



Transregional  
Academy on Latin  
American Art V

Program & Abstracts

May 4 - May 12, 2024

Lima

# Contesting Objects

Sites, Narratives, Contexts

# Program Overview

TIME	Sat, May 4	Sun, May 5	Mon, May 6	Tue, May 7	Wed, May 8	Thu, May 9	Fri, May 10	Sat, May 11
07:00-08:15		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
09:00-10:30		Excursion	Introduction	Thematic Sessions	Project Presentations	Project Presentations	Project Presentations	8 am Excursion
10:30-11:00			Coffee Break	Coffee Break	Coffee Break	Coffee Break	Coffee Break	
11:00-12:30		Excursion	Project Presentations	Project Presentations	Thematic Sessions	Thematic Sessions	Thematic Sessions	8 am Excursion
12:30-14:00			Lunch	Lunch	Lunch	Lunch	Lunch	
14:00-15:30	Arrival	Excursion	Museum	Thematic Sessions	Project Presentations	Project Presentations	Museum	8 am Excursion
15:30-17:30					Museum	Museum	Final Discussion	
17:30-19:00			Round Table	Museum	Museum	Museum		
19:30-21:30	Welcome Dinner							Farewell Dinner

## **Impressum**

Corporate Design: Plural | Severin Wucher, Berlin

Photo: Fernando Bryces Vivanco, Huaco TV, 1999-2000

Showcase with ceramics, books and closed circuit system, Variable dimensions.  
Museum of Art of Lima. Donated by the author and Fernando Bryce Lostanau.

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Forum Transregionale Studien, edited by Jacqueline Wagner

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# Contesting Objects

## Sites, Narratives, Contexts

Viewed from a transregional perspective, the relationship between an object and its discursive embedding is influenced not only by history and institutions but also by culture, society, and the region itself. These interconnections call for a situated research and an interdisciplinary approach so that objects are considered in light of their complex contexts: environment, class, gender, race, economy, religion, academia, museum, etc. The term “objects” includes all expressions of the visual arts; however, viewed through the lens of their objecthood, objects are a stage for exploring transcultural references, negotiations, and impositions, raising important questions for a transregional art history. As in the case of pre-Columbian objects, most artifacts transgress modern conceptual categories of art, showing that received notions of art can be performed, imposed or rejected; in fact, their nomination points to the epistemic violence inherent to every history and instance of instrumentalization (musealization, iconization, scientification, narration etc.). These interwoven layers of possible approaches cannot be studied solely from a regional perspective. They are best analyzed by means of relational studies, using a dialogical approach focusing more on interconnectedness than on comparison. The theme, “Contesting Objects: Sites, Narratives, Contexts”, therefore, promotes a transregional exploration of the material and intellectual foundations of art historical research: How do different notions of art history bring different objects to light? How does art history identify itself through specific objects? How do certain objects challenge art historical discourses, and when do their presence demand interdisciplinary approaches? And most importantly: how can a transregional perspective with an emphasis on Latin America expand the scope of understanding the links between the object and its art histories in different social, cultural and ideological constellations?

The Academy’s prism and location is Latin America from a transregional perspective. Working outward from there, artistic processes of exchange within the American continent will be analyzed from a transregional and transcultural perspective against the backdrop of the concurrent international entanglements and connections. Instead of merely describing and comparing artistic tendencies, the interconnectedness and the multitude of cultural and creative processes and strategies of appropriation, including contradictory modalities of translation and analogy or conflicting, nonlinear transfers, will be discussed. Such a transregional perspective can only be viable if research conducted in or on Latin American countries is brought into dialogue with discussions taking place elsewhere, within an international context, and vice-versa. This relational, dialogical approach forms the foundation of the Academy’s methodological framework. In that sense, a historiographical perspective is necessary to gauge the extent to which there can be a common conceptual and epistemological basis. This applies not least to terms such as “translocal,” “transregional,” and “transcultural.”

Premised on the notion that the question of images also emblemizes important shifts vis-à-vis an art history oriented toward normative concepts of artwork, we ask what the question of objects brings to art history, both in terms of material and intellectual foundations, and especially in view of tangible experiences: How does art history imagine its object and how do objects create different art histories – open or not to transdisciplinary dialogues depending on the diversity of material culture?

# Program

## Saturday, 4 May

Arrival

Check-In from 3 pm on: Aloft Miraflores Lima

*Av. 28 de Julio 894, Miraflores 15047, Lima*

7:45 pm Meeting Point: Lobby Aloft

### **8 pm Welcome Dinner**

Restaurant Papagiani

*Av. Reducto 1196, Miraflores 15047, Lima*

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## Sunday, 5 May

### **9:30 am Meet and Greet**

Aloft Miraflores Lima, Breakfast Room

10 - 10:30 am Transfer to City Center (Metropolitano)

Estación 28 de Julio - Estación Central

10:30 am Meeting point: Línea C / Estación Jirón de la Unión

### **11 am - 1 pm Walking Tour in Downtown Lima**

guided by **Ricardo Kusunoki** and **Luis Eduardo Wuffarden**

includes visits to Iglesia de San Pedro, MUCEN and Centro Cultural Inca Garcilaso

1 pm Lunch Break (optional)

Recommendation: *Chinatown, e.g. Wa Lok, Jr. Paruro 864, Lima 15001*

2:45 pm Meeting Point: Convento de San Francisco

### **3 - 6 pm Walking Tour in Downtown Lima**

guided by **Ricardo Kusunoki** and **Luis Eduardo Wuffarden**

includes visits to Fachada de Escuela Nacional de Bellas Artes, Plaza Mayor, Catedral, San Agustín and Modern Architecture in Lima - Theodor Cron

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## Monday, 6 May

7:00 - 8:15 am Breakfast

Aloft Miraflores

8:30 - 9 am Transfer to Museo Arte de Lima (Metropolitano)

Estación 28 de Julio - Estación Central

## **9 am Welcome and Introduction**

Salon Prado, MALI

**Sharon Lerner**, Museo de Arte Lima (MALI)

**Natalia Majluf**, Independent Art Historian

**Lena Bader**, German Center for Art History (DFK Paris)

**Tristan Weddigen**, Bibliotheca Hertziana - Max Planck Institute for Art History Rome

**Jacqueline Wagner**, Forum Transregionale Studien Berlin

**Joselyn Vergara**, Museo de Arte Lima (MALI)

10:30 am Coffee Break

## **11 am - 12:30 pm Project Presentations**

Group A (Aula 10)

**Paulina Caro Troncoso**

*Towards a Transregional Approach in Art History: Artistic Solidarity in the 1960s and 1970s*

Comment: Emilia Curatola Fernández

Group B (Aula 11)

**Katherine Mills**

*Connected Convents: Santa Clara and its network of sister convents (16th and 17th c.)*

Comment: Pablo Fasce

Group C (Aula 12)

**Johannes Gebhardt**

*(Cult)Images Painted by the Devil. Bloody Crucifixes and Diabolism in the Early Modern Andean Region*

Comment: Camila Mardones Bravo

12:30 pm Lunch

Cafetería MALI, Bodega Verde

## **2 - 4:30 pm Museo de Arte Lima**

Presentation of curatorial principals at MALI's displays

guided by **Ricardo Kusunoki**, **Sharon Lerner** and **Julio Rucabado**

## **5:30 - 7 pm Public Round Table and Reception for Students and Colleagues**

Auditorio, MALI

with presentations by

**Elena Alcalá**, Universidad Autónoma Madrid

**Lena Bader**, German Center for Art History (DFK Paris)



**Roberto Conduru**, Southern Methodist University, Dallas

**Natalia Majluf**, Independent Art Historian

**Mijail Mitrovic**, Pontificia Universidad Católica del Perú

**Tristan Weddigen**, Bibliotheca Hertziana - Max Planck Institute for Art History Rome

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## Tuesday, 7 May

7 – 8:30 am Breakfast

Aloft Miraflores Lima

8:30 - 9 am Transfer to Museo Arte de Lima (Metropolitano)

### 9 -10:30 am Thematic Sessions

Group 1 (Aula 10)

#### **The Concept of "Circulation" in Historiography**

**Gänger**, Stefanie, *Circulation: reflections on circularity, entity, and liquidity in the language of global history*, in: *Journal of Global History*, 12, 303-318.

Introduction: Lena Bader/Jacqueline Wagner

Group 2 (Aula 11)

#### **Movement of Objects in the Encounters of Worlds**

**Bleichmar**, Daniela, "Seeing the World in a Room: Looking at Exotica in Early Modern Collections", in: Daniela Bleichmar, Peter C. Mancall (eds.), *Collecting Across Cultures. Material Exchanges in the Early Modern Atlantic World*, Philadelphia: University of Pennsylvania Press, 2011, 15-30.

Introduction: Raúl Montero Quispe

Group 3 (Aula 12)

#### **Global Circulation Networks and Connected Histories**

**Martins**, Renata M. de A, *Louças e panos da terra: modelando e tecendo re-existências nas missões jesuíticas da Amazônia*, in: *Esboços*, Florianópolis, v. 30, n. 53, jan./abr. 2023, 68-80.

Introduction: Mateus Nunes

10:30 am Coffee Break

### 11 am – 12:30 pm Project Presentations

Group A (Aula 10)

#### **Daen Huse**

*Transient Visuals: Hand-Held Ephemera in Nineteenth-Century Peru*

Comment: Juan Carlos Garzón Mantilla

Group B (Aula 11)

**Juliana Robles de la Pava**

*Material Ecopolitics and Contemporary Aesthetics from the South*

Comment: Raphael Daibert

Group C (Aula 12)

**Andrea García Rodríguez**

*Guatemala and Mexico: a crafted relationship*

Comment: Gabriela Germana

12:30 pm Lunch

Cafetería MALI, Bodega Verde

## **2 - 3:30 pm Thematic Sessions**

Group 1 (Aula 10)

**Playing with Things**

**Weismantel**, Mary, *Playing with Things. Engaging the Moche Sex Pots* (Austin: University of Texas Press, 2021), 1-9, 16-22, 177-181.

Introduction: Sebastián Eduardo Dávila

Group 2 (Aula 11)

**“Networks of Similar”: Rethinking the Copy from a Transregional Perspective**

**Porras**, Stephanie, *The First Viral Images: Maerten de Vos, Antwerp Print, and the Early Modern Globe*, Pennsylvania 2023, 1-15.

Introduction: Nora Guggenbühler

Group 3 (Aula 12)

**Objects on the road, on the sea, on the move**

**Roberts**, Jennifer, “Introduction: Long-Distance Pictures,” in: *Transporting Visions: The Movement of Images in Early America*, Berkeley: University of California Press, 2014, 1-11.

Introduction: Celia Tejuca Rodríguez

3:45 - 4:30 pm Transfer (Metropolitano)

Estación Central - Estación Boulevard (group 1)

Estación Central - Estación Balta (group 2)

**4:30 pm Barranco Tour**

guided by **Sharon Lerner** and **Natalia Majluf**

**Museo Pedro de Osma**, with **Javier Chuquiray**, **Natalia Majluf** and **Ricardo Kusunoki**

Pedro de Osma 421, Barranco 15063

**Proyecto AMIL**, Av. Pedro de Osma 409, Barranco 15063

Contemporary Art Galleries: **80m2, Crisis**

**MAC Lima**, with **Sharon Lerner**

Av. Alentejo Miguel Grau 1511, Barranco 15063

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## Wednesday, 8 May

7 - 8:15 am Breakfast

Aloft Miraflores Lima

8:30 - 9 am Transfer to Museo de Arte Lima (Metropolitano)

### **9 -10:30 am Project Presentations**

Group A (Aula 10)

**Emilia Curatola Fernández**

*Cultural production, ideology and struggle in Peru, 1950s-1980s*

Comment: Elena Nustrini

Group B (Aula 11)

**Pablo Fasce**

*The Andes as the axis of a regional modernity: artistic networks between Argentina, Bolivia and Perú (1912 - 1929)*

Comment: Nora Guggenbühler

Group C (Aula 12)

**Gabriela Germana**

*Tablas de Sarhua: Rural objects and their circulation through different contexts*

Comment: Daniel Vifian

10:30 am Coffee Break

### **11 am - 12:30 pm Thematic Sessions**

Group 1 (Aula 10)

**Global Connections**

**Horodowich**, Elisabeth, Nagel, Alexander, "Introduction. The Unsettling of the World", in: *Ameresia*, New York: Zone Books 2023, 11-25.

Introduction: Juan Carlos Garzón Mantilla

Group 2 (Aula 11)

**Worlding Objects and Material Epistemologies**

**de la Cadena**, Marisol, **Blaser**, Mario, "It Matters What Concepts We Use to Think," in: *A World of Many Worlds*, Durham and London: Duke University Press, 2018, 1-12.

Introduction: Juliana Robles de la Pava

Group 3 (Aula 12)

**Mass Consumed Objects**

**Zieger**, Susan, *The Mediated Mind: Affect, Ephemera, and Consumerism in the Nineteenth Century*, New York: Fordham University Press, 2018, 207-214.

Introduction: Daen Huse

12:30 pm Lunch

Cafetería MALI, Bodega Verde

**2 - 3:30 pm Project Presentations**

Group A (Aula 10)

**Sebastián Eduardo Dávila**

*Syncretism and Contemporary Art from the Americas*

Comment: Paulina Caro Troncoso

Group B (Aula 11)

**Raphael Daibert Gomide**

*Lifting the Sky: Practices to Sustain Worlds Otherwise*

Comment: Lara Demori

Group C (Aula 12)

**Linda Müller**

*More Than Visual Threads of Decision Making: Pictorial Images and Courtroom Practices in Spanish Milan and Colonial Mexico City circa 1600*

Comment: Johannes Gebhardt

5:15 - 6 pm Transfer to Museo Larco

Meeting Point: Entrance MALI

**4 pm Colección Barbosa Stern**

or

**4 pm LUM Lugar de la Memoria, Tolerancia y la Inclusión Social**

Bajada San Martín 151, Miraflores

or

## Free Afternoon

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### Thursday, 9 May

7 - 8:30 am Breakfast

Aloft Miraflores Lima

8:30 - 9 am Transfer to Museo de Arte Lima (Metropolitano)

#### 9 - 10:30 am Project Presentations

Group A (Aula 10)

##### **Juan Carlos Garzón Mantilla**

*Sacsayhuaman in Early Modernity or the Invention of New Ancient Marvels of the World*

Comment: Celia Rodríguez Tejuca

Group B (Aula 11)

##### **Lara Demori**

*Disobedient Bodies. The Representation of Pregnancy in Latin American Art (1970s-1980s)*

Comment: Juliana Robles de la Pava

Group C (Aula 12)

##### **Daniel Vifian**

*"The Funereal Appearance Has Almost Vanished": A Study on the Ever Changing Aspect of the General Cemetery of Lima (1849 - ca. 1870)*

Comment: Andrea García Rodríguez

10:30 am Coffee Break

#### 11 am - 12:30 pm Thematic Sessions

Group 1 (Aula 10)

##### **The Human Inseparability to Nature**

**Krenak**, Ailton, **Meirelles**, Mauricio, *Our Worlds Are At War*, in: e flux journal #110 - June 2020, 1/11-11/11.

Introduction: Raphael Daibert

Group 2 (Aula 11)

##### **The Role of Representation in Art History**

**Dean, Carolyn**, *Reviewing Representation, The Subject-object in Pre-Hispanic and Colonial Inka Visual Culture*, in: *Colonial Latin American Review*, vol. 23, (2014).

Introduction: Gabriela Germana / Katherine Mills

### Group 3 (Aula 12)

#### **Agency and Ritual**

**Allen, Catherine**, *When Utensils Revolt: Mind, Matter, and Modes of Being in the Pre-Columbian Andes*, in: *RES: Anthropology and Aesthetics*, No. 33, *Pre-Columbian States of Being* (1998), 18-27.

**Walker Bynum, Caroline**, "Epilogue", in: Ivonic, M. Laven and A. Morrall (eds.), *Religious Materiality in the Early Modern World*, Vol. 18 in the series *Visual and Material Culture, 1300 -1700*, Amsterdam University Press, 2019, 247-255.

Introduction: Camila Mardones Bravo

### 12:30 pm Lunch

Cafetería MALI, Bodega Verde

## **2 - 3:30 pm Project Presentations**

### Group A (Aula 10)

#### **Elena Nustrini**

*Art and the Construction of 'National' Identity: The Development of 'Regional Realism' in Argentina, 1860 - 1910*

Comment: Sebastián Eduardo Dávila

### Group B (Aula 11)

#### **Nora Guggenbühler**

*Miraculous Images Motion: Multiplication and Dissemination of the Madonna di Trapani Throughout the Spanish Empire*

Comment: Raúl Montero Quispe

### Group C (Aula 12)

#### **Mateus Carvalho Nunes**

*Connected histories and transregional networks in the artistic and architectural production of Brazilian Colonial Amazon: towards new historiographic exchange*

Comment: Linda Müller

### 5:15 - 6 pm Transfer to Museo Larco

Meeting Point: Entrance MALI

## **6 pm Museo Arqueológico Rafael Larco Herrera**

guided by Director **Ulla Holmquist**, **Giannina Bardaes** and **Julio Rucabado**

Av. Simón Bolívar 1515, Pueblo Libre, Lima 21, Peru

Entrance on Navarra Street

# Friday, 10 May

7 - 8:30 am Breakfast

Aloft Miraflores Lima

8:30 - 9 am Transfer to Museo de Arte Lima (Metropolitano)

## 9 - 10:30 am Project Presentations

Group A (Aula 10)

### **Celia Rodríguez Tejuca**

*From the Ground Up: Picturing Scientific Knowledge in the Late Eighteenth-Century Spanish Americas*

Comment: Daen Huse

Group B (Aula 11)

### **Raúl Montero Quispe**

*Jesuit Art in Cuzco and Forced Dispersal: The Series of Venerable Jesuit Fathers from the Church of Maranganí*

Comment: Katherine Mills

Group C (Aula 12)

### **Camila Mardones Bravo**

*Transcultural Ritual Artifacts in Andean Churches, 17th-18th Centuries*

Comment: Mateus Nunes

10:30 am Coffee Break

## 11 am - 12:30 pm Thematic Sessions

Group 1 (Aula 10)

### **Replacing Sacred Objects: Idolatry and the Devil in the Andean World**

**Gareis, Iris**, "Andean Gods and Catholic Saints. Indigenous and Catholic intercultural encounters", in: Linda J. Seligmann, Kathleen S. Fine-Dare (eds.), *The Andean World*, London and New York: Routledge, 2019, 266-279.

Introduction: Johannes Gebhardt

Group 2 (Aula 11)

### **Objects, Law, and Legal Cultures**

**Yannakakis, Yana**, *Indigenous People and Legal Culture in Spanish America*, in: *History Compass*, no. 11, 2013, 931-47.

Introduction: Linda Müller

Group 3 (Aula 12)

**Motifs of the 'Political Landscape': From the Mid-18th Century to the Present**

**Warnke, Martin**, "Natural Forces and Natural Forms" in: *Political landscape: the art history of nature*.

London: Reaktion Books, 1994, 89-113.

Introduction: Elena Nustrini

12:30 pm Lunch

Cafetería MALI, Bodega Verde

**2 - 3:30 pm Museo de Arte Lima**

Open Archive Session

with object presentations by **Lara Demori, Andrea García Rodríguez** and **Paulina Caro Troncoso**

**4 - 5:30 pm Final Discussion**

Salon Prado, MA

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## Saturday, 11 May

8 am Meeting Point: Entrance Aloft Hotel Miraflores

**8 am - 5pm Excursion**

Santuario Arqueológico de Pachacamca

guided by **Zoraida Huamani, Zhayda Llaja** and **Julio Rucabado**

MUNA Museo Nacional del Perú

**7:30 pm Farewell Dinner**

tbc

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## Sunday, 12 May

Departure



# Working Groups

## Group A

Paulina Caro Troncoso (University of Edinburgh)  
Emilia Curatola Fernández (University College London)  
Sebastián Eduardo Dávila (Leuphana Universität Lüneburg)  
Juan Carlos Garzón Mantilla (Brown University)  
Daen Huse (University College London)  
Elena Nustrini (Universität der Künste Berlin)  
Celia Rodríguez Tejuca (Johns Hopkins University)  
Luisa Elena Alcalá (Universidad Autónoma Madrid)  
Lena Bader (DFK Paris)

## Group B

Raphael Daibert Gomide (Leuphana Universität Lüneburg)  
Lara Demori (Bibliotheca Hertziana - Max Planck Institute for Art History Rome)  
Pablo Fasce (Universidad Nacional de San Martín)  
Nora Guggenbühler (University of Zürich)  
Katherine Anne Mills (Harvard University)  
Raúl Montero Quispe (Universidad Nacional San Antonio Abad del Cusco (UNSAAC))  
Juliana Robles de la Pava (Humboldt-Universität zu Berlin)  
Roberto Conduru (Southern Methodist University)  
Natalia Majluf (Curator & Art Historian)

## Group C

Andrea García Rodríguez (Universidad Nacional Autónoma de México)  
Johannes Gebhardt (Universität Leipzig)  
Gabriela Germana (Independent Art Historian & Curator)  
Camila Mardones Bravo (Universität Hamburg)  
Linda Müller (Harvard University)  
Mateus Nunes (Universidade de São Paulo)  
Daniel Vifian Lopez (Independent Art Historian)  
Sharon Lerner (Museo de Arte Lima)  
Mijail Mitrovic (Pontificia Universidad Católica del Perú)  
Tristan Weddigen (Bibliotheca Hertziana - Max Planck Institute for Art History Rome)

# Participants & Projects

## Paulina Caro Troncoso

### Towards a Transregional Approach in Art History: Artistic Solidarity in the 1960s and 1970s

I am working on two projects that examine the work of Chilean surrealist artist Roberto Matta (1911-2002). The first project is my PhD thesis titled “Towards a Poetics of Revolution: A Transnational Approach to Roberto Matta’s Works from the 1960s and 1970s.” It examines a body of work by Matta from the 1960s and 1970s, a period in which Matta lived in France and Italy but travelled to Cuba and Chile several times. My thesis engages with the political dimension of the artist’s work through the idea of a ‘poetics of revolution,’ a term used by Matta to describe his attempt to rethink the social role of art and to propose an approach to how to respond creatively to pressing social concerns. I argue that Matta’s artistic production from the 1960s and 1970s is entwined with social, political, and cultural concerns in Europe and Latin America, and, as such, it requires a more integral art historical approach to untangle how the artist negotiated art and politics during this highly politicised period.

I am also working on the project “Earth Materials in the Work of Roberto Matta in Italy (1950s-1960s)” during my fellowship at Bibliotheca Hertziana – Max Planck Institute for Art History. This project expands the scope of my doctoral thesis, examining the works of Matta in Italy, focusing on the artist’s experimentation with earth materials in his painting from the 1950s and 1960s. In the scholarship on Matta, there has yet to be a sustained attempt to study the works the artist made after his experience of exile with members of the Surrealist group in New York in the 1940s. The project addresses this gap by examining Matta’s experimentation with new materials and participation in the Italian artistic scene in the following decades. The aim of this research is twofold: first, to demonstrate that the experiences Matta had with a group of ceramists and avantgarde artists in a workshop in Italy are pivotal for understanding the development of his socially and politically engaged body of work; and second, to explore how Matta’s work is inscribed within the artistic and cultural context of post-war Italy.

**Paulina Caro Troncoso** has recently completed her doctoral thesis examining the 1960s and 1970s work of Chilean-born surrealist artist Roberto Sebastian Matta. Paulina holds an MA in History of Art from University College London, an MA in Visual Arts, and a BA in English Literature from Pontificia Universidad Católica de Chile. She has published peer-reviewed articles in *The Bulletin of Latin American Research* and *the Journal of Surrealism and the Americas*. She has also contributed essays to *The Routledge Companion to Surrealism* (2022), edited by Kirsten Strom, and *Surrealism and the Tarot* (2024), edited by Tessel M. Bauduin.

# Emilia Curatola Fernández

## Cultural production, ideology and struggle in Peru, 1950s-1980s

The research explores the role of cultural productions at a time of increasing unionisation and politicisation of workers' movements during the 1950s-80s in Peru. Through the study of a group of working-class intellectuals, poets and artists active during those decades, the project examines how their visual and poetic productions contributed to the circulation and discussion of radical political ideas, to the development of a class consciousness within the workers' and grassroots movements and, ultimately, to the construction of an image of the worker and, therefore, of the Peruvian working class.

The project is framed in a specific historical context characterised by the strong presence of social movements that many scholars have periodised as the 'global sixties' (or the 'long sixties'). This new moment blossomed in Latin America with the economic, political and cultural implications of the Cold War, the impact of the Cuban Revolution (1959) and the expansion of the guerrillas and began to close with the fall of the socialist experience of the Unidad Popular in Chile (1973) and the violent entry of neoliberalism in the world. In Peru, this period was also marked by peasant land invasions in the Andes, the radicalisation of the workers' movement and the consolidation of its trade unions, as well as by the structural reforms implemented by the Revolutionary Government of the Armed Forces of Juan Velasco Alvarado (1968-1975). The reforms broke with the old oligarchic order and indirectly contributed to the growth of the New Left and a left-wing political culture in the country.

**Emilia Curatola Fernández** is a sociologist from the Pontificia Universidad Católica del Perú (PUCP) and holds a master's degree in visual arts from the Università IUAV di Venezia. She is currently a PhD student at the Institute of the Americas, University College London (UCL). Her doctoral project focuses on a chapter of the history of the Peruvian labour movement at a time of growing unionisation, politicisation and radicalism (1960s-1980s) through an approach to its cultural productions. Her fields of research are related to the visual studies and Latin American political, intellectual and cultural history. She has worked as a researcher, curator and lecturer, teaching modules of history, art history and communication theories.

# Raphael Daibert Gomide

## Lifting the Sky: Practices to Sustain Worlds Otherwise

In the search for practices and practitioners that encompass what I have been calling 'sky lifting' manners, with emancipatory and critical perspectives as well as other ways of being, I chose the important figure of Abdias Nascimento. His thinking and doings have historically built the ground for deviant existences and art practices to take place. The restoration of black Brazilians' dignity is central to the intellectual, dramaturg, politician and artist. Throughout practically his whole life and oeuvre - as Abdias was active politically and artistically from the 1940's up to the early 2000's - Nascimento recovers the traditions and forms of social and political knowledge of black communities through theater, painting and political action and organization. In my research, I intend to look into the specific period of the Modern Art Week of 1922 and Anthropophagic Movement in Brazilian art history in order to understand if and how has Abdias' work been a vehicle of critique and exposure of the long defended fallacy of Brazilian 'racial democracy' - a term coined by the sociologist Gilberto Freyre in the 1930s positively conceptualizing about the racial miscegenation in Brazil. This miscegenation has been proved to be

based on a violent whitening process of the population and has deep roots in various forms of subjugation of black communities. In considering land as an ancestral territory – not a transitional space or a commodity – indigenous and quilombola communities in Brazil share the need of care for themselves and their surroundings.

Taking this culture-nature inseparability into account, and the fact that even if both communities ascend from different cultural and historical constitutions, they share common but different interests that coalesce within an ‘ecology of practices’ – a central term in my research, drawn from philosopher Isabel Stengers: “an ecology of practices is constituted by different political practices which consider expressions of shared relations and possibilities of existence not necessarily sharing the same interests”. These communities, therefore, share an ontological disagreement of ‘the politics of sameness’ – imposed by a white regime of thought, manners, aesthetics, etc. An opening towards other worlds carries with it the question of blackness. According to Denise Ferreira da Silva, as much as blackness can be considered as an ‘index’ of an ongoing exploitation of black labor and the violent history of slavery (that cannot be separated from a history of settler colonialism), it also enacts a practice of expanding the imagination that goes beyond the colonial imagery through a “possibility for a radical departure from a certain kind of world.” Black studies, therefore, are important critical studies that enhance the imagining and making of other worlds. Writer C.L.R. James states, in this sense, that “the task of black studies is the dismantling of Western thought, moved to design ethical and epistemological programs that release the black body from the grips of commodity while at the same time exposing how violence enabled the expropriation of the productive capacity of enslaved and black bodies while the figuring of the thing as commodity interrupted the wholeness blackness holds.”

Abdias Nascimento, therefore, introduces a black hero and their tragic and lyrical potential to the stages and literary dramaturgy of Brazil between 1941 to 1966, unveiling a “systematic unmasking process of the racial hypocrisy that permeates the nation”, as he describes in his book *Quilombismo*. In this period, he founded the Teatro Experimental do Negro - TEN (Black Experimental Theater), in Rio de Janeiro. In an article from 1949 – that I encountered in an exhibition text about the dramaturgy of Nascimento and Augusto Boal at Inhotim, Belo Horizonte – sociologist Alberto Guerreiro Ramos affirms that the TEN of Nascimento stood out through centralizing black individuals on stage as well as denouncing racism in their actions. Throughout the TEN's trajectory, a formative methodological process, based off of fiction to impact and act in people's realities, was implemented. These efforts transformed different lives during this period, bringing into the theater illiterate and/or working class black women and men, contributing to their intellectual and artistic emancipation. Besides the black political theater, from the 1950s onwards Abdias Nascimento starts the Museu da Arte Negra [Museum of Black Art] project, “in an attempt to open spaces for Black art and artists that suffered the institutional indifference and were omitted from the official canon”, writes Elisa Alarkin Nascimento in *Abdias Nascimento: A Panamefican Artist's catalog*. Nascimento's overall practice resonates with performance theorist Laura Harris' reflections on blackness as a mode of being that neither the modern bourgeois subject, nor European thought, can accommodate.

**Raphael Daibert Gormide** is a Brazilian researcher, curator and artist based in Berlin. He currently holds a position of research associate at the Philosophy and Art History Department at Leuphana University Lüneburg and is a PhD candidate at the DFG Research Training Group 'Cultures of Critique' in the same university. Raphael holds a Master's in Art Praxis from the Dutch Art Institute. He is part

of the curatorial collective Cruising Curators in Berlin and founding-member of the anti-racist working group "Third Space: Disordering the Mess" in Munich.

## Lara Demori

### Disobedient Bodies. The Representation of Pregnancy in Latin American Art (1970s-1980s)

Disobedient Bodies seeks to investigate the power ascribed to the iconography of the pregnant body as a site of the intersection of culture, history, politics, and religion within Latin America. It examines how images of pregnancy are deployed, praised, and politicised in a time - from the late 1970s - when the body becomes the focus of art practices inside and outside Latin America.

The key objective is to analyse the image of the maternal body in artworks made by Latina and Latin American women and the impact it suffered by the political and cultural shifts from the late 1970s. Such an image is, in turn, a reproductive, pregnant, form, an entity charged with multiple meanings; it is symptomatic of both policies of control of reproduction and aspects of bodily normativisation. This correspondence unveils coercive elements and the contemporaneous lack of reproductive rights at that time affecting the majority of developing countries in Latin America.

The title Disobedient Bodies is inspired by the groundbreaking exhibition "Disobedient Objects" (V&A, 2014), which presented objects that go beyond traditional art history and have contributed to social change alongside music, performance, and visual arts. Ultimately, this project combines a decolonial perspective that transcends modernist categories of thought and a transnational methodology that puts the subject in dialogue with Western artworks, deliberately questioning and complicating the concept of identity of such objects. On the other hand, by combining the two perspectives, this study seeks to expand the boundaries of current analysis by situating the representation of maternal bodies in a larger network of narratives and diverse histories.

**Lara Demori** is Scientific Assistant and postdoctoral fellow in the department of Prof. Dr. Tristan Weddigen at the Bibliotheca Hertziana in Rome, where she works on transatlantic encounters between Latin American and Italian artists between the 1960s and 1980s. She received her Ph.D. in Contemporary Art History from The University of Edinburgh in 2017. Her thesis, "Art Degree Zero: Piero Manzoni and Hélio Oiticica", will be published by Routledge in 2024. From 2017-2018 she was Goethe-Institut Postdoctoral Fellow at the Haus der Kunst Museum, before moving to the Philadelphia Museum of Art (PMA) where she was Marcello Rumma Fellow in Contemporary Italian Art and then Research Associate. At the PMA, she worked on curatorial and research projects related to contemporary art from the post-war period to the present, and in particular on the work of Giuseppe Penone, Teresita Fernandez, Andrea Fraser and Nam June Paik.

# Sebastián Eduardo Dávila

## Syncretism and Contemporary Art from the Americas

Sebastián Eduardo Dávila's postdoctoral research project connects the concept of syncretism to contemporary art production and artists from the Americas. What understanding of syncretism needs to be crafted in order to do justice to the entangled histories, as well as to the spirit and intention embedded in art practices where Indigenous and Afro-Diasporic *saberes* ("wisdom, knowledges") are transmitted under dominant idioms, like contemporary art formats and further conventions in biennials, art fairs, and museums? The project follows the intuition that in various art contexts, a syncretic operation is at stake that contradicts understandings of syncretism as fusion or synthesis, instead inscribing loss, as well as transmission through hidden gestures. These gestures are invisible, but they might become perceivable, for instance when performed in the context of exhibitions and—oftentimes experimental—rituals. This modality of syncretism opens the possibility to mourn the loss of *saberes* throughout histories of colonial and national-state impositions, dispossessions and appropriations, and it cannot be systematized, but needs to be activated and experienced. The non-systematic quality of syncretism asks for a focus on specific contexts—sites, actors and practices across the Americas. The project connects these insights with concepts of syncretism in anthropology of religion and theology, diaspora studies, and linguistics.

**Sebastián Eduardo Dávila** studied art history and film studies in Jena, Berlin, and Ciudad de México. His PhD-project deals with materiality in art practices from postwar Guatemala. He formed part of the research training group "Cultures of Critique" at the Leuphana University (Lüneburg), was a Visiting Student Researcher at Stanford University, and a Visiting Research Fellow at Cambridge Visual Cultures, University of Cambridge (forthcoming: 2023). He has published articles and reviews in exhibition catalogues, magazines and journals, as well as in the anthology *Museums, Transculturality and the Nation State: Case Studies from a Global Context*. Together with other colleagues from the training group, he edited the anthology *On Withdrawal: Scenes of Refusal, Disappearance, and Resilience in Art and Cultural Practices*. He has spoken at conferences and symposia such as "In-Between: Art and Cultural Practices From Here", organized between Stanford and Berkley University and held at the SFMOMA in 2023, "Worldviews: Latin American Art and the Decolonial Turn", organized between Cambridge University and the University of the Arts in London and held online in 2021, and "Seeing More Queerly in 21st Century", organized by the University of Miami in 2020. In 2023, he co-curated the panel "Touching Land: Creative Practices for Planetary Be/Longings" at the Latin American Studies Association Congress in Vancouver. He is part of the political group "VOCES de Guatemala en Berlín".

## Pablo Fasce

### The Andes as the axis of a regional modernity: artistic networks between Argentina, Bolivia and Perú (1912 – 1929)

In this research project I intend to investigate the networks formed by artists and intellectuals from Argentina, Bolivia and Perú between 1912 and 1929. The constant movement of agents through the Southern and Central Andes, the creation of cultural magazines of transnational reach and the visual imaginaries centered in the region are indicators that point to the existence of a cultural process that

developed through the three mentioned countries. Influenced by the ideas of an incipient cultural nationalism and the “spiritual crisis” that was taking place in Europe, those artists and intellectuals found in the “Andean world” an archeological, ethnographic and architectonic heritage that could become the inspiration for an aesthetic identity that stood as an alternative to the European models.

This project is a continuation of my doctoral dissertation, entitled “The northwest and the institutionalization of the arts in Argentina: transits, dialogues and tensions between region and nation (1910-1955)”, which was presented at the end of 2017. That dissertation focused on the process of institutionalization of the arts at the Argentine Northwest, which led me to investigate the construction of Nativist visual imaginaries as a way of highlighting the region in the context of the debates about “national art”. The influence of cultural nationalism and Americanism in these debates turned artists to the representation of landscapes, human types, and the remains of indigenous and colonial past, all of which were considered symbols of an identity who had not been altered by the immigratory process and social modernization. These ways of imagining the Argentine Northwest necessarily led artists to contemplate the links between this region and the present territories of Bolivia and Perú, as the cultures and landscapes they referred to in their images exceeded the geographical limits of each nation.

In this new instance, my goal is to focus on a framework that highlights the formation of a common agenda for the cultural fields of the three mentioned countries. At this stage of research, I will address a relatively limited period of time, starting with the first itineraries through the Andean region (in 1912 the Peruvian painter José Sabogal arrived at Buenos Aires and then travelled to Jujuy) and ending with the confluence of the agendas of intellectuals and artists in a common scenario: the 1929 Iberoamerican Exhibition of Seville. At the same time, the research will focus on some artists (like the Argentine Alfredo Guido, the bolivian Cecilio Guzmán de Rojas and the peruvian José Sabogal), intellectuals (as Martín Noel, Ricardo Rojas and Luis Valcárcel) and events (such as Bolivia’s centennial exhibition, Sabogal’s exhibition at Amigos del Arte in Buenos Aires and the aforementioned Iberoamerican Exhibition). The general objective of this research project is to deepen our understanding about a topic of Latin American Art History that has been partially addressed by historiography. The results of this investigation will not only allow us to rediscover and value a part of the artistic heritage in collections of museums and cultural institutions, but also to establish a dialogue between the historiographic traditions of the countries focused on this project. This type of inquiry will favor a decentered interpretation of Latin American Art History that questions stylistic categories, geographical frames, and traditional periodization. Also, this project aspires to place itself among the revisions of the category of aesthetic modernity produced during the last decades in the field of Art History: the investigation will elucidate some of the nuances of this concept that will enable us to understand the specificities of the projects led by the artists that centered their attention on the Andean region.

**Pablo Fasce** holds a PhD in History from the Interdisciplinary School of High Social Studies of the National University of San Martín (EIDAES-UNSAM), and a bachelor’s degree and professor of Arts from the University of Buenos Aires (UBA). His investigation focuses on the formation of art institutions and the networks of artists and intellectuals in the Andean region during the first half of the XXth century. He is a researcher at the Consejo nacional de Investigaciones Científicas y Técnicas (CONICET) and an assistant professor at UNSAM and UBA. He is the author of the book *Del taller al altiplano. Museos y academias artísticas en el norte argentino* (Unsam Edita, 2021), as well as several articles in academic journals.

# Andrea García Rodríguez

## Guatemala and Mexico: a crafted relationship

In 1924, the Guatemalan artist Rafael Yela Günther (1888-1942) was commissioned by the Mexican government to study native American art in the Museum of Folk Arts in Santa Fe, with the prestigious anthropologist Edgar Lee Hewett. Hewett's methods were somewhat similar to those used by his Mexican colleague Manuel Gamio in Teotihuacán, where Yela had also worked years before. Based on these experiences, Yela developed a keen interest in Mayan art and indigenous craftsmanship, that became a focal point in his artistic projects, particularly the Guatemalan Palace for the Pacific Southwest Exposition in 1928. Textiles were a powerful and innovative source for thinking about technique and design. With their tactile qualities, they broke with the languages of concrete and firmness, typical of turn-of-the-century modernity, to evoke the fragility, movement and malleability of their condition. Gottfried Semper had already pointed out the great importance of textiles as a form of construction of the first human shelter spaces. Also, textiles had very clear connotations about identity and close ties with the tradition of certain indigenous populations. In this sense, it is fundamental to study the evocative capacity of textiles and the way in which they nourished the production of different Latin American artists such as the aforementioned Rafael Yela Günther and Alfredo Gálvez Suárez, a Guatemalan artist of a subsequent generation. This research aims to analyze the contact and learning routes of these artists with great exchange in Mexico and the United States; both moved to other urban centers to study and train, and later returned to Guatemala to develop projects that synthesized their transnational trajectories.

**Andrea García Rodríguez** received her Masters and PhD in Art History from the Universidad Nacional Autónoma de México. She has a bachelor's degree in Hispanic Language and Literature as well as Graphic Design. Her research addresses the intellectual and artistic trajectories in modern Latin American art, as well as the networks that contributed to its discussion, circulation and collecting. Within this framework, one of her lines of study has been magazines and periodical publications. She is a member of the Permanent Research Seminar on Latin American Magazines (ESPIRAL) and is currently developing a project on muralism and graphics in Guatemala, from a transnational perspective. From 2022 and 2023 she collaborated as a researcher at the Franz Mayer Museum in Mexico City, where she led the curatorial and museographic renovation project of the Silver room. Some of her most notable publications are “The magazine Conozca Ud. A México and the views on popular culture from the writings of Josefina Zendejas and Alba Herrera y Ogazón”, chapter published in the volume *Cultures of the press in Mexico, 1880-1940* (Mexico: UNAM, 2022), and “Readers of the new: changes in reading models based on avant-garde publications”, published in the book *Proof of Transience. Contributions to history of cultural journalism in Mexico, 20th century* (Mexico: UNAM, 2023).

# Juan Carlos Garzón Mantilla

## Sacsayhuaman in Early Modernity or the Invention of New Ancient Marvels of the World

I study the arts and literatures of Andean archaeology from the 16th to the 18th centuries. I explore the theorization and imagining of Pre-Columbian built landscapes in Early Modern arts and literatures



in a global perspective. My book project, titled *Ancha Ñaupá Pacha* (The Most Ancient Time/World) studies the relationship between Andean Pre-Columbian built landscapes and the development of the global archaeological imagination between the 16th and 19th centuries. I explore how pre-Columbian material culture became part of the Early Modern global histories of antiquity, connected to the Biblical and Classical traditions. I argue that this process was parallel to the invention of the overarching archaeological concept of the 'Ancient Americas.' Thus, I also study the long-duration of a series of archaeological-antiquarian ideas. To do so, I analyze historical and archaeological arts and literatures as creative and artistic practices that invented and developed long-duration myths, tropes, and concepts about the pre-Columbian past.

**Juan Carlos Garzón Mantilla** is Assistant Professor in the Department of English at California State University Fresno. He works across literary and art history with a focus on precolumbian and early modern material culture and nature. His research has received the support of the SSRC, Freie Universität Berlin, Humboldt Universität zu Berlin, the Bibliotheca Hertziana, Bard Graduate Center and the JCB Library. His recent work has been published in *Vistas*, *Verso*, *Telar*, *Relating Continents*, and *National Epics*.

## Johannes Gebhardt

### (Cult)Images Painted by the Devil: Bloody Crucifixes and Diabolism in the Early Modern Andean Region

The paper focuses on a particular crucifixion iconography characterized by the depiction of an extremely bloody body of Christ that was widely popular in the Andean region in the 17th and 18th centuries. According to the inscriptions on the paintings, these images were painted by the devil at the request of a slave who, upon seeing the image, converted to Christianity. One of the paintings is located in the Monasterio de Monjas de Clausura de Santa Rosa de Lima and will serve as a starting point for the examination and discussion of this case study at the Academy. Since there is still a lack of in-depth study of this type of crucifixion scene that originated in Europe, this paper will focus on the following aspects: What role did mysticism in the monastic context play in the proliferation of such bloody images created by the devil, especially in the Andean region? What was the purpose of these images and how were they perceived by the worshipper? Could we even go so far as to call the devil's crucifix an ›unintentional cult image‹ after it caused the conversion of a slave? In light of current discourses on the power of images, this paper will add an art theoretical approach to the discourse on the concepts of evil in Latin America, at a time when the devil as artist (›mille artifex‹) was already a well-established topos in early modern Europe. It will thus contribute to the transregional and transcultural character of the Academy's overarching theme of the study of Latin American art.

**Johannes Gebhardt** is Postdoctoral Researcher in the Department of Art History at the University of Leipzig, where he received his PhD in 2018. In 2022/2023 he was Villa I Tatti – The Harvard University Center for Italian Renaissance Studies / Museo Nacional del Prado Joint Fellow (Postdoc) in Florence and Madrid. His research focuses on early modern art from a transcultural perspective, with a particular emphasis on cult images, art theory, materiality and, most recently, on blood. Johannes is the author of the book, *Apparitio Sacri-Occultatio Operis. Zeigen und Verbergen von Kultbildern in Italien und*

Spanien (1600–1700): the first systematic investigation of moveable altarpieces, highly popular early modern devices for the staging of cult images. He has received fellowships from the Bibliotheca Hertziana, Rome, and the Gerda Henkel Foundation, Düsseldorf. Johannes studied Art History at the Universities of Leipzig, Passau, and Toledo.

## Gabriela Germana Roquez

### The Changing Contexts of Tablas de Sarhua: Rethinking Indigenous and Rural Aesthetics through Transcultural Interactions

My research addresses the circulation of modern and contemporary rural and indigenous objects across different cultural and conceptual contexts. Likewise, rather than studying these objects in isolation, as if no external influence had defined their meanings and forms, as many previous studies suggest, I seek to analyze them as part of local and transregional circuits. This project focuses on Tablas de Sarhua, paintings on boards made by members of the rural community of Sarhua (Ayacucho, Peru), at least since the 19th century. I propose that the Tablas originated in the late colonial era and early republican times when Sarhua was still part of regional and transregional colonial artistic circuits. This perspective allows me to link the iconography of the old Tablas with European engravings and paintings with peasant and religious scenes, and with images that referred to the Latin American independence movements. I also analyze how Sarhuinos used the Tablas, throughout the 20th century, as part of a ritual to commemorate the construction of new houses. Through the study of their materiality and their interaction with different human and non-human elements of the community, I determine the way in which these objects refer to the specific natural and cultural context in which they have been used and produced for decades. Sarhuino immigrants in the city of Lima created a new version of the paintings in the 1970s and, as the environment in which the Tablas were produced changed, their materiality, style and content underwent a major transformation. I demonstrate how the new style of the Tablas is linked to the painters' exposure to illustrations in books and other school materials and thus how this production is linked to the modern styles of printing and illustration that circulated worldwide

**Gabriela Germana Roquez** is an independent Peruvian scholar. She received her bachelor's degree in art history from Universidad Nacional Mayor de San Marcos, Peru, and her doctoral degree In History and Criticism of Art from Florida State University. She specializes in modern and contemporary Andean art with emphasis on Indigenous and rural aesthetics and their critical relationship with the global art context. Her research interests cover decolonial theories, visual sovereignty, feminist theories and gender studies, critical studies of race and ethnicity, and theories of circulation and regimes of value. From 2019-2021, she was Visiting Assistant Professor in Contemporary Art History at the University of South Florida. She has published in the journals *Arts*, *Athanon*, *The Journal of Curatorial Studies*, *Illapa Mana Tukukuq*, *Artesanías de América*, *Anales del Museo de América*, and in edited volumes and exhibition catalogs. Germana has also worked as researcher and curator in different museums in Lima and has developed several independent curatorial projects in Peru and the United States. Currently, she is a member of the Museo de Arte de Lima's Academic Committee, and a research member of the project "Linking the sacred: spiritual currents in Latin American and Caribbean art of the 20th century, 1920-1970" of the Cisneros Institute of the Museum of Modern Art in New York. She is also lecturer at the

M.A. program in Museology and Cultural Management at Ricardo Palma University and is co-editing, with Lesley Wolff, the special issue of *Arts* “Rethinking Contemporary Latin American art.”

## Nora Guggenbühler

### Miraculous Images Motion: Multiplication and Dissemination of the Madonna di Trapani Throughout the Spanish Empire

During the early modern era, the veneration of miraculous Marian images extended across the world. Moreover, in the age of confessionalization, copies of these images were widely circulated to enhance devotion to the Virgin Mary and her sacred sites in both the Old and the New World. One example of such a widely disseminated image is the Madonna di Trapani. According to the legend, this Madonna, revered in the Sicilian coastal town of Trapani, was sculpted in Cyprus in the eighth century. Subsequently, the marble sculpture found its way to Jerusalem, where it was venerated in a Templar church for several decades before embarking on an adventurous voyage across the Mediterranean Sea to reach Sicily. The Madonna di Trapani's biography is thus distinguished by remarkable mobility, a trait also evident in her various copies. During the sixteenth century, a notable increase in pilgrimage to the Madonna resulted in the growth of a thriving souvenir industry within the city. Numerous workshops specialized in producing small alabaster replicas and oil paintings. Acquired by seafarers, religious, and aristocrats, these copies spread throughout the Iberian world and are now in collections of monasteries and museums in Sicily, Malta, the Italian Peninsula, Spain, and Mexico.

The primary purpose of these copies, purchased during pilgrimage, was to traverse distances and render the same image accessible in remote locations. Consequently, their connection with the miraculous statue in Trapani was not only conveyed through visual similarity but also through the inclusion of the city's coat of arms or inscriptions. Nevertheless, certain copies underwent transformations, taking on new identities, origin narratives, and journeys. For instance, the alabaster replica housed in the Colegio de Santo Tomás de Villanueva in Zaragoza is revered under the title of Nuestra Señora del Rescate. This veneration is rooted in the belief that it was miraculously 'rescued' from the hands of a Muslim in Algiers by a Trinitarian monk. Under this new identity, the Madonna reached Peru and Bolivia, where several oil paintings attest to her veneration. Drawing upon the various iterations of the Madonna di Trapani, this paper explores how copies of miraculous images gained agency and conveyed power as they journeyed from their place of manufacture to distant sites. It places particular emphasis on the role of resemblance between the original and the replica in facilitating this process. By examining the diverse contexts these copies entered after departing from Sicily, this study highlights their crucial role in forming religious, political, and economic connections across the vast expanse of the Spanish Empire.

**Nora Guggenbühler** is a PhD student in art history at the University of Zurich. In March 2020, she was awarded a four-year research grant from the Swiss National Science Foundation (SNF) for her dissertation project, titled *Traveling Mary: Multiplication and Dissemination of Miraculous Images of Mary in the Hispanic World*. Her research centers on the circulation of copies of miraculous images of the Virgin Mary within the Spanish Empire during the sixteenth and seventeenth centuries, emphasizing their crucial role in expanding and consolidating networks of Marian cult sites across the early modern Catholic world. From 2021 to 2022, Nora was a visiting scholar at the Universidad Autónoma de Madrid. Previously, she

spent two years as a Predoctoral Fellow at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome and three months as a resident at the Istituto Svizzero in Palermo in the fall 2020. Nora received her MA in art history and German language and literature from the University of Zurich in 2018. Her master's thesis explored the artistic and liturgical display of early Christian body relics from Rome in the context of counter-reformation Switzerland.

## Daen Palma Huse

### Transient Visuals: Hand-Held Ephemera in Nineteenth-Century Peru

My research analyses hand-held paper ephemera and the significance and development of printed media in nineteenth-century Lima, Peru. These portable objects include photographs (such as the *carte-de-visite* format), promotional cards, playing cards, and single sheets of illustrations. My research question focuses on identifying the role of these ephemera in reproducing and challenging predominant norms around religion, politics, sexuality and identity formation. I investigate commissioning, production, and use of paper ephemera. In so doing, I trace transregional channels of cultural and economic exchange that played an essential part in the dissemination and use of printed objects.

**Daen Palma Huse** is a researcher and curator. He is currently conducting doctoral research at University College London, funded through the AHRC by the London Arts and Humanities Partnership, and most recently supported by a Thoma Foundation Art of the Spanish Americas Travel Award. He has previously received a travel scholarship of the ARTES Iberian & Latin American Visual Culture Group and CEEH Centro de Estudios Europa Hispánica. Daen completed his MA in Art History at UCL and holds an MA in Art & Politics from Goldsmiths. He is Senior Fellow of the Higher Education Academy, and is the recipient of the International Relations Prize 2011 for best BA dissertation within the department of Political Science at The University of Birmingham. Daen is founder and editor of the arts publication *The Protagonist* and has collaborated with The National Portrait Gallery, The Wallace Collection, Leighton House Museum, Leica Gallery West Hollywood and the Embassy of Mexico in the United Kingdom.

## Camila Mardones Bravo

### Bodies and Vessels: Transcultural Ritual Artifacts in Andean Churches, 17th-18th Centuries

Camila Mardones' doctoral research dealt with indigenous parishes in the colonial Andes, analyzing social structures through material culture, images and ritual practices, in order to understand the transcultural base of Andean Catholicism. In the context of Bourbon reforms and increasing social discontent of the 18th century, she developed an in depth micro-historical analysis of case studies with a comparative approach of two neighboring ecclesiastical jurisdiction that had significant circulation of people and goods between them, but their appropriation of European religious practice was divergent, leading to observe the close link between local economy and religion. She suggests an intertwining between the processes of monetization and evangelization within the Spanish empire, which resulted in different forms of Catholicism in indigenous parishes.

The study of ecclesiastical material culture challenges essentialist notions of religious artifacts and exhibits the diversity of historical actors and complexities of transcultural processes. An object's biography and its social agency can be analyzed through its spatial and material context, as well as through the narratives registered on documentary pieces, which often prove the contesting quality of these artifacts. The surviving material culture of several chapels enables an intertwined ethnohistorical analysis of religious practice and aesthetics. Ecclesiastical artifacts, in the Andes, may seem enclosed in the catholic sphere of ritual and sacredness, but their biography often exhibits tensions and negotiations proper of their transcultural context. A special focus on certain types of artifacts – devotional images of saints and ritual vessels (such as monstrances, holy chalices, keros and aquillas) – will allow to systematize results, observing their agency in the creation of new religious forms. The bodies of Virgins and Saints, formed often by transregional materials, serve as vessels for the expression of local religious beliefs and the development of heterodox rituals. Vessels for the holy mass rituals are also conceived as bodies that dialogue with other significant ritual objects proper of Andean cultures, serving as artifacts which express power struggles, social structures and material agencies.

**Camila Mardones Bravo** is a Chilean historian with an interdisciplinary background. She studied Hispanoamerican Literature and Art History at Universidad de Chile and recently defended her doctoral thesis in Medieval and Early Modern History at Universität Hamburg. She has been devoted to the study of art, religion and transcultural phenomena in the Viceroyalty of Peru for over a decade and dedicated her dissertation to the research of Andean parishes through ecclesiastical material culture, local economies and indigenous adaptations and appropriations of Catholicism. Camila is creator of the project *Letras de antaño*, a series of workshops for a wider dissemination of viceregal literature. She collaborates currently in the project “Espacios sacros entre la recursividad y la heterodoxia: análisis comparativo de las estrategias pastorales y visuales en los templos del sur andino colonial”, directed by Dr. Agustina Rodríguez Romero, Universidad Tres de Febrero (Argentina) and was recently awarded a John Carter Brown Library Short-Term Fellowship to be held during 2024. Camila lives in Hamburg with her family and forms part of the Andean folklore dance group *Kantuta Hamburg*. Camila lives in Hamburg with her family and forms part of the folklore dance group *Kantuta*.

## Katherine Mills

### Connected Convents: Santa Clara and its network of sister convents (16th, 17th c.)

This multidisciplinary project considers the colonial convent as an inhabitable object of ritual, through examining the relationship between the architectural cloisters and art objects of the two large convents in Cusco, Peru: Santa Clara and Santa Catalina. Cusco, situated 3,400 meters above sea level, was not a forgotten Inca capital, but rather was the stage upon which both the fears of persistent idolatry and the triumphs of Catholic evangelism were continually enacted throughout the colonial period. Due to their vows of enclosure, convents have often been considered as urban islands, separated from the rest of society. According to an analysis of artistic contracts and memorials, the nuns considered their convent to be the ritual object, which could provide them with a sacred space in which they could perform their role in the maintenance of the Spiritual Economy. Therefore, despite being physically located at a specific site, both communities utilized local and global materials to design cloisters that fostered communal prayer and enabled each community to mitigate global problems.

Through an in-depth analysis of the construction, decoration, and use of these two colonial convents, I

argue that the convent was an inhabitable object designed by the nuns for ritual practice. Accordingly, the convents were not isolated islands, but rather their construction and use transformed each into the center of an intricate web of local and global connections, as the nuns navigated their participation in the Spiritual Economy.

**Katherine Mills** is a PhD candidate in History of Art and Architecture at Harvard University. She is currently writing her dissertation on Cusqueñan convents in Seville, Spain with the Harvard Doctoral Finishing Grant. The Thoma Foundation Pre-Doctoral Fellowship and the Porter Travel Award provided the financial support for her doctoral research. In 2014, she received a master's degree in the "Advanced Studies, the History of the Spanish Monarchy, 16th-18th c." from the Universidad Autónoma de Madrid. Her master's thesis received the highest honors and has since been published in an article with her adviser María José del Río Barredo. A native of California, Mills graduated in History of Art and Architecture from Harvard College in 2011 with high honors. In addition to her academic work, Mills co-hosts a podcast with José Aranedá Riquelme, titled "Las cosas tienen vida" to bring objects, their entangled histories, and the historians who study them to a broad public.

## Raul Montero Quispe

### Jesuit Art in Cuzco and Forced Dispersal: The Series of Venerable Jesuit Fathers from the Church of Marangani

After the 1786 appraisal and auction of Jesuit properties in Cusco, the Marangani temple, located south of the city near the border with the province of Puno, received a batch of paintings, a group of which belonged to the series of Venerable Jesuit Fathers; currently, nine canvases from this series remain. These paintings, adorning this modest indigenous church, were part of the dispersal of Jesuit order artworks following their expulsion. This temple decoration likely followed decisions by the high clergy, rather than the choice of the indigenous community, who utilized major Jesuit works to embellish churches in Cusco city and its surrounding towns. Until then, colonial America had not witnessed such a forced movement of artworks, which among many effects, implied a change in the original context and purpose of these pieces.

Churches, convents, monasteries, and chapels in Cusco city and the region were enriched with Jesuit-origin artworks. The Regional Archive of Cusco preserves documents detailing these transfers, as do the recipient parishes' inventories kept in the Archbishop's Archive of Cusco, noting Jesuit origins of paintings, sculptures, silverware, and various objects. As an example of this forced displacement, we can highlight works from the parishes of Chinchaypujio, Rondocan, San Pablo, and even distant places like the Lima Sagrario. Other scholars have treated this topic lightly, possibly interested in the spread of the works. However, in this presentation, I will focus on the transgression of these paintings in the indigenous context far from Cusco and the Jesuits.

The Marangani church provides a particular example to study this forced dispersion of artworks, as having a larger number of Jesuit-origin canvases allows us to reconstruct their intended functionality and observe their documented displacement. Utilizing sources such as the Junta de Temporalidades, parish books of Marangani, and notarial protocols, along with the iconographic analysis of these nine paintings, I will demonstrate evidence of this forced movement as a phenomenon reminding us that the church has always been a space in contention.

**Raul Montero Quispe** is photographer and historian by vocation with more than 10 years of experience documenting Peruvian heritage. I have won numerous photography awards and have contributed to distinguished academic publications such as “El Púlpito de San Blas” by Manuel Gibaja, “Tesoros de la Catedral del Cusco” “Pintura en Hispanoamérica 1550-1820” from El Viso editions, “Tesoros del Templo de Nuestra Señora de Belén” as well as publications from Banco BCP’s editorial fund. My commitment to academia is reflected in my participation in two art congresses where I have presented groundbreaking investigations.

## Linda Müller

### More Than Visual Threads of Decision Making: Pictorial Images and Courtroom Practices in Spanish Milan and Colonial Mexico City (ca. 1600)

In the early modern period, much like artistic practices, techniques, and material knowledge, legal and notarial practices, juridical knowledge, and the material techniques and visual literacies of legal practitioners were shaped by both local factors and, with the multiplication of contacts between cultures in the global arena, peaceful and otherwise, by global forces. When examining the polycentric Spanish Empire, art historians of colonial Latin America and Europe have begun delving into the material and visual manifestations of law and the role objects played in the respective legal spheres. However, these inquiries have often remained separate. In contrast, the field of global legal history has long focused on how indigenous and colonial systems of law clashed, were negotiated, and assimilated, particularly within cross-regional empires, and the repercussions for various regions involved. This prompts two imperatives for future investigations into the visual and material manifestations of law in a cross-cultural and cross-disciplinary manner. First, establishing connections between global legal history and transregional art history; second, adopting a dual perspective that transcends the unidirectional exploration of European law’s impact on Latin American visual and legal cultures.

Focusing on the impact that the experiences of mobile legal actors and other mediators from New Spain’s colonial administration and bureaucracy had on the changing intellectual ecologies in early modern continental Europe, its legal practices, and visual cultures, Linda’s paper examines selected artistic and notarial drawings and pictographs present in legal and juridical documents from Spain’s Italian territories and its colonial settlements in the Americas. Acknowledging the commonalities and differences in historical conditions and contexts between these jurisdictions, she explores the micropolitics of these visuals and their roles in shaping legal decision-making processes in courtroom settings. When put into dialogue, what valuable insights do these visuals offer into the sensory realm of the plural legal worlds at the edges of the Empire? Which reciprocal dynamics can be observed, and what do they reveal about the status and contestation of pictorial images and writing within these legal spheres around 1600?

**Linda Müller** is a PhD candidate in the Department of History of Art and Architecture at Harvard University. She specializes in the art, architecture, visual, and material cultures of early modern Europe and the Atlantic world, with a special focus on exchanges between Italy, the Spanish Empire, and the Americas. Sitting at the intersection of art history, legal history, and the history of empires, her work engages with visual legal cultures, the role of paintings and drawings within colonial and institutional mediascapes, and the visual worlds, material techniques, and visual literacies of notaries and legal

practitioners. She is currently a doctoral fellow at the Bibliotheca Hertziana in Rome, where she is affiliated with the research group “Italy in a Global Context.” Her research has previously been supported by the Newberry Library, Villa I Tatti, and the Samuel H. Kress Foundation’s History of Art Institutional Fellowship at the Kunsthistorisches Institut in Florenz. A former fellow of the German Academic Scholarship Foundation’s transatlantic ERP Scholarship Program, complementing her academic training, Linda has worked for various collections of European Renaissance and Baroque art, including the Metropolitan Museum of Art, the Musée du Louvre, the Kunsthistorisches Museum in Vienna, the Old Masters Picture Gallery in Dresden, and the Harvard Art Museums. She holds a B.A. in art history from Tuebingen and M.A.s in the same field from Utrecht and Harvard Universities.

## Mateus Nunes

### Connected histories and transregional networks in the artistic and architectural production of Brazilian Colonial Amazon: towards new historiographic exchanges

This research investigates culturally hybrid art and architecture created in the 17th and 18th centuries within the Brazilian Amazon’s eastern region. Focusing on European architectural treatises imported through religious orders and expeditions, such as Antônio José Landi (1713-1791), the project aims to unravel the reception and operation of these influences, merging with images and systems of thought of other cultural matrices. By transcending Eurocentric historiography limitations, the study establishes connections with image theory, microhistory, transregionalism, and cultural hybridism. It explores the interplay between indigenous peoples, enslaved Africans, Europeans, Asians, and new natives, revealing transcultural mechanisms in artistic development shaped by colonial actions. Challenging established art historical practices, the analysis disrupts conventional boundaries between art and architecture, introducing fresh methodologies. Notably, this project extends beyond colonial Amazon, contributing to transregional and transhistorical perspectives for studying culturally hybrid objects in diverse contexts.

**Mateus Nunes** was born in Belém, Brazil, 1997. He lives in São Paulo, Brazil. Researcher on History of Art and Architecture and was awarded a PhD in Art History from the University of Lisbon, Portugal, with academic exchange at the University of São Paulo, Brazil. He obtained his BA in Architecture and Urbanism by the University of Pará, Brazil, in the city he was born and grew up in, Belém, in the Western region of Brazilian Amazon. Currently, Nunes is a postdoctoral researcher in History of Art and Architecture at University of São Paulo, Brazil, in the project “The Amazon Basin as Connecting Borderland: Examining Cultural and Artistic Fluidities in the Early Modern Period”. The project is funded by the Getty Foundation and was developed in a partnership between Universidade Estadual do Rio de Janeiro, Brazil; Universidad San Francisco de Quito, Ecuador; and Universidade de los Andes, Colombia. He is a guest lecturer at Museu de Arte de São Paulo, Brazil, in courses about Brazilian baroque and contemporary art from the Brazilian Amazon.



# Elena Nustrini

## Exhibiting the 'national' landscape: trans/regional Realism in Argentina and Italy in the second half of the 19th century

The dissertation project deals with the question of how, in the second half of the 19th century, international exhibitions and world's fairs both in Europe and Latin America favored a transregional artistic exchange in the visual arts and how this exchange contributed to the further development of regional iconographies and styles. In particular, the project investigates the genre of Realism in Argentina and Italy in a comparative approach with a focus on landscape representations. The cultural and political gaze on the landscape in the late 19th century was strongly shaped by the consolidation of 'national' states, but also by the advent of industrial modernity, practices of colonialization, extractivism and migration movements. The re-semanticization of landscape iconographies (and styles) in both Argentinian and Italian art histories were therefore subjected to rapid changes. At the same time, these artistic innovations were transculturally negotiated in international and world exhibitions, which came to serve as new artistic border scopes or "contact zones" (Pratt) of the visual arts. The art-historical project aims to trace the development of both new iconographic 'languages' and Realism as a transculturally negotiated style in an always already entangled 19th century. The decentralization of the European concept of Realism in favor of a 'trans/regional Realism', which emerged along with the country's self-representation and self-assertation on the stage of national and international exhibitions, will form the core of the project's research.

**Elena Nustrini**, MA, is a PhD student in Art History at the University of Arts, Berlin. In her doctoral dissertation (as part of the DFG-funded project "A Critical Art History of International and World Expositions: Decentering Fashion and Modernities", supervised by Miriam Oesterreich), she investigates the transregional artistic exchange in the visual arts that took place at national and international exhibitions both in Europe and Latin America in the second half of the 19th century. In particular, her research focuses on the genre of Realism in Argentina and Italy in a comparative approach and specifically on the role of landscape representations in the construction of political and artistic identities in the context of both the consolidation of 'national' states and the cosmopolitan "exhibitionary complex" (Bennet). Nustrini graduated in 2022 with a master's thesis on botanical drawings and still life paintings by the Dutch artist Albert Eckhout. There, she examined the role of art in the process of appropriation of the colony of Dutch Brazil (1637-1644) focusing on the assimilation of colonial botanical drawings into the art of Dutch still life paintings, as well as on how botanical epistemological observations on the so-called "New World" were used by the colonizers to legitimize European superiority by means of a 'naturalization' of economic exploitation processes. Nustrini studied art history, Italian literature, philology, and linguistics at the Free University of Berlin, the Università degli Studi di Milano Statale (Italy), and Trinity College Dublin (Ireland) and was awarded a scholarship from the Deutschlandstipendium and the German National Academic Foundation. Her academic research fields are the art history of collections and exhibitions in the 19th and 20th centuries, Argentinian art history, 19th-century art in a global context, art and colonial knowledge and practices, as well as botanical prints and drawings of the 17th to 19th century.

# Juliana Robles de la Pava

## Material Ecopolitics and Contemporary Aesthetics from the South

What does it mean to think of a material politics of art in a situated way? How do materials also partly construct the meanings of artistic artifacts and turn them into contesting objects? In this project, Juliana Robles de la Pava develops how the material agencies in certain practices of contemporary artists from South America -such as Valeria Conte Mac Donell from Argentina, Aldo Chaparro from Peru and Sheroanawe Hakhiuwe from the Venezuelan Amazon- configure a material micropolitics capable of rewriting certain codes of Modern Aesthetics and Western Art History from which poetics have been developed and from which Patrimonial, Historiographic and Theoretical art policies have been undertaken. Thus, Juliana argues in this research that the material agencies involved in these practices are not only elements of individual choice, nor formal qualities of artistic objects, but that these material agencies also trace an ethics and a politics of aesthetic artifacts linked to a sensitive mesh in which different types of human and extra-human beings are woven and complicated. These practices expose a way of understanding the relationship with “nature” and other existences that can be read in the key of a World-ecology in which the materials themselves reveal relations of power, reproduction and value.

**Juliana Robles de la Pava** holds a PhD in History and Theory of the Arts from the Faculty of Philosophy and Letters of the University of Buenos Aires (UBA). Her doctoral thesis was focused on developing a material ontology of photography, taking as a conceptual framework the interdisciplinary studies on artistic materiality and contemporary theories of the New Materialisms, the Ontological Turn and Critical Posthumanism. She also holds a master's degree in Curatorial Studies in Visual Arts from the National University of Tres de Febrero (UNTREF) and a bachelor's degree and professor of Arts from the University of Buenos Aires. She teaches at the same university in the Department of Arts in the courses: Studies on Photography and Historiography of the Visual Arts. She has been a fellow of the National Council of Scientific and Technical Research of Argentina and obtained a doctoral fellowship from the Bunge y Born Foundation and the Espigas Foundation at the Getty Research Institute. She works as a researcher at the Centro de Investigación en Arte, Materia y Cultura IIAC-UNTREF. Juliana was awarded a Postdoctoral Research Fellowship at the Käthe Hamburger Centre for Advanced Study, inherit. Heritage in transformation at the Humboldt - Universität zu Berlin for 2024. She is author of several articles in academic journals and co-editor of the book *The depth of surfaces. Studies on photographic materiality* (2022).

# Celia Rodríguez Tejuca

## From the Ground Up: Picturing Scientific Knowledge in the Late Eighteenth-Century Spanish Americas

Celia's dissertation project examines scientific images and objects conceived in the Spanish Americas that communicated local initiatives to a broad community of readers and viewers—colonial, imperial, and trans-imperial—in the second half of the eighteenth century. Previous scholarship has tended to emphasize top-down endeavors of imperial scientific exploration and the resultant visual materials. This study instead works from the ground up, looking at projects initiated by scientific actors in different colonial locales and the visual archives they generated, which were critical to the management

of imperial resources and the development of modern science. Accounting for this corpus, she argues, allows us to see that, in the late eighteenth century, science became a vibrant social space where colonial actors made intellectual claims via images to multiple publics for personal, political, and financial ends. The aims of the project are therefore: to historicize the emergence and development of visual scientific cultures in the late eighteenth-century Spanish Americas; to develop an interpretative model for examining colonial visual documents operating within multi-scale models of sociability (colonial, imperial, and trans-imperial); and to evaluate the distinctive ways in which visual artifacts conceived in the Americas for the transmission of knowledge shaped Enlightenment science.

**Celia Rodríguez Tejuca** is a doctoral candidate in the History of Art department at Johns Hopkins University, where she studies early modern Latin American art and visual culture. She is currently the 2023-2025 Andrew W. Mellon predoctoral fellow at the Center for Advanced Study in the Visual Arts (National Gallery of Art). She received her MA from the University of Massachusetts Amherst in 2019 and her BA (summa cum laude) from the University of Havana (Cuba) in 2015. Before arriving in the United States, Rodríguez Tejuca lectured on Latin American Art and Art of the Twentieth Century at the University of Havana. In Cuba, she also served as chief editor of the journal *Cine Cubano*, and film curator at the independent film festival *Muestra Joven* of the Cuban Institute of Cinematographic Art and Industry. Her research has been supported by the John Carter Brown Library, The Huntington Library, the Decorative Arts Trust, the Omohundro Institute of Early American History and Culture, and the Bibliotheca Hertziana - Max Planck Institute for Art History in Rome.

## Daniel Vifian Lopez

### “The Funereal Appearance Has Almost Vanished”: A Study on the Ever-Changing Aspect of the General Cemetery of Lima (1849 - ca. 1870).

Today's bodily experience any visitor can have by walking amid the General Cemetery of Lima (known as of 1923 as *Presbyter Matías Maestro Cemetery*) could feel like entering a labyrinth of agglomerated mausolea and columbarium walls. Old marble statues can be discovered hidden behind a larger, newer construction erected there as if it had conquered the visual space for itself. Although the aspect of the cemetery was not always so disordered, the cemeterial space was in fact always contested. This investigation posits a chronology of the mausolea, starting with the erection of the first ones in 1851 and ending with the first land expansion in 1870, while paying special attention to internal social dynamics. The variable of time is required and necessary because, otherwise, all mausolea, being them imported mostly from Italy, would have remained no more than curious and peripheral copies of a more original and organic European artistic impulse. The sudden appearance of these funerary works in Limenean ground was only possible thanks to the Peruvian liberal market reforms implemented since 1845-1846 in the context of the guano-age state's fiscal bonanza. Overall, each of these pieces of sumptuous merchandise were used as an opportunity to stage mourning on a larger scale by means of utilizing and reinventing the cemeterial architecture aspect. An emphasis on the beautification of the General Cemetery of Lima was rapidly developed in the literary sources at the expense of the funereal meditation that originally accompanied the foundation of this mortuary establishment: “The funereal appearance [...] has almost vanished”, can be read in a 1872 newspaper. Materially and discursively, the space was transformed into a comfortable one for bourgeois socialization.

**Daniel Vifian López** holds a master's degree in Latin American Studies (Major) and Art History (Minor) from the University of Bern, Switzerland (2017-2020), and a bachelor's degree in Art History from the National Major University of San Marcos, Lima, Peru (2007-2011). His research focused on 19th century public art, specifically sculptural monuments, both state-funded and privately commissioned. He co-edited the open-access academic journal *Kaypunku, Revista de Estudios Interdisciplinarios de Arte y Cultura*, specializing in art history, during the years of 2015 and 2016. Currently he serves as research assistant for the inter-regional project "Entre el adorno y el decoro en las iglesias de Buenos Aires, Lima y Santiago, siglos XVIII y XIX", conducted by the Adolfo Ibañez University, Santiago de Chile.

# Steering Committee

## Luisa Elena Alcalá

Universidad Autónoma Madrid

is Associate professor in the Department of History and Theory of Art at the Universidad Autónoma, in Madrid. She studied at Yale College and received her PhD from the Institute of Fine Arts (New York University). Her dissertation on *The Jesuits and the Visual Arts in New Spain, 1670-1767* led to other studies such as the *Fundaciones jesuíticas en Iberoamérica* (2002), for which she served as editor and principal author, and more recently to the completion of the monograph *La localización de un culto global. La Virgen de Loreto en México* (2022) and the direction of the Nationally funded research project “Agents: Jesuit Procurators and Alternative Channels for Artistic Circulation in the Hispanic World” ([www.ProJesArt.org](http://www.ProJesArt.org)). She has published extensively on religious imagery, painting in colonial Latin America, and transatlantic networks and circulation of art. Luisa Elena Alcalá has held fellowships from CASVA (National Gallery, Washington DC) and Dumbarton Oaks (Harvard University). She was co-editor with Jonathan Brown of the collected volume *Painting in Latin America, 1550-1820* (2014) as well as one of the co-curators (with Jaime Cuadriello, Paula Mues Orts and Ilona Katzew) of the itinerant exhibition *Painted in Mexico. Pinxit Mexici, 1700-1790* held at LACMA, Fomento Cultural Banamex (Mexico City), and the MET in 2017-18.

## Lena Bader

German Center for Art History (DFK Paris)

is Research Director at the German Center for Art History in Paris (DFK Paris) and is responsible for the institute’s German publications. She studied art history and cultural studies at the Humboldt University in Berlin, where she received her Ph.D. in 2011 with a thesis on the (visual) history of art history, supervised by Horst Bredekamp and Andreas Beyer. She worked as a research assistant at the Berlin-Brandenburg Academy of Sciences and Humanities in Berlin, Germany’s Documentation Centre for Art History in Marburg (Bildarchiv Foto Marburg), the Hermann von Helmholtz-Centre for Cultural Techniques (HZK) at the Humboldt University of Berlin and the DFK Paris. She was a fellow of the post-graduate program “Image and Knowledge” within the NCCR Iconic Criticism in Basel and the DFK Paris as part of the annual theme, “Poiesis: Doing and Making in the Arts”. In 2010/2011, she was in charge of the scientific coordination for the DFK’s annual topic “Talking Images”. Her research interests are the history of science, image theory, and transregional art histories. Together with Thomas Kirchner, she has launched the initiative *Travelling Art Histories. Transregional Networks in the Exchange between Latin America and Europe 2015* at the DFK Paris. Her current research project deals with travelling images between France and Brazil in the twentieth century.

# Roberto Conduru

Southern Methodist University, Dallas

is an Endowed Distinguished Professor of Art History at the Meadows School of the Arts. He received a B.A. in architecture from Universidade Federal do Rio de Janeiro and a Ph.D. in history from Universidade Federal Fluminense in Brazil. He has been professor of art history and theory at the Universidade do Estado do Rio de Janeiro, and was visiting professor of art history in the Meadows School in 2014. Conduru has also served as Connecting Art History Scholar at the Getty Research Institute (2012), Florence Gould Foundation Fellow at the Clark Art Institute (2021), and president of the Brazilian Committee of Art History (2007-10). His research addresses modern and contemporary art and architecture in Brazil, with an emphasis on Afro-Brazilian art, as well as Constructivist art and architecture. His interests also encompass global art history and current debates in the arts of Latin America and the trans-Atlantic world. Conduru's published works include *Art in Brazil in the 19th Century* (Barléu, 2020; with A. Martin Chillón), *Axé Bahia - The Power of Art in an Afro-Brazilian Metropolis* (Fowler Museum UCLA, 2018; co-edited with P. Polk, R. Johnson, and S. Gledhill), *Architecture Agouda au Bénin et au Togo* (MRE, 2016; co-authored with Milton Guran) and many more. Among the exhibitions Roberto Conduru has curated are *Martinho Patrício - Recorte*, SESC Pompeia, São Paulo, 2023, *Quilombo do Rosário*, Museu Bispo do Rosário Arte Contemporânea, Rio de Janeiro, 2018; *Axé Bahia - The Power of Art in an Afro-Brazilian Metropolis* (with P. Polk, R. Johnson, and S. Gledhill), Fowler Museum UCLA, Los Angeles, 2017-18; and *Black Indices - Performance Video Photography*, Caixa Cultural, São Paulo, 2017.

# Sharon Lerner

Museo de Arte Lima

is Director of the Museo de Arte Lima (MALI). Between 2012 and 2019, she held the role of Curator of Contemporary Art at the MALI, subsequently assuming the position of Chief Curator of the institution from June to December 2021. She received her master's degree in Curatorial Practice from the California College of the Arts in San Francisco. In 2010 she obtained the 101 Curatorial Fellowship from the Watis Institute for Contemporary Arts and at the same time she worked as a researcher for the Kadist Art Foundation in San Francisco, USA. She has edited the book *Arte contemporáneo. Colección Museo de Arte de Lima* (MALI, 2013), as well as catalogs on the work of Armando Andrade Tudela, Fernando Bedoya, Johanna Hamann, Alejandro Alayza, Emilio Rodríguez Larraín and Jorge Eielson. She formed part of the curatorial team of the *3rd Medellín Encounter (MED15)* and for the project *Memories of Underdevelopment*, organized by the Museum of Contemporary Art in San Diego, MALI and Museo Jumex in Mexico, as part of the *PST: LA/LA* initiative of the Getty Foundation. In 2019 he was in charge of the Peru Guest Country section at ARCO Madrid.

# Natalia Majluf

## Independent Art Historian

is a curator and art historian working on the long nineteenth century. During her tenure as head curator and later director of the Museo de Arte de Lima (1995-2018), she oversaw the renovation of the museum's historic building and was responsible for expanding the range and scope of the collections. Her research has attempted to involve art history in broader historical narratives, exploring the many roles of visual culture in shaping national imaginaries in nineteenth and twentieth-century Latin America. She is editor, among others, of *Los incas, reyes del Perú*, Luis Montero, and José Gil de Castro, and co-author of *La piedra de Huamanga*, Elena Izcue, *El primer siglo de la fotografía. Perú, 1842-1942*, Tipos del Perú, Camilo Blas, Sabogal, Chambi, and *The Avant-Garde Networks of 'Amauta'*. She has held fellowships from the Getty Foundation, the John Simon Guggenheim Memorial Foundation, and the Center for Advanced Study in the Visual Arts, and has been visiting researcher and professor at the universities of Cambridge, Chicago and the Universidad Nacional Autónoma de México. She is co-editor of Latin American Research Commons, LASA, and of the digital platform Trama, espacio de crítica y debate. Between 2020 and 2023 she directed the digital platform "Historias, arte y cultura del Perú", developed for the Museo de Lima. Her book *Inventing Indigenism: Francisco Laso's Image of Modern Peru*, was awarded the 2023 ALAA and Arvey Foundation Book Award.

# Mijail Mitrovic

## Pontificia Universidad Católica del Perú

is an anthropologist and art critic. He holds a master's degree in anthropology from the Pontificia Universidad Católica del Perú (PUCP), where he teaches in the Faculty of Art and Design and in the Master's program in Cultural Studies. He is currently concluding his doctoral thesis in Anthropology also at PUCP. His publications include texts in various magazines, as well as the books *Al servicio del pueblo: arte, política y revolución en el Perú (1977-1992)* (Taller Editorial La Balanza, 2023), *Un fabricante de figuras. Historia y forma en Juan Javier Salazar* (Jedeque Ediciones, 2022), *Extravíos de la forma: vanguardia, modernismo popular y arte contemporáneo en Lima desde los 60* (Arquitectura PUCP Publicaciones, 2019), among others.

# Tristan Weddigen

## Bibliotheca Hertziana – Max Planck Institute for Art History Rome

is Professor for History of Early Modern Art at the University of Zurich and Director of the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. He has been co-director of the Getty Connecting Art Histories project "New Art Histories – Connecting Ideas, Objects and Institutions in Latin America" and has published on the reception of *Kunstwissenschaft* in Latin America. His research department focuses on the global aspects of Italian art from the early modern period to the present, thus extending the range of the research activities at the Bibliotheca Hertziana to modern and contemporary times. It also addresses questions of materiality and mediality, the history of art history, and digital art history. Weddigen himself focuses in particular on early modern art and art theory, the history of art collections, and the history as well as methodology of art history.

# Assistants

## Joselyn Vergara

Museo de Arte Lima, Lima

is a professional in the cultural and artistic field, working as a curatorial assistant at the Museo de Arte Lima. Her academic background began in Tourism and Hospitality at the Universidad de San Martín de Porres, where she gained knowledge in cultural management and heritage tourism. Currently, she is pursuing a Master's degree in Art History and Curatorial Studies at the Pontificia Universidad Católica del Peru.

## Jacqueline Wagner

Forum Transregionale Studien, Berlin

is part of the Science Communication Department at the Berlin-based Forum Transregionale Studien, being responsible for Media and Publications. She obtained a bachelor's degree in English Literature and History from Universität Hamburg and a master's degree in Global History with a regional focus on Latin America from Humboldt Universität zu Berlin and Freie Universität Berlin with a year spent abroad at Pontificia Universidad Católica de Chile.

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# General Information

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**Cellphone Lena:** +33 695 82 55 66 (WhatsApp only)

**Venue:** Museo de Arte Lima (MALI), Parque de la Exposición, Av. 9 de Diciembre 125, Lima 15046

**Accommodation:** Aloft Lima Miraflores, Av. 28 de Julio 894, Lima 15047

*including breakfast buffet, free Wi-Fi in public areas*

**SimCards** for cell phones can be purchased at supermarkets and convenience stores, such as Plaza Vea, Tottus, Tambo, and others, which are very close to the hotel.

**Transport and commuting:** Two blocks from the hotel, you will find the Metropolitano, a single-track bus system that will take you to the Lima Art Museum in approximately 15 to 20 minutes. We will provide boarding cards loaded with credit. It is important to consider peak hours of use and take precautions due to high demand, as boarding the bus requires queuing beforehand.

We recommend using **taxi services** through apps like **Uber** or **Cabify**, although there are also options for direct calling. Safe local taxi services are:

Satelital phone: +51 (01) 355-5555 (they also have an app)

Taxi Directo phone: +51 (01) 711-1111 (they also have an app)

There are also **airport bus services to Miraflores:**

Airport Express Lima (<https://www.airportexpresslima.com/>)

QuickLLama Airport Shuttle (<https://www.quickllama.com/>)

**Currency exchange offices** are near the hotel, with the usual exchange being from dollars to soles.

**In case of illness:** Please contact Joselyn, she will help you find a doctor close to the venue.

# About Us

The Transregional Academy is a format of the Forum Transregionale Studien. They promote intensive peer-to-peer debates and encourages new perspectives grown from debates in small discussion groups. Participants take an active part in contributing to the program's structure and content.

The **German Center for Art History** (Deutsches Forum für Kunstgeschichte, or **DFK Paris**) is an independent art-history research institute. French and German intellectual traditions here engage in fruitful dialogue with currents of international thought, creating a starting point for innovative interdisciplinary research on the arts of both countries, viewed in a global context. Founded by Thomas W. Gaehtgens in 1997, DFK Paris belongs to the Max Weber Foundation. It is funded by the Federal Ministry of Education and Research.

The **Max Weber Foundation** is one of the leading agencies supporting German research in the humanities and social sciences abroad. Around the world it finances eleven scientifically autonomous institutes, which provide a bridge function between the host nations and Germany and which play an important role in the international science scene. Being a multi-polar network, the institutes collaborate in the promotion of the internationalisation of science.

The Berlin-based **Forum Transregionale Studien** is a research platform that promotes the internationalization of research in the humanities and social sciences. The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives and appoints researchers from all over the world as Fellows.

*[www.dfk-paris.org](http://www.dfk-paris.org)*

*[www.maxweberstiftung.de](http://www.maxweberstiftung.de)*

*[www.forum-transregionale-studien.de](http://www.forum-transregionale-studien.de)*

*[www.academies.hypotheses.org](http://www.academies.hypotheses.org)*





