mexican American Art Since 1848*.

Marisol Villela Balderrama is a fourth year Ph.D. student at the University of Pittsburgh researching the artistic connections between East Asia and Latin America during the Postwar period. Before coming to the U.S., she finished a four-year master's program in art theory at the China Academy of Art with a Chinese Government scholarship. She also holds master's degrees in art history from Pitt and from the Universidad Complutense and Universidad Autónoma de Madrid, and a bachelor's degree from the Universidad de Navarra (first in class). She is currently a visiting scholar at Tulane's Stone Center for Latin American Studies.





ISLAA Forum: Latin American and Latinx Art and Visual Culture

Dissertation Workshop is the first of three annual dissertation workshops for emerging scholars organized by Center for Latin American Visual Studies (CLAVIS) and sponsored by the Institute for Studies on Latin American Art (ISLAA). The workshop serves doctoral students of modern and contemporary Latin American and Latinx art and visual culture from the nineteenth century to the present day. The 2-day program invites doctoral students to develop their dissertation proposals or chapter manuscripts with a group of scholars with a variety of geographic, thematic, and methodological interests.

On April 22, 2022, the workshop participants give brief public presentations on their dissertation projects and the invited scholars give keynote lectures.

On April 23, in the closed-door portion of the workshop, student and scholar participants will engage in extended discussion of the dissertation projects, offering and receiving constructive commentary toward improving their research plan and writing. Discussions will emphasize strengthening conceptual and narrative frameworks and potential for interdisciplinary approaches, as well as identifying additional primary sources, relevant literatures, and possible interlocutors.

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The University of Texas at Austin
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