



ISLAA Forum

Latin American and Latinx Art and Visual Culture Dissertation Workshop

University of Texas at Austin

April 20–22, 2023

THURSDAY

9:30
Session I
DFA 2.204
Each presentation followed by discussion

9:35
Gabriela Rodriguez-Gomez
UNIVERSITY OF CALIFORNIA, LOS ANGELES
Murals Without Walls, Muralism Without Borders: Womxn Artists and Their Portable Murals of the Chicano Art Movement in Colorado and California

10:15
Samuel Hunnicutt
DUKE UNIVERSITY
Indigenous Revisions: Media Technologies and Representation in Late-20th Century Mesoamerica

11:00
Coffee Break

11:30
Narcisa Núñez
STATE UNIVERSITY OF NEW YORK, ALBANY
Memories of the Trujillo Dictatorship in Cultural Productions of the Dominican Diaspora

12:15
Lunch Break

3:00
Keynote Lecture
ART 1.102
Lecture will be livestreamed
Details at bit.ly/islaa-forum

Dr. C. Ondine Chavoya
UNIVERSITY OF TEXAS AT AUSTIN
Teddy Sandoval: Palm Trees, Postcards, and the Butch Gardens School of Art

FRIDAY

9:30
Session II
DFA 2.204
Each presentation followed by discussion

9:35
Nicole Smythe-Johnson
UNIVERSITY OF TEXAS AT AUSTIN
John Dunkley: In Pursuit of a Subaltern Modernism

10:15
Ayelen Pagnanelli
UNIVERSIDAD NACIONAL DE SAN MARTÍN / CONICET
Gender and Sexuality in Argentine Abstract Art (Buenos Aires, 1937–1963)

11:00
Coffee Break

11:30
Adriana Obiols
UNIVERSITY OF CHICAGO
Informal Training: Gestural Abstraction and its Afterlives in Central America, 1960–1990

12:15
Lunch Break



PARTICIPANTS

Dr. C. Ondine Chavoya was appointed to a John D. Murchison Regents Professorship in Art in the Department of Art and Art History at the University of Texas at Austin in 2023. A specialist in Chicano and Latinx art, Chavoya is co-editor of *Chicano and Chicana Art: A Critical Anthology* (Duke University Press, 2019) which was named one of “The Best Art Books of the Decade” by *ARTnews*. He is the recipient of a 2021 Andy Warhol Foundation Arts Writers Grant. Chavoya’s curatorial projects have addressed issues of collaboration, experimentation, social justice, and archival practices in contemporary art. Recent exhibitions include *Asco: Elite of the Obscure* (with Rita Gonzalez, 2011), *Robert Rauschenberg: Autobiography* (with Lisa Dorin, 2017), and *Axis Mundo: Queer Networks in Chicano L.A.* (with David Evans Frantz, 2017). The exhibition catalogue for *Axis Mundo: Queer Networks in Chicano L.A.* (DelMonico Books • Prestel, 2017) garnered nine international book awards, including a 2018 Award for Excellence from the Association of Art Museum Curators (AAMC), the organization’s annual prize recognizing groundbreaking new scholarship in the field. In addition to exhibition-focused curatorial projects, Chavoya served as the International Consulting Curator to the Museo de Arte de Lima (MALI) in Perú from 2018–2020. Chavoya has reunited with curator David Evans Frantz to develop *Teddy Sandoval and the Butch Gardens School of Art*, an exhibition co-organized with the Vincent Price Art Museum at East Los Angeles College, the Williams College Museum of Art, and Independent Curators International that will open in fall 2023.

Samuel Hunnicutt is a fifth-year PhD candidate in the Department of Romance Studies at Duke University. His research concerns contemporary Indigenous cultural production in Mexico and Guatemala, and his dissertation examines the transition from *indigenista* to Indigenous cultural production in the media of literature, photography, and film in the late 20th century. His work has been supported by the University Scholars Program at Duke University, a James B. Duke Fellowship, and two Foreign Language and Area Studies fellowships for the study of K’iche’ Maya. Born and raised in Fresno, California, he holds a B.A. in Latin American Literatures from the University of California, Berkeley.



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 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.

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, 2022) 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 its catalogue will be released in November 2023 (Tower Books, University of Texas Press).

Narcisa Núñez is a doctoral candidate in the Department of Latin American, Caribbean and U.S. Latino Studies at the State University of New York at Albany. Her dissertation research examines the memory and legacies of the Trujillo dictatorship in the Dominican Republic and its representations in the cultural productions of the Dominican diaspora. As a 2022–23 Research Fellow at the CUNY Dominican Studies Institute, and recently a Predoctoral Fellow at the Smithsonian National Museum of American History and National Museum of the American Latino, Narcisa combines archival research and visual art to uncover how Dominican diaspora artists’ articulations of memory resist legacies of erasure.

Adriana Obiols is a PhD candidate at the University of Chicago, studying modern art of Latin America. Her research focuses on Central American art from the second half of the twentieth century, with particular interests in abstraction, intellectual history, and art in the context of civil war. Adriana holds an MA in Art History from Tulane University (2019) and a BA in English Literature from Swarthmore College (2016). Her MA thesis, “Para el ala y para el vuelo: Photography and Nation in *Revista Alero*,” centered on the interaction between photography and political activism in 1970s Guatemala. Adriana’s dissertation project investigates 1960s gestural abstraction in Central America, and its impact on figurative, Pop, and conceptual art of the 1970s–1980s.

Ayelen Pagnanelli (she/her) is a Doctoral Fellow at the Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET) and a Ph.D. candidate at the Centro de Investigaciones en Arte y Patrimonio, Universidad Nacional de San Martín (UNSAM). Her research focuses on gender and sexuality in the abstract art scenes of Buenos Aires from 1937 to 1963. Pagnanelli holds an M.A. in Argentine and Latin American Art History from the Instituto de Altos Estudios Sociales, UNSAM, and a B.A. in Gender Studies and Studio Art from Skidmore College, New York. Pagnanelli was awarded a Princeton University Libraries Grant (2020–2021) and received an Honorable Mention at the Peter C. Marzio Award for Outstanding Research in Latin American and Latino Art by the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.



Gabriela Rodriguez-Gomez is a Ph.D. candidate in Chicana/o Studies & Central American Studies at the University of California, Los Angeles (UCLA) specializing in Chicana/o/x, Latina/o/x, Mexican American, and Mexican art and murals. She holds a B.A. in Art and History of Art and Visual Culture from the University of California Santa Cruz, an M.A. in Art History from the University of California Riverside, and an M.A. in Chicana/o Studies from UCLA. She was awarded the UC President's Pre-Professoriate Fellowship for 2023–2024, to complete the dissertation "Murals Without Walls, Muralists Without Borders: Womxn Artists and Their Portable Murals of the Chicano Art Movement in Colorado and California." Her research provides an interdisciplinary study of womxn artists creating portable murals for the Chicano art movement from the late 1960s to today. Gabriela is also a painter, photographer, illustrator, and digital media/graphic artist as well as co-editor and former treasurer of bozalta journal (bozalta.org).

Nicole Smythe-Johnson is a writer and independent curator from Kingston, Jamaica. She is currently a doctoral candidate in the Department of Art and Art History at the University of Texas at Austin. Most recently she was on the curatorial team of the 2022 Kingston Biennial. She also worked on *John Dunkley: Neither Day Nor Night* (2017–2018) which traveled to the Pérez Art Museum Miami, the Folk Art Museum in New York City, and the National Gallery of Jamaica, and the artist has become the focus of her doctoral research.





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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The University of Texas at Austin
Department of Art and Art History
College of Fine Arts