

The University of California, Santa Barbara's
Art History Graduate Student Association's 45TH
Annual Academic Symposium:

HAUNTING THE CANON:

The Super-phenomena in Art

Virtual Symposium:
Friday, April 23RD 2021
from 9am-12pm PDT

Presentations available online: **April 9th**

To register please visit our website:

tiny.cc/AHGSA-haunting

Keynote Speaker



Dr. Robb
Hernández

Associate Professor
of English at
Fordham University

Co-Sponsored by:

History of Art and Architecture, AD&A Museum, Black Studies, Chicano Studies, Center for Middle East Studies, Classics, English, Feminist Studies, Film and Media Studies, History, Latin American and Iberian Studies, Religious Studies, Theater and Dance, Dean Mary Hancock, Division of Humanities & Fine Arts, College of Letters & Science, Graduate Center for Literary Research, Graduate Division, Graduate Student Association, Multi-Cultural Center, and the Writing Program.



AD&A
MUSEUM
UC SANTA BARBARA

VICTORIA
JENNINGS 2021

Haunting the Canon: The Super-phenomena in Art

Symposium Program

Overview

Paper presentations available online Friday, April 9, 2021

Keynote presentation and discussion panels via Zoom Friday, April 23, 2021 from 9am-12pm PDT.

Keynote Presentation

Dr. Robb Hernández, Associate Professor of English at Fordham University

Q&A to follow

Panel Session 1: Decolonial Futurisms: Reimagining the Sacred

Moderated by Letícia Cobra Lima, University of California, Santa Barbara

- Sheila Scoville, Florida State University: “Tortilleras in Space and Time: A Mesoamerican Staple in Colonial and Contemporary Art”
- Brandon Sward, University of Chicago: “How to make site-specific art when sites themselves have histories: Whittier Boulevard as Asco’s ‘El Camino Real’”
- Mia I. Uribe Kozlovsky, Tulane University: “Saints and Zinesters: The Legacy of Chicana Camp in the zine St. Sucia”

Panel Session 2: Otherworldly Bodies: Reenvisioning the Corporeal

Moderated by Marisa de la Peña, University of California, Santa Barbara

- Victoria Jennings, University of California, Santa Barbara: “I Sing the Body Magical: Baubo’s Apotropaic Power”

- Claudia Grego March, University of California, Santa Barbara: “Painting Viciously: Antonio Saura’s Monsters and The Francoist Dictatorship (1939-1975)”
- Kelly Filreis, Stanford University: “Myth and Magic in Cameron’s Drawings”

Panel Session 3: Paratextual Encounters: Reanimating the Archive

Moderated by Leslie Huang, University of California, Santa Barbara

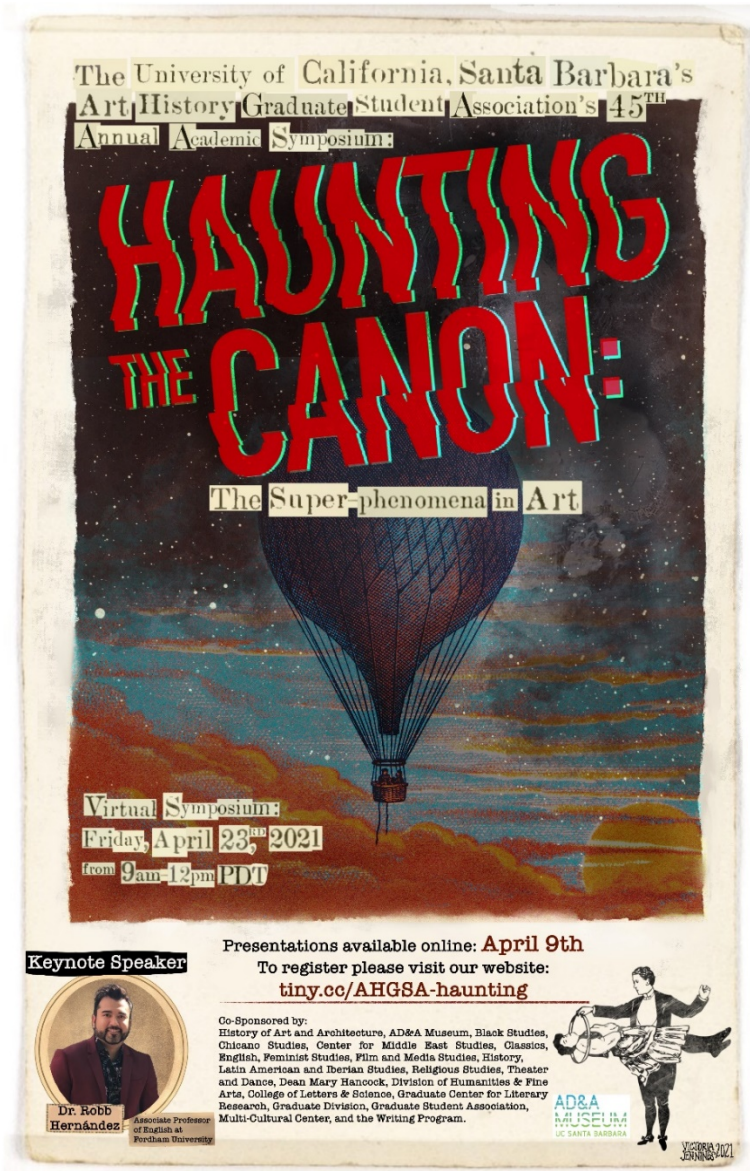
- Annemarie Iker, Princeton University: “A Book of Uncommon Prayer: Oracions (1897) and the Secretive Art of Santiago Rusiñol and the Catalan Modernistes”
- Sam Truman, Case Western Reserve University: "Defying Decay: The Ghostly Body and Identity in Gautier de Coinci’s Miracles de Nostre Dame"
- Angela Pastorelli-Sosa, University of California, Berkeley: “Sydney Cain’s Refutations: Manifesting Ancestral Presences in the Wake and Imagining Black Futures”

The University of California, Santa Barbara
Art History Graduate Student Association (AHGSA)
45th Annual Academic Symposium

Haunting the Canon:
The Super-phenomena in Art

Friday, April 23, 2021
Online / 9:00 AM – 12:00 PM

This symposium will be held virtually on Zoom from 9am-12pm April 23, 2021. The speakers' pre-recorded papers will be available two weeks prior to the event and shared with registrants. The virtual symposium will include the keynote presentation and facilitated discussions on the papers, allowing the audience to ask questions live.



The University of California, Santa Barbara's
Art History Graduate Student Association's 45th
Annual Academic Symposium:

HAUNTING THE CANON:


The Super-phenomena in Art

Virtual Symposium:
Friday, April 23rd, 2021
from 9am-12pm PDT

Presentations available online: April 9th
To register please visit our website:
tiny.cc/AHGSA-haunting

Co-Sponsored by:
History of Art and Architecture, AD&A Museum, Black Studies,
Chicano Studies, Center for Middle East Studies, Classics,
English, Feminist Studies, Film and Media Studies, History,
Latin American and Iberian Studies, Religious Studies, Theater
and Dance, Dean Mary Hancock, Division of Humanities & Fine
Arts, College of Letters & Science, Graduate Center for Literary
Research, Graduate Division, Graduate Student Association,
Multi-Cultural Center, and the Writing Program.

Dr. Robb Hernández
Associate Professor
of English at
Fordham University



AD&A
ART HISTORY
GRADUATE STUDENT
ASSOCIATION
UC SANTA BARBARA

Keynote Speaker



Robb Hernández is an Associate Professor of English at Fordham University. He is the author of *Archiving an Epidemic: Art, AIDS, and the Queer Chicana Avant-Garde* (NYU Press, 2019). In 2017, he co-curated *Mundos Alternos: Art and Science Fiction in the Americas* in conjunction with the Getty Foundation's Pacific Standard Time: LA/LA Initiative. In 2019, it traveled in a multi-site format to the Queens Museum, Leslie Lohman Museum of Gay and Lesbian Art, and The New York Hall of Science. He is the recipient of numerous awards and fellowships, including an Arts Writers Grant from the Andy Warhol Foundation and Creative Capital as well as a Tyson Scholar Fellowship from Crystal Bridges Museum of American Art.

Presenter Profiles

Panel 1: Decolonial Futurisms: Reimagining the Sacred



Sheila Scoville (Art History, Florida State University) "Tortilleras in Space and Time: A Mesoamerican Staple in Colonial and Contemporary Art"

Sheila Scoville is a doctoral student and a Patricia Rose Fellow in the art history department at Florida State University. She studies the Indigenous sources of Latin American culture in the United States and abroad, focusing on the representation of Mesoamerican culinary and agricultural traditions. The scope of her work traverses the geography and history of the Americas to connect different regions and to relate antiquity to the present. She holds an MA in Art History from the University of Houston and a BA in English from Rollins College. Her master's thesis is a study of the tortilla in images from colonial Mexico and the contemporary Southwestern US, which was presented in part at the conference Materializing Race. Her publications include "Nahua Cyborgs: The Contemporary Codices of Rurru Mipanochia," an article in a collection of the papers that would have been presented at the seminar "Against the canon: Art, feminism(s) and activism(s)" in Brazil during spring 2020. During her tenure at the University of Houston, she was the assistant art editor of Gulf Coast: A Journal of Literature and Fine Arts.



Brandon Sward (Sociology, University of Chicago) "How to make site-specific art when sites themselves have histories: Whittier Boulevard as Asco's 'El Camino Real'"

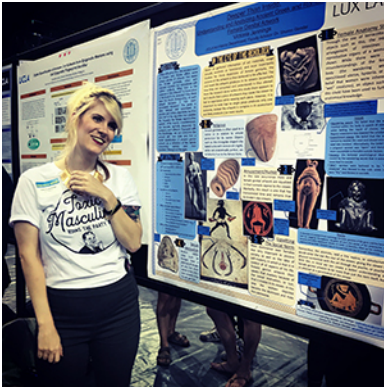
Brandon Sward is an artist and doctoral candidate at the University of Chicago who lives and works in Los Angeles, CA.



Mia I. Uribe Kozlovsky (Art History, Tulane University) "Saints and Zinesters: The Legacy of Chicana Camp in the zine St. Sucia"

Mia I. Uribe Kozlovsky graduated from Reed College with a bachelor's degree in art. Her undergraduate thesis "Satisfied Desire: How Two Collections Shape the Memory of Frida Kahlo," analyzes material culture associated with 20th century Mexican artist Frida Kahlo. Currently, she is working on obtaining her master's degree at Tulane University's art history department, expected May 2021. She focuses on modern/contemporary queer Latinx visual culture and received the Tinker Field Research Grant in 2020. Her master's thesis, tentatively titled, "Spit it Out: Materialized Identity-Making in South Texas-Based Zines," presents three case studies of submission-oriented feminist queer Latinx zines.

Panel 2: Otherworldly Bodies: Reenvisioning the Corporeal



Victoria Jennings (History of Art & Architecture, University of California Santa Barbara) "I Sing the Body Magical: Baubo's Apotropaic Power"

Victoria Jennings is a first year Ph.D. student in History of Art & Architecture at University of California Santa Barbara, having completed her MA in 2020 with her thesis written on the Ancient Greek mythological character Baubo. Her main concentration of research is on Ancient Greek and Roman artwork and uses theories of magic, witchcraft, religion/cult practices, and female and communal identity. Her current focus is on the exhibition of bodies in the museum (mummies, bog bodies, skeletal remains, and human tissue) exploring how museum practices vary in the display and education about such remains.



Claudia Grego March (History of Art & Architecture, University of California Santa Barbara) "Painting Viciously: Antonio Saura's Monsters and The Francoist Dictatorship (1939-1975)"

Claudia Grego March is a Ph.D. Candidate at the History of Art & Architecture Department of University of California, Santa Barbara, where she specializes in twentieth century Latin American and European art. Her research examines the political and artistic networks established between Spain and Latin America during the Francoist dictatorship. Claudia's research interests include topics such as cultural geopolitics during the postwar period, cultural activism, and artistic articulations of popular culture. She graduated with honors with a B.A. in Literary Studies in the University of Barcelona, where she also started her studies in Art History. She was selected as a member of the International Selection Program at the Ecole Normale Supérieure of Paris, where she obtained an M1 in Theory of Literature. During her stay at the ENS, she also received a Master's degree in Art History from the Université Paris 1 Panthéon-Sorbonne.



Kelly Filreis (Art & Art History, Stanford University) "Myth and Magic in Cameron's Drawing"

Kelly Filreis is a Ph.D. candidate in art history at Stanford. She is working on a dissertation on the intersections of gender, sexuality, and occultism in postwar Los Angeles art. Prior to attending Stanford, she received an MA in art history at University of California, Riverside and was the McDermott Graduate Intern for Contemporary Art at the Dallas Museum of Art. She is also contributing research to the forthcoming exhibition, *Sexual Science and the Imagi-Nation*, opening at the ONE Archives in 2024.

Panel 3: Paratextual Encounters: Reanimating the Archive



Annemarie Iker (Art & Archaeology, Princeton University) "A Book of Uncommon Prayer: *Oracions* (1897) and the Secretive Art of Santiago Rusiñol and the Catalan Modernistes"

A Ph.D. candidate in Art & Archaeology at Princeton University, Annemarie Iker studies modern European art under the supervision of Professor Bridget Alsdorf, with a special interest in the art, literature, and culture of turn-of-the-century France and Spain. Annemarie received a B.A. in European Studies from Amherst College and an M.A. in Art History from Williams College and the Clark Art Institute. She has interned at the Clark Art Institute, in Williamstown, and the High Museum of Art, in Atlanta, and was a 2019-

20 Mellon-Marron Research Consortium Fellow in the Department of Drawings & Prints at the Museum of Modern Art, New York.



Sam Truman (Art History, Case Western Reserve University) "Defying Decay: The Ghostly Body and Identity in Gautier de Coinci's *Miracles de Nostre Dame*"

Sam Truman is a third-year doctoral student studying medieval art at Case Western Reserve University. Her research centers on fear and representations of the unrepresentable, and her dissertation will focus on depictions of ghosts in their various manifestations. Sam currently serves as the curatorial intern for the Indian and Southeast Asian Art Department at the Cleveland Museum of Art. She received her MA in Religious Studies from the University of Chicago in 2018.



Angela Pastorelli-Sosa (History of Art, University of California Berkeley) "Sydney Cain's *Refutations*: Manifesting Ancestral Presences in the Wake and Imagining Black Futures"

Angela Pastorelli-Sosa is a third year Ph.D. student in the History of Art Department at University of California, Berkeley. Angela's research focuses on modern and contemporary Latinx artists who cite objects of empire to engage in transnational dialogues about colonial legacies, migration, and the mutability of identity. She has also explored the conceptual underpinnings of paper as they relate to New York and California printmaking communities working in the late 1960s and 1970s. Angela received her BA in Art History from Williams College in 2016.

Panel Moderators



Leslie Huang is a Ph.D. student in the Department of History of Art and Architecture at UC Santa Barbara. Their projects are broadly concerned with being in the world and its affective traces in the making, experience of, and discourse around material culture.

They study early modern China (sixteenth and seventeenth centuries) and attend to connoisseurship as an embodied, sensorial practice of self-cultivation. Their current project concerns the intersection of labor and beauty, namely the representation of servants and the rhetoric and aesthetics of their objectification.

Other research interests include contemporary visual culture of China and diaspora communities in the Anthropocene. They are interested in exploring the specters of religion and the historical past embedded within sino- and queer futures, the formation of and responses to the "Chinese" body, as well as how Asian Americans encounter "Asia" in digital spaces.

They received their M.A. in Asian Studies from UC Berkeley.



Marisa de la Peña is a first year graduate in the department of art here at UCSB. At the moment my work is currently interdisciplinary, ranging from writing, painting, animation and film as means to explore settler colonialism, horror tropes, appropriation and the metaphysical. I received my BFA from the California College of the Arts and I currently live on Ohlone Land (Oakland, CA). More of my work can be found at:

marisadelapena.com 

[instagram.com/marisa.de.la.pena](https://www.instagram.com/marisa.de.la.pena) 



Leticia Cobra Lima is a Ph.D. student in the History of Art & Architecture department at the University of California, Santa Barbara, with a doctoral emphasis in Feminist Studies. Her scholarship focuses on assemblage art produced with found objects and materials by women and queer artists from South America – namely, from Argentina, Brazil, Colombia, and Venezuela – from 1960 to 1999.

Symposium Co-organizers



Sara Morris is a Ph.D. Candidate in the History of Art & Architecture Department at the University of California, Santa Barbara, where her research explores the intersections of craft, art, and feminism to expand upon established methodologies of art history. Her dissertation, "Figurative Sculpture and the Crafting of Identity in Postwar American Art, 1960-1990" traces a history of postwar figurative ceramics on the West Coast, examining the ways in which artists emphasized narrative imagery, material histories, and community outside the lingering structures of the art mainstream in order to begin the project of sketching out their own visual languages and subjectivities.



Elizabeth Smith is a third-year Ph.D. student in the History of Art & Architecture Department at the University of California Santa Barbara, where her research treats nineteenth- and twentieth-century art of the United States, specifically the American South, with a focus on histories of folk, self-taught, and "outlier" art.