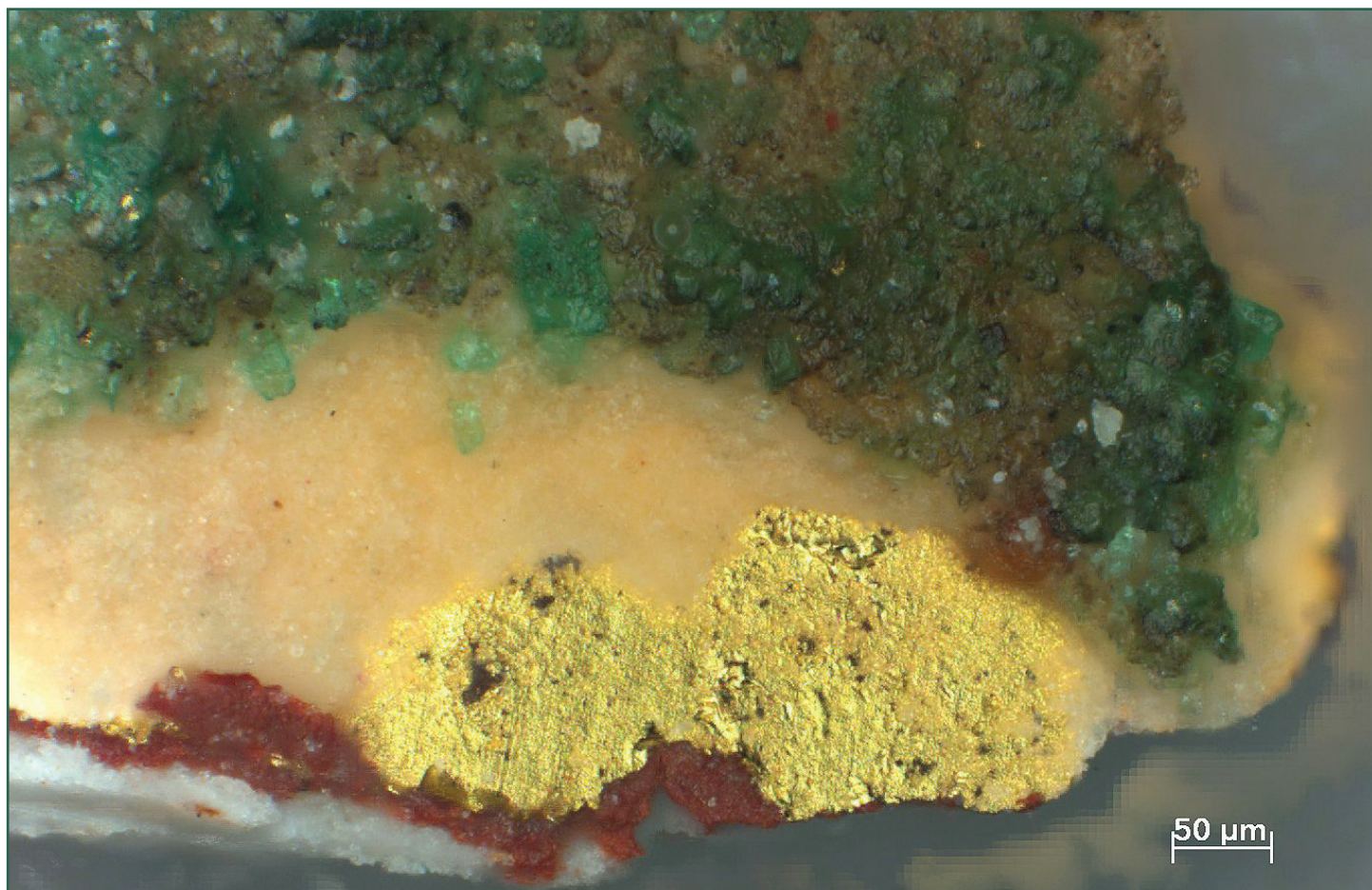


Forum
Transregionale
Studien

Art Histories and Aesthetic Practices



DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS



Transregional Academy
on Latin American Art II
September 30 - October 8, 2017
Buenos Aires

Mobility

Objects, Materials, Concepts, Actors

Program and Abstracts

Max Weber
Stiftung

Deutsche
Geisteswissenschaftliche
Institute im Ausland

MUNTREF
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Corporate Design: Plural Severin Wucher, Berlin

Images: Cover: *Polychromy of Our Lady of Copacabana*, (c) Siracusano, Maier and Tomasini;

Backcover: *América Invertida* (Inverted Map of South America) (1943) by Joaquín Torres-García. Courtesy of the Estate of Joaquín Torres-García

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Forum Transregionale Studien

Mobility

Objects, Materials, Concepts, Actors

Transregional Academy on Latin American Art II
September 30 – October 8, 2017, Buenos Aires

Venues

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Concept Note

Mobility: Objects, Materials, Concepts, Actors

Transregional Academy on Latin American Art II
September 30 – October 8, 2017 Buenos Aires

The Academy aims at a reflection on concepts and characteristics of mobility in and beyond Latin American art from a transnational and transregional perspective. From this point of view, research focusing on Latin American art will be put into dialogue with ongoing debates on regions like Africa, the wider Americas, Asia, Europe, regions of the Atlantic and the Pacific, the Caribbean, Indian Ocean in their connections, and within the horizon of global art histories. This means that we have to ask indeed, if there is a common epistemological base for the construction of such a global discourse, interrogating the concepts “transcultural” and “transregional” themselves.

The Academy studies changes of location of objects, materials, concepts and actors. However, it does not propose doing this according to notions of impact and influence or centers and peripheries. Rather, it critically challenges linear concepts of interpretation and exclusively comparative approaches to cultural and artistic transfer and aims at the study of the complexity and multi-layered stratigraphies of phenomena and processes of circulation, connectivity and entanglements. In line with the debates on the concept of the “contact zone”, the Academy questions the ideological implications of hegemonial asymmetries and concentrates on fluid histories of Latin American art. The Academy does not understand mobility as simply defining phenomena of change of location but rather as a process itself, as a basic term for a dynamic art

history that argues against dichotomic narratives and static models of interpretation.

A dynamic shift in art history towards “mobility” allows us to consider not only individual works of art, their production or reception, but also travelling or migrating concepts and people as well as materials, objects, and formal languages or “styles”. Precisely, the synopsis of all these levels permits new insights into the complex dynamics of locomotion and displacement in their constitutive role for artistic and aesthetic practices and concerns.

Since the Transregional Academy takes place at the same time as the first Bienal Internacional de Arte Contemporáneo de América del Sur (BienalSur), visits and discussions with the artistic director are included in the program.

The Transregional Academy is organized by the Deutsches Forum für Kunstgeschichte Paris (DFK Paris, German Center for Art History) and the research program Arthistories and Aesthetic Practices, Berlin in collaboration with the Universidad Nacional de Tres de Febrero, UNTREF, Buenos Aires.

The Transregional Academy will be led by the following scholars:

Thomas Kirchner

(Deutsches Forum für Kunstgeschichte Paris)

Lena Bader

(Deutsches Forum für Kunstgeschichte Paris)

Hannah Baader

(Kunsthistorisches Institut in Florenz/
Max-Planck-Institut; Art Histories and Aesthetic Practices, Berlin)

Gerhard Wolf

(Kunsthistorisches Institut in Florenz/
Max-Planck-Institut; Art Histories and Aesthetic Practices, Berlin)

Gabriela Siracusano

(Universidad Nacional de Tres de Febrero,
Buenos Aires)

Diana Wechsler

(Museo de la Universidad Nacional de Tres de
Febrero, Buenos Aires)

Thierry Dufrêne

(Université Paris Ouest Nanterre La Defense)

Anne Lafont

(Institut national d'histoire de l'art, Paris)

Peter Krieger

(Universidad Nacional Autónoma de México)

Jens Baumgarten

(Universidade Federal de São Paulo)

Program (Table)

TIME	SAT, Sep 30	SUN, Oct 1	MON, Oct 2	TUE, Oct 3	WED, Oct 4	THU, Oct 5	FRI, Oct 6	SAT, Oct 7	SUN, Oct 8	
9:00-10:30	A R R I V A L	Welcome Walking tour Puerto Madero & BienalSur	Introduction	Thematic Sessions 2 I Globalization II Avantgardes III Visual Cultures	Project Presentations 3 A Marino B Guerra C Flaherty	Project Presentations 4 A Murace B Karp C Maroja	Project Presentations 6 A Preisinger-Winkler B Petruskaitė C Wolf	Buenos Aires South	D E P A R T U R E	
10:30-11:00			Coffee Break							
11:00-12:30			Project Presentations 1 A Hyman B Gallipoli C Bohnenblust	Project Presentations 2 A Mardones Bravo B Gluzman C Buffetault	Thematic Sessions 4 I Image, Translation II Gendered Spaces III Site Specificity	Thematic Sessions 5 I Speaking Back II Indexicality III Topicality	Thematic Sessions 6 I Sacredness II Object Biography III Decolonial Turn			
12:30-13:45			Lunch							
14:00-15:30			Thematic Sessions 1 I Translation II Diasporas III Cultural Crossings	Thematic Sessions 3 I Rythmanalysis II Global Art History III Economic Sphere	Conference Peter Krieger	Project Presentations 5 A Ospina Jimenez B Oesterreich C Occhietti	Panel Discussion			
16:00			Museum of Latin American Art (MALBA) BienalSur	Museo Fernandez Blanco	Free	16:30 Goethe Institut	Centro Materia Archivo IIAC	21:00 Dinner		
18:00										

Program

Sunday, OCT 1

11:00 Welcome and Brunch

With Gabriela Siracusano (UNTREF) and Diana Wechsler (Artistic and Academic Director of BienalSur; MUNTREF Buenos Aires)

Venue: Hotel de Inmigrantes, Av. Antártida Argentina (entre Dirección Nacional de Migraciones y Buquebus). Entrada por Apostadero Naval, Dársena Norte

Meeting Point: Lobby Hotel Carles

Walking tour along Puerto Madero

with Paula Hrycyk (UNTREF)

and BienalSur

with an introduction by Diana Wechsler

Monday, OCT 2

Main Venue: UNTREF Rectorado Centro, Juncal 1319 (C1062AB0), CABA

9:00-10:30 Introduction (Auditorium)

Gabriela Siracusano, Diana Wechsler (UNTREF; MUNTREF Buenos Aires)

Lena Bader, Thomas Kirchner (DFK Paris)

Hannah Baader, Gerhard Wolf (ART HISTORIES; KHI-MPI)

Group A: *Mobility, Sacrality and Epistemology of the Arts in Latin America*

Group B: *Making Modernities? Mobiles, Media, Mediators, and Artists*

Group C: *Art in Latin America in the Post-war Period*

10:30-11:00 Coffee Break

11:00-12:30 Project Presentations 1

Group A (Auditorium)

Aaron M. Hyman

(University of California, Berkeley)

Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality

Discussant: Gabriela Siracusano

Group B (Sala 2 piso, meeting room 2nd floor)

Milena Gallipoli

(National University of General San Martín, Buenos Aires)

Casting the Canon: Plaster Casts as Global Dissemination Media. Consumption Modalities During the Long 19th century

Discussant: Gerhard Wolf

Group C (Sala PB, meeting room ground floor)

Laura Valentina Bohnenblust

(University of Bern)

Arte Flotante - Strategies of Mobility in the Art of Argentina between 1950 and 1970

Discussant: Lena Bader

12:30-13:45 Lunch

14:00-15:30 Thematic Sessions 1

Session I (Auditorium)

Media of Translation

Reading: Daniela Bleichmar, "History in Pictures: Translating the Codex Mendoza", in: *Art history* 38/4, Oxford u.a., 2015, 682-701

Introduction: Catalina Ospina Jimenez

Session II (Sala 2 piso)

Diasporas: Artistic Considerations

Reading: Kobena Mercer, "Introduction", in: *Travel and See: Black Diaspora Art Practices since the 1980s*, Durham and London: Duke University Press, 2016, 1-36

Introduction: Thierry Dufrêne and Anne Lafont

Session III (Sala PB)

From Cultural Transfers to Cultural Crossings: De-centering Historiography and Art history

Reading: Natalie Zemon Davis, "De-centering History: Local Stories and Cultural Crossings in a Global World," in: *History and Theory* 50, 2011, 188-202

Introduction: Giulia Murace and Caroline "Olivia" M. Wolf

16:00 Museum of Latin American Art (MALBA)

with curators

Tuesday, OCT 3

9:00-10:30 Thematic Sessions 2

Session I (Auditorium)

Globalization, Americanization

Reading: Serge Gruzinski, "Art History and Iberian Worldwide Diffusion: Westernization/Globalization/Americanization", in: *Circulations in the Global History of Art*, ed. by Thomas DaCosta Kaufmann, Catherine Dossin and Béatrice Joyeux-Prunel, Farnham: Ashgate, 2015, 47-58

Introduction: Raphaële Preisinger-Winkler

Session II (Sala 2 piso)

Avantgardes: Oblique Circulations?

Reading: Fernando Davis, *Circulaciones oblicuas. Desbordamientos de la vanguardia en los 60/70*, Conferencia, Buenos Aires, Fundación PROA, 2011

Introduction: Aurore Buffetaut

Session III (Sala PB)

Visual Cultures and Multiculturalism

Reading: Nestor Garcia Canclini, "Remaking Passports. Visual thought in the debate on multiculturalism", in: *The Visual Culture Reader*, ed. by Nicholas Mirzoeff, London: Routledge, 1998, 372-381

Introduction: Camila Maroja

10:30-11:00 Coffee Break

11:00-12:30 Project Presentations 2

Group A (Auditorium)

Camila Mardones Bravo

(University of Hamburg)

The place of ritual: dialogues and continuities between sacred spaces in rural 18th century Andes

Discussant: Catalina Ospina Jimenez

Group B (Sala 2 piso)

Georgina Gluzman

(University of San Andrés, Buenos Aires)

Women Artists in the City of Buenos Aires in the 1920 and 1930s

Discussant: Miriam Oesterreich

Group C (Sala PB)

Aurore Buffetaut

(National Institute for Art History, Paris)

Poetics of Liberation: The "Centro de Arte y Comunicación" – CAYC, Buenos Aires, 1968-1979

Discussant: Diana Wechsler

12:30-13:45 Lunch

14:00-15:30 Thematic Sessions 3

Session I (Auditorium)

Mobility Studies and Rythmanalysis

Reading: Henri Lefebvre, "Elements of Rhythm-analysis. An Introduction to the Understanding of Rhythm", in: *Rhythmanalysis. Space, Time and Everyday Life*, Continuum: London, New York, 2007, 1-69

Introduction: Hannah Baader

Session II (Sala 2 piso)

The Project of Global Art History: From Circulation to Historiography

Reading: Thomas DaCosta Kaufmann, Catherine Dossin and Béatrice Joyeux-Prunel: "Introduction: reintroducing circulations: historiography and the project of global art history. Circulations in the global history of art", in: *Circulations in the Global History of Art*, ed. by Thomas DaCosta Kaufmann, Catherine Dossin and Béatrice Joyeux-Prunel, Farnham: Ashgate, 2015, 1-22

Introduction: Laura Petruskaitė

Session III (Sala PB)

Globalization and the Economic Sphere

Reading: Roberto José Ortiz, "Agro-Industrialization, Petrodollar Illusions and the Transformation of the Capitalist World Economy in the 1970s: The Latin American Experience", in: *Critical Sociology* 42 (4-5), 2016, 599-621

Introduction: Raphaëlle Occhietti

16:00 Museo Fernandez Blanco and BienalSur at the museum

with Gabriela Siracusano

Wednesday, OCT 4

9:00-10:30 Project Presentations 3

Group A (IIAC office)

Marcelo Carlos Marino

(University of Buenos Aires)

Mobility and Style. The notions of Orientalism and Exoticism in 19th century Latin American Painting

Discussant: Anne Lafont

Group B (Sala 2 piso)

Diego Fernando Guerra

(UNTREF-Materia)

Historical, aesthetical and epistemological mobility in the formation of a photographic field in Argentina, 1930-1960

Discussant: Laura Karp

Group C (Sala PB)

George Flaherty

(University of Texas, Austin)

Wings and Works of a 'Bird': Printmaking and Strategic Internationalism in Revolutionary Cuba and Neocolonial Puerto Rico

Discussant: Raphaele Occhietti

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 4

Session I (IIAC office)

Image, Translation, Untranslatability

Reading 1: Alessandra Russo, "Introduction", in: *The Untranslatable Image: A Mestizo History of the Arts in New Spain, 1500-1600*, Austin: Texas University Press, 2014, 1-16

Reading 2: Alessandra Russo, "Treasures", in: *The Untranslatable Image: A Mestizo History of the Arts in New Spain, 1500-1600*, Austin: Texas University Press, 2014, 17-36

Introduction: Aaron M. Hyman

Session II (Sala 2 piso)

Gendered Spaces of Modernity

Reading: Griselda Pollock, "Modernity and the Spaces of Femininity", in: *Vision and Difference. Femininity, feminism and histories of art*, London: Routledge, 1988, 70-127

Introduction: Georgina Gluzman

Session III (Sala PB)

Place and Site Specificity

Reading: Miwon Kwon, "One Place after Another: Notes on Site Specificity", in: *October* 80, 1997, 85-110

Introduction: Laura Valentina Bohnenblust

12:30-13:45 Lunch

14:00 Conference (MUNTREF)

Political Iconography of Mountain Landscapes in the Anthropocene

Peter Krieger

(Universidad Nacional Autónoma de México)

Thursday, OCT 5

9:00-10:30 Project Presentations 4

Group A (IIAC office)

Giulia Murace

(National University of General San Martín,
Buenos Aires)

*Rome in the Building of South American Art and
Academies in the Long Nineteenth century*

Discussant: Marcelo Carlos Marino

Group B (Sala 2 piso)

Laura Karp

(German Center for Art History, Paris)

*Transfers and Mobility: Foreign Artists in Buenos
Aires (1900-1950)*

Discussant: Laura Petrauskaitė

Group C (Sala PB)

Camila Maroja

(Colgate University, New York)

*Global Art: From Les Magiciens de la Terre (Paris,
1989) to the São Paulo Biennial (1998)*

Discussant: Thierry Dufrêne

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 5

Session I (IIAC office)

Speaking Back: Discursive Movements

Reading: Zeynep Çelik, "Speaking Back to Orientalist Discourse", *Orientalism's Interlocutors. Painting, Architecture, Photography*, ed. by Jill Beaulieu and Mary Roberts, Durham and London: Duke University Press, 2002, 19-41

Introduction: Marcelo Carlos Marino

Session II (Sala 2 piso)

Performative Indexicality

Reading: David Green and Joanna Lowry, "From Presence to the Performative: Rethinking Photographic Indexicality", in: *Where is the Photograph?*, ed. by David Green, Brighton: Photophorum, 2003, 47-60

Introduction: Diego F. Guerra

Session III (Sala PB)

Topicality in Latin American Art

Reading 1: Gerardo Mosquera, "Latin American Art Ceases to Be Latin American Art," *arara* 10, 2011, 1-14

Reading 2: Mari Carmen Ramírez, "A Highly Topical Utopia: Some Outstanding Features of the Avant-Garde in Latin America," in: *Inverted Utopias: Avantgarde Art in Latin America*, Yale: Yale University Press, 2004, 1-15

Introduction: George Francis Flaherty

12:30-13:45 Lunch

14:00-15:30 Project Presentations 5

Group A (IIAC Office)

Catalina Ospina Jimenez

(University of Chicago)

From Mouth to Hand: Mopa Mopa Objects and Epistemological Encounters in the Colonial Andes

Discussant: Raphaële Preisinger-Winkler

Group B (Sala 2 piso)

Miriam Oesterreich

(Technical University of Darmstadt)

The 'Folkloristic Modernity' - Mexican Indigenism between Nationalidentitarian Definitions and Transregional Entanglements (1920-1950)

Discussant: Peter Krieger

Group C (Sala PB)

Raphaëlle Occhietti

(Sciences Po Paris and University of Montréal)

Geolocating the Economy: Raw Materials and Cartographies in the Arts Since 1975

Discussant: Laura Valentina Bohnenblust

16:30 Goethe Institut

Venue: Av. Corrientes 343, C1043AAD CABA

Friday, OCT 6

9:00-10:30 Project Presentations 6

Group A (IIAC office)

Raphaële Preisinger-Winkler

(University of Bern)

The Destruction of the Idols and the Emergence of the Christian Cult Image in New Spain: Framing Sacred Objects in the Age of Early European Expansion

Discussant: Aaron M. Hyman

Group B (Sala 2 piso)

Laura Petrauskaitė

(Lithuanian Culture Research Institute, Vilnius)

Significance of Artists' Migration for Modernization of Lithuanian Art: Matas Menčinskas and His Contemporaries

Discussant: Jens Baumgarten

Group C (Sala PB)

Caroline "Olivia" M. Wolf

(Rice University, Houston/NYU Buenos Aires)

Brasilidade Unbound: Immigration and Identity in Contemporary Brazilian Art and Architecture

Discussant: Camila Maroja

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 6

Session I (IIAC office)

Sacredness and the Production of Locality

Reading: Fernando Santos-Granero, "Arawakan Sacred Landscapes. Emplaced Myths, Placed Rituals, and the Production of Locality in Western Amazonia", in: *Kultur, Raum, Landschaft. Zur Bedeutung des Raumes in Zeiten der Globalität*, ed. by Ernst Halbmayer and Elke Mader, Frankfurt am Main: Brandes and Apsel, 2004, 93-122

Introduction: Camila Mardones Bravo

Session II (Sala 2 piso)

Tracing Object Trajectories and Circulation: Object Biography and Global Lives of Things as Methodologies

Reading: Anne Gerritsen and Giorgio Riello "Introduction: the global lives of things. Material culture in the first global age", in: *The global lives of things: The material culture of connections in the Early Modern world*, New York: Routledge, 2016, 1-28

Introduction: Milena Gallipoli

Group III (Sala PB)

The Decolonial Turn: A Way to Skirt the Western-centric Prism?

Reading: Walter D. Mignolo "The Geopolitics of Knowledge and the Colonial Difference", in: *The South Atlantic Quarterly* 101:1, Duke University Press, 2002, 56-96.

Introduction: Miriam Oesterreich and Laura Karp

12:30-13:45 Lunch

14:00-15:30 Panel Discussion

(Museum SUM)

16:00 Centro de Investigación en Arte, Materia y Cultura — MATERIA

with Gabriela Siracusano and Marta Maier

Archivo IIAC: Archivo Instituto de Investigación en Arte y Cultura "Dr. Norberto Griffo"

with Martín Paz and Paula Hrycyk

Saturday, OCT 7

11:00 Buenos Aires South

Meeting Point: Plaza de Mayo, opposite the pink house

21:00 Dinner

Participants and Projects

Laura Bohnenblust

has been a PhD candidate at the Institute of Art History, University of Bern, Switzerland, since April 2016, under the supervision of Prof. Dr. Peter J. Schneemann and Prof. Dr. Tristan Wedigen, University of Zurich. In her PhD project, she investigates mobile exhibition formats, artist migration, and nomadic art works related to art history in Argentina from 1950 – 1970. Since September 2016, she has been a member of the Graduate School of Humanities doctoral program “Global Studies” at the Walter Benjamin Kolleg (University of Bern). Laura Bohnenblust studied Art History (2010–2016) and German literature (2010–2014) at the University of Bern. During the research for her master’s thesis (entitled “Slashing, Smashing, Setting on Fire. Destruction in Argentinian art of the 1960s”), she participated at the crítica de arte-program at the IUNA and the clase de curadería at the UTDT in Buenos Aires (2015). She is currently working as a Research Assistant at the Institute of Art History at the University of Bern and as an art educator at the Kunstmuseum Basel.

Arte flotante – Strategies of Mobility in the Art of Argentina between 1950 and 1970

In her PhD project, Laura Bohnenblust investigates mobility strategies related to art history in Argentina from 1950 to 1970. Processes of national and continental crossing of borders, the encounters that result from these practices and the effects they have on the reception and production of art are at the center of her

analysis, which she outlines on three different level: (1) On the level of art institutions, she amends the history of exhibitions by collecting data on the floating museum (“exposición flotante”). (2) On the level of the actors of the art scene, Laura Bohnenblust reveals interdependencies between local art production and global art criticism by using case studies of internationally traveling art critics. (3) On the tier of the artwork itself, she analyzes the art-theoretical discourse on *Site Specificity* (Kwon 1997 et. al) and updates it with the term *arte flotante*.

Aurore Buffetaut

is a first-year PhD student in Contemporary Art History at the Université Paris 1 Panthéon-Sorbonne and a Teaching and Research Assistant at the Institut national d’histoire de l’art (INHA). After getting a BA in Art History with a specialization in twentieth-century art from the École du Louvre, she received with distinction her MA in Art History in 2016 from the Université Paris 1 Panthéon-Sorbonne. Her PhD dissertation “Poetics of Liberation: The ‘Centro de Arte y Comunicación’ – CAYC (Buenos Aires, 1968-1979)”, proposes to take a new look at the development on Latin American conceptualism and its experimental use of new media forms – with a special emphasis on video – and the politics and ideology underpinning the movement. Her research interest focuses on the close ties between anti-psychiatry movement, Third World politics and experimental art in the Latin America of the 1970s. From 2014 to 2016, she was a Project Officer at the Centre national de la recherche scientifique (CNRS).

She conducted research and co-wrote a book published in December 2016, *The History of a Scientific Center. The CNRS Campus at Gif-sur-Yvette (1946-2016)*, and designed a traveling exhibition entitled “70 Years of Research in Gif. From a Scientific center to the Campus of the Future”.

Poetics of Liberation: The “Centro de Arte y Comunicación” – CAYC (Buenos Aires, 1968-1979)

A time of radical protest against all dominant ideologies and a fully-fledged dictatorial regime in Argentina served as a backdrop to the founding of the Centro de Arte y Comunicación (CAYC) in 1968. The Buenos Aires institution founded by Jorge Glusberg was a true platform for the development and broadcasting of Latin American neo-avant-garde content: a place where art converged with social sciences and the latest technoscientific developments. In order to establish the Latin American art scene internationally, Jorge Glusberg created the strategic and changing concept of “Arte de Sistemas”. First defined as a synthesis of the artistic experiments of the late 1960s, Jack Burhnam’s theories and Structuralism brought inside the CAYC by the French epistemologist of communication Abraham Moles, he quickly identified it with the specific Latin American context, developing an “internationalism-regionalism” dialectic. This shift is connected with the creation of the “Grupo de los Trece” in 1971 and the long visit of the English anti-psychiatrist David Cooper one year after. Anti-psychiatry and the Third World movement – closely connected – merged with conceptualism producing “Ideological Conceptualism”, a concept created by the Spanish art historian Simón Márcan Fiz and immediately adopted by Jorge Glusberg who used it to define Latin America’s unique take on the movements, as spearhead by the group.

An outsider in Argentinean experimental video art, the CAYC would adopt the form as a medium of predilection for the dissemination of its alternative, community-centered ideological discourse. Through the creation of a comprehensive CAYC historiography, and through the elaboration of new connection patterns – focusing on as yet unexplored links with anti-psychiatry – our research continues the new narrative of Latin American conceptualism initiated 15 years prior.

George Flaherty

is an Associate Professor of Art History and Co-director of the Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin. His scholarship focuses on the visual, urban, and intermedial cultures of modern and contemporary Mexico, Cuba, and the Latino United States. His first book, *Hotel Mexico: Dwelling on the '68 Movement* was published by the University of California Press in 2016. His essays and reviews have appeared in *Journal of the Society of Architectural Historians*, *History of Photography*, *La Raza* (Autry Museum 2017), *Genealogías del arte contemporáneo en México, 1952-1967* (UNAM 2015), *Desafío de la estabilidad: procesos artísticos en México, 1952-1967* (MUAC 2014), and *Latin American Modern Architectures: Ambiguous Territories* (Routledge 2012). George’s research has been supported by the Center for Advanced Study in the Visual Arts (National Gallery of Art, Washington), Getty Foundation, Social Science Research Council, Society of Architectural Historians, and a Fulbright-García Robles grant to Mexico, where he was a Visiting Scholar at the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México.

Printmaking and Strategic Internationalism in Revolutionary Cuba and Neocolonial Puerto Rico

Prints are among the most mobile of art objects, carrying information, struggles, aesthetics, and perhaps a model for a more mobile historiography of art. This presentation traces exchanges between graphic artist-activists based in revolutionary Cuba and neocolonial San Juan, which converged in person or in print-as-proxy in the 1970s and 80s at several printmaking workshops and binelas in San Juan, organized by printmaker Lorenzo Homar, and the Encuentros de Artistas Plásticos Latinoamericanos in Havana, organized by painter Mariano Rodríguez, of the Casa Las Américas.

Attracting international participation, these fostered shared and divergent imaginaries of cultural and political resistance that challenged presumptuous narratives of capitalist-democratic triumph in the Western Hemisphere sponsored by the U.S. government. Looking closely at the visual production and cultural brokering of Homar and Rodríguez, as well as select interlocutors, including Samuel B. Cherson, a Cuban critic living in Puerto Rico, George Flaherty analyzes how Cuba was an experimental space for Puerto Rican artists to better understand their coloniality and their revolutionary potential. He also analyzes how Puerto Rico was a laboratory for Cuban artists and curators to understand their strategic internationalism, including the vexing issue of exile. Cuba's internationalism, often executed through cultural diplomacy, was especially significant after the disillusionment and cultural censorship of the 1970s, the so-called Gray Decade in Cuba, and the Mariel mass migration of 1980.

Milena Gallipoli

is born in Buenos Aires, she is currently a PhD candidate in History (Art History orientation) at the Instituto de Altos Estudios Sociales (IDAES), Universidad Nacional de San Martín (UNSAM). In 2017, she was awarded a five-year doctoral grant from the Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET) to undergo her research. She is currently finishing her Master's degree in Argentinean and Latin American art history from the same institution and holds two undergraduate degrees from Buenos Aires University (UBA), a teaching university degree in Arts (Visual Arts orientation) and an Honorary Merit Diploma for her degree in Arts (Visual Arts orientation). Her research interests focus on the analysis of global trading networks and on materiality studies that explore the bonds between sculpture and the decorative arts. She has participated in research projects about Argentinean artists Ernesto de la Cárcova, Rogelio Yrurtia and Lía Correa Morales.

Her publications include the exhibition catalogue "Ernesto de la Cárcova" and scholarly research advances in peer-review magazines.

Casting the Canon: Plaster Casts as Global Dissemination Media — Consumption Modalities During the Long Nineteenth Century

By the end of the nineteenth century and beginning of the twentieth, there was an intense circulation of plaster casts from Europe's most famous sculptures. The geographical scope of plaster casts collections acquired a global range given the consolidation of a trading network made up of a series of workshops that produced casts and a set of artistic and private institutions that purchased them.

These visual artifacts served as pedagogical devices within artistic education but also had an exhibitiv use since they were found in museums and also decorated public spaces and private venues of the elites and bourgeoisie. The main aim of this investigation is to analyze the consumption and display modalities of plaster casts as global dissemination media and their incidence in canon formation processes by putting a number of Latin American study cases in dialogue. Two concepts arise as key to this investigation: canon and copy, and the bond between them from a transregional perspective. In this sense, the context of Latin America provides a key element given that this research must also explore the intricate connections between the dissemination of a canonical art history and how these concepts were translated and adapted to a local background that was undergoing an institutionalization process towards the consolidation of its own artistic field.

Georgina Gluzman

is an Assistant Researcher at the Consejo Nacional de Investigaciones Científicas y Técnicas, having received doctoral and postdoctoral fellowships from the same institution in 2010 and 2015. She is also an Assistant Professor of Art History and Gender Studies at the Universidad de San Andrés in Buenos Aires. She received her PhD in Art History and Theory from the Universidad de Buenos Aires in 2015, having previously received an undergraduate degree in art history and a teaching certification at the same university. Her work focuses on the art of nineteenth- and early twentieth-century Argentine women artists. Her research has been supported by the Getty Foundation and the Institut National d'Histoire de l'Art. She has published *Trazos invisibles: Mujeres artistas en Buenos Aires (1890-1923)* (Buenos Aires: Biblos, 2016).

Women Artists in the City of Buenos Aires in the 1920 and 1930s

Georgina Gluzman's current project focuses on women artists in the city of Buenos Aires in the 1920 and 1930s. She is interested in sexual difference, understood as a cultural phenomenon, in relation to art production and reception. The impact of feminist critique on the historiography of Argentine and Latin American art is relatively recent and particularly scarce in works related to the proposed period. In Argentina, only a very limited number of artists of these years have been the subject of monographs: Raquel Forner, Norah Borges, Emilia Bertolé, Léonie Matthis, Gertrudis Chale, and Andrée Moch. Despite the great interest of these monographs, they are usually deeply attached to biographical accounts and do not seek to link the artistic trajectories of women to each other, reaffirming in each case the "exceptional" character of these artists and discarding the reflection around gender issues in connection to artistic practice. Georgina Gluzman intends to explore three different topics hitherto ignored. They all concern different kinds of exchanges between women, art scenes, and oeuvres. Firstly, she is interested in analyzing the travels of some women artists, such as Lola Nucífora and Hilda Ainscough. Their trajectories provide new insights into the cultural connections of the Buenos Aires art scene with other scenes, particularly with Europe. Moreover, the writings of Andrée Moch, a French-born Argentine women artist, may enhance our knowledge on the ways gender and displacement intersect. Secondly, Gluzman is concerned with the "virtual" encounters between Argentine women and their international counterparts. She defines "virtual encounters" as indirect encounters in an imagined space with an artist or an oeuvre, most likely on the pages of a newspaper or on the walls of an exhibition.

This topic includes both the diffusion of international news concerning women artists and the exhibitions women artists from abroad organized in Buenos Aires. Thirdly, she intends to analyze some aspects of Mariette Lydis' career. The Austrian-born Argentine artist worked in Buenos Aires for a long period of time and published her autobiography in Argentina, where she died in 1970, after donating a large quantity of her works to the Museo de Artes Plásticas Eduardo Sívori.

Diego Guerra

(Buenos Aires, 1976) received his PhD in Art History from the Universidad de Buenos Aires and in Spanish from the Université Rennes 2. He graduated in Arts at the Universidad de Buenos Aires. His research focuses on the history of photography in Argentina, especially on photography's insertion into mass culture and its professional and aesthetic institutional legitimation. He is a postgraduate teacher at UNTREF and the Universidad Nacional de Luján, and a member of PICT project "Material explosion. Technical, aesthetic and material strategies in Antonio Berni's work between the '50s and the '80s" that is based at the Centro de Investigación en Arte, Materia y Cultura (UNTREF) and directed by Gabriela Siracusano.

Historical, Aesthetical and Epistemological Mobility in the Formation of a Photographic Field in Argentina, 1930-1960

This project aims to analyze the conformation of a professional and artistic photographic field in Argentina between 1930 and 1960, in the context of the insertion of analogical images within the mass culture and cultural industries. Besides the works of certain photographers the project focuses on discursive and visual productions that circulated in specialized photographic magazines. It also studies the contribution of some institutional agents to aesthetic legitimation of photography, like professional and amateur associations, art galleries, Salons and others.

Aaron M. Hyman

is Assistant Professor in the department of the History of Art at Johns Hopkins University. During the 2017-18 year, he is on leave as Andrew W. Mellon fellow at the Metropolitan Museum of Art, New York. He received his doctorate from the University of California, Berkeley (2017) and an MA from Yale University (2010). Hyman's research has been supported by the Jacob K. Javits Foundation, the Social Science Research Council, the UC-Mexus Foundation, the Belgian American Educational Foundation, the Mellon Fellowship in Critical Bibliography (Rare Book School), and the Center for Advanced Study in the Visual Arts. He has published articles in *Representations* and *Colonial Latin American Review* (co-author Barbara Mundy), and *The Art Bulletin*. He is currently at work on a book manuscript, provisionally entitled *Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality*.

Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality

The European print was one of the most important factors in shaping the artistic landscapes of the Spanish Americas. In the colonial period, European prints flooded the viceroyalties of the New World; and today Latin American churches and museums are filled with paintings that are copied, in part or whole, from these sources. This book project uses this transatlantic frame both to reassess how works of art relate to one another across geographic distances and cultural divides, and to rethink the terms through which early modern authorship has been understood: originality, invention, replication, and slavish copying. At the nexus of these terms stands the print, the graphic circulator of compositions throughout Europe and its colonies. When prints entered new cultural contexts with varying artistic traditions, both their textual information (inscriptions about content, authors, and places of production) and their pictorial forms of printed could be understood differently. New World artists reconfigured these objects within their own artistic practices, generating new ideas about what it meant to be a painter or creator. This project interrogates local contexts—ranging from Mexico City, to Cuzco, to extra-urban spaces—in which prints circulated and the ways in which they came to matter for individual artists. I focus on works of art in both Mexico and Peru made from prints by Rubens, the famed painter of the Southern Netherlands who has come to define the standards by which art historians understand the status of painters and the parameters of authorship during the early modern period.

In this project, Rubens, the consummate authorial “genius” of Europe’s early modernity, becomes a lens through which to understand the much greater range of artists—from similarly famous painters to anonymous craftsmen—who reconstituted his printed compositions in paint and stone across the Atlantic.

Laura Karp

has a PhD in Art History from the University Panthéon-Sorbonne (Paris). Her dissertation, “Beyond the Pyrenees: Catalan Artists in Paris at the beginning of the 20th Century”, was awarded the Prize of the Musée d’Orsay 2015 and will be published by Presses universitaires de Rennes in 2018. She has served as a Research assistant at the Institut National d’Histoire de l’Art (Paris), where she co-organized symposiums, seminars and an exhibition. Since 2009, she has been teaching Art History at the University of Nantes, at the University of Reims and at the University of Tours. She is an Associate Researcher at the Laboratório de Estudos Interdisciplinares (Universidade de São Paulo) and at InTRu - Interactions, transferts et ruptures artistiques et culturels (Université de Tours), and at the Deutsches Forum für Kunstgeschichte (Paris). She belongs to MapModern, a research group from the Universitat Oberta de Barcelona and she has been admitted to the Postdoctoral Program of the Instituto de Investigación en Arte y Cultura Dr. Norberto Griffa (Universidad Nacional Tres de Febrero, Buenos Aires) under the supervision of Professor Dr. Diana Wechsler. Currently she is a Research Associate/Postdoc in the ERC funded project “METROMOD - Relocating Modernism: Global Metropolises, Modern Art and Exile” at the Institute for Art History of the Ludwig-Maximilians-Universität (Munich), where she works under the supervision of Professor Dr. Burcu Dogramaci.

Transfers and Mobility: Foreign Artists in Buenos Aires (1900-1950)

At the first half of the twentieth century, Buenos Aires was a major urban center where hundreds of foreign artists settled, as they were looking for a better economic and socio-political environment. However, even if it has played a significant role in the transcultural and transregional exchanges that took place in the twentieth century, Buenos Aires has often been seen as peripheral in the historiography of modern art. By studying networks, practices, discourses, diffusion and reception of works made by exiled artists in Buenos Aires from 1900 to 1950, Laura Karp's goal is to assess the concrete impact of foreign practices and discourses in the local artistic landscape, and the extent to which the work of foreign artists was determined by local aesthetics and taste. Thus, this project stresses the need for adopting an analytical lens to study the process of transfer linking Buenos Aires with other areas of the world, by breaking with ideas of innovative centers/imitative peripheries, and of North-South relations. The influx of foreign artists (mainly European) to Argentina is a phenomenon whose study can easily reverse the geopolitical hierarchy. Indeed, cities like Buenos Aires become hubs that attract international attention, both intra-continental and transatlantic, playing a key role in exchanges and interconnections in global modern art history. This research might reveal less typical patterns in regard to the migration of people, images and ideas, as well as different channels of artistic transfer. The aim here is to consider Buenos Aires within the international artistic and cultural scene.

Camila Mardones

is a PhD student in Medieval and Modern History at Hamburg University, Germany. Her research project is an interdisciplinary study of mural art in the colonial transcultural context of eighteenth-century Bolivia and Chile. She obtained her MA in Art Theory and History (2014) and BA in Hispanic Literature (2008) in the University of Chile. She has specialized in colonial studies through museum internships in Museo La Merced and Museo de América and through other non-degree programs at the University of Chile and Complutense University. She has worked in the development of an international network of academic journals for the journal *Revista Chilena de Literatura* (2012-3) and in different research projects, directing a Fondart for divulgation of Chilean colonial writings in 2015. She has received scholarships from Conicyt (Chile), Fundación Endesa (Spain) and DAAD (Germany). Some of her papers include "Kuka, Achuma y Vilca: mito e imagen de plantas sacras andinas", "Pasiflora mística. Análisis iconológico de una pintura barroca de la Virgen de la Merced" and "Ornamento y significación en la pintura mural colonial".

The Place of Ritual: Dialogues and Continuities Between Sacred Spaces in Rural Eighteenth-century Andes

The project *Fixed Images in Translation: Rural Ecclesiastical Mural Paintings in Late Colonial Andes* is centered on eighteenth-century ecclesiastical mural paintings in the former provinces of Charcas and Arequipa (Viceroyalty of Peru) with emphasis on local forms of religious appropriation, negotiation and adaptation through the creation and uses of sacred space.

It focuses on a corpus of 6 to 10 rural towns located more or less in the former commercial route between Andean silver mines and the Pacific ports, in present day Bolivian and Chilean Andes Mountains. Each ensemble has special characteristics that differentiate it from others as well as compositional similarities that allow us to distinguish a regional phenomenon, putting in evidence, along with written sources, the presence of traveling artists that would put their skills under the direction of local actors (such as political or religious authorities). The hypothesis is that these paintings exhibit strategies of self-representation that go beyond the systematized evangelization of the Catholic Church, constructing local religious and social identities and expressing local forms of knowledge. In order to observe the representational as well as performative forms of interaction between Andean sacred spaces, the images are studied together with their architectonical support and the ritual practices they surround. Following the focus on mobility of the Transregional Academy, Camila Mardones proposes four study lines regarding repetition of images within the church facilities, travelling of historical actors related to the confection of these artworks, translation of local history and landscape to the ecclesiastical images, and transcultural transformations of catholic iconography.

Marcelo Carlos Marino

graduated in History of Art from the National University of Cuyo (Mendoza, Argentina). He is a former scholarship holder and researcher at the CONICET (National Council for Scientific Research) and a PhD candidate at the University of Buenos Aires under the supervision of Dr. Laura Malosetti Costa.

He was a teacher and lecturer of Art History, Visual Culture and Art Theories working at numerous universities in Argentina. He was also a lecturer at the National Fine Arts Museum of Buenos Aires. He was co-curator of three major exhibitions at the Museum of Hispanic American Art in Buenos Aires. His academic publications focus on the representation of appearance in the visual culture of the nineteenth and twentieth century, the relations between body, politics and orientalism. He is a member of two major research groups on art theories in Argentina. He is a member of the Centro Argentino de Investigadores de Arte-CAIA. Currently he lives and works in Bristol (England) as an independent researcher and cataloguer at the Theatre Collection of the University of Bristol.

Mobility and Style. The notions of Orientalism and Exoticism in 19th century Latin American Painting

This project tries to approach the ideas of orientalism and exoticism applied to the tradition of painting of captive women in the Pampas produced by traveling painters such as Johann Mauritz Rugendas and Raymond Monvoisin and considers their projections in the works of some painters in the last quarter of the nineteenth century. Special attention is given to the writing of the history of art and the ways in which these categories were used to classify and analyze images. The project explores the tension between the ideas of the picturesque and the “costumbrista” image (both categories profusely applied to the classification and analysis of images by the Latin American art historians) and those of exoticism and orientalism from an European tradition of art history. What do we mean when we qualify an image produced in Latin America during the nineteenth century as orientalist or exotic?

What are the effects of the mobility of these concepts, for instance between an image made by an European artist and one made by a local artist both working in Latin America? Are some of these images perceived as orientalist by European art historians when produced in a context different from the European?

Camila Maroja

is an art historian and visual culture theorist specializing in modern and contemporary art with an emphasis on Latin America. Her work has been published internationally in magazines like *Art Journal*, *ArtMargins*, and *Carte Semiotique*. Originally from Brazil, she completed her PhD in the Department of Art, Art History & Visual Studies at Duke University in 2015. Her current book project, “Framing Latin American Art,” investigates how artists, curators, and institutions constructed strategies to create something they could name Latin American art. To that end, her work surveys key exhibitions held in the Americas to examine how concepts of anthropophagy, geometric abstraction, and the political came to characterize the art of the region. Her research offers a Southern history that focuses on horizontal exchanges rather than the vertically oriented pattern of the North dictating to the South through mechanisms inherited from colonialism. Her other research interests include exhibition histories, cultural interchanges between South and North, ways in which artists negotiate and localize their production, visual latinamericanismo, and conceptual and performance art.

Global Art: From Les Magiciens de la Terre (Paris, 1989) to the São Paulo Biennial (1998)

In her presentation, Camila Maroja takes as a point of departure the celebrated exhibition *Les Magiciens de la Terre* (Centres Pompidou/La Villette, 1989) to reveal the importance of more horizontal exchanges in the art world to generate paradigmatic shifts in art history. Despite heavy criticism by artists and intellectuals, *Magiciens* was canonized by modern art narratives as an exemplar of contemporary global circulation of artists and artworks. *Magiciens* ultimately helped to establish 1989 as the foundational year for “global contemporary art.” Starting as a biennial, the exhibition intended to display together and in equal terms the work of 50 Western and 50 non-Western artists in Paris. Yet, merely juxtaposing diverse bodies and artworks was insufficient to create a paradigmatic shift in art history. To reveal how the exhibition maintained a Eurocentric methodology, she traces the material history of some non-Western artworks in the show. Specifically, she examines the destiny of two artworks after the exhibition closed: a mandala constructed by Nepalese monks and *Yam Dreaming*, made by the aboriginal Yuemndumu community with sacred earth. She, then, explores if the 24th São Paulo Biennial (1998) successfully decentered Western art history by its attack on key notions such as purity and nationality. The show employed the Brazilian concept of *antropofagia*, or cultural cannibalism – a concept now synonymous with Latin America. Maroja focuses on two segments of the show: (1) the Historical Nucleus (which used a non-chronological time to challenge the teleological temporality of Western Art History); and (2) *Roteiros* (which operated transnationally, promoting peripheral, horizontal exchanges).

She proposes that these two exhibitions wanted to demonstrate how anthropophagy served as a method of envisaging alternative ways of creating an art narrative. As a counterexample to Magiciens, anthropophagy allowed Latin American intellectuals to underline the necessity to actively include local histories and traditions into the predominant discourse, thereby avoiding an apolitical global art narrative.

Giulia Murace

is a PhD candidate in history at the Universidad Nacional de San Martín (Instituto de Altos Estudios Sociales). Murace has a fellowship from the Consejo Nacional de Investigaciones Científicas y Tecnológicas (CONICET) with a research project on South-American artists in Rome between the late nineteenth and early twentieth century, directed by Prof. Laura Malosetti Costa.

Her studies in Art History started in 2005 at the Università della Calabria where she received the Laurea Triennale in 2009 with a thesis on Mannerism and *Bella maniera* exhibitions in the twentieth century (supervised by Prof. Carla Mazzei) and the Laurea Magistrale in 2011 with a thesis on sacred art exportation from Rome to Buenos Aires between 1870 and 1910, supervised by Prof. Giovanna Capitelli. From 2012 to 2014 she did an MA in Beni Storico-Artistici at the Università degli Studi di Siena. Her MA thesis about Pio Collivadino in Rome between 1890 and 1906 was written thanks to an Argentinian grant of the Ministerio de Educación, supervised by Prof. Enrico Crispolti.

Rome in the Building of South American Art and Academies in the Long Nineteenth Century

Since the last quarter of the nineteenth century, numerous Latin American artists arrived in Rome to perfect their artistic education. Giulia Murace's project aims to investigate the mobility of artists in their status as "marginal cosmopolitans" and, from a transnational perspective, the different ideas that circulated in this period regarding contemporary artistic tendencies. She analyzes the education of these artists, the social networks that they built and the dynamics with which they developed their own careers. The project proposes to examine the different artistic and cultural manifestations in Rome at the end of the century from the point of view of the artists and South American intellectuals. It compares the pictorial and sculptural production of these artists with what was produced contemporaneously in Rome and in the rest of Europe, and with what South American artists produced in the other European centers. The objective of this research is to note, from a critical analysis, the relevance of Rome in the process of the construction of the South American artistic field, putting it in dialogue and, if necessary, in dispute with the recognized capitals of modernity, first among them, Paris. This project proposes that Paris was not the only cultural capital of reference for South America during the second half of the nineteenth century, and Rome has not been considered enough by the local historiography. Without neglecting the importance of the French capital for the whole century, the proposal is to outline a more heterogeneous view of world political-artistic geography.

Raphaëlle Occhietti

is a PhD candidate in art history at the Université de Montréal (Canada) and the Centre d'histoire de Sciences Po Paris (France). Her research focuses on the intersection between art and the economy. More precisely, she is interested in the ways in which art highlights the persistency of imperial and colonial economic models in the contemporary world system. Her MA thesis revealed a new interpretation of a masterpiece by Francisco Goya, *The Junta of the Philippines*.

Geolocating the Economy: Raw Materials and Cartographies in the Arts Since 1975.

This research project explores how raw materials as artistic media constitute a meaningful theme with which to track and observe the meanings and manifestations of mobility in the contemporary world system. Raw materials are intrinsically mobile; at the same time, they confer a precise identity to territories. They unite heterogeneous regions – as corn does for Latin America in Neruda's *Oda al Maiz*. However, raw materials also become global when they enter international trade flows. Latin American artists make outstanding use of raw materials to articulate manifold and layered forms of commentary on the global economy. In many Latin American artworks, raw materials not only allude to historical colonial routes and to trans-regional contact and cultural reshaping; they also remind us that they themselves can become volatile assets in today's financial flows.

In that sense, sugar, coffee, corn, lumber and bananas become means for artistic practice to demonstrate the contradictions at the heart of what is commonly termed “free trade.”

Raphaëlle Occhietti believes that raw materials' presence in art can offer a powerful common theme to examine how the multiple facets of mobility – artistic, geographic, political and economic – are intimately intertwined. In the same way, raw materials offer a common framework with which to consider artistic practices from across the world.

Miriam Oesterreich

PhD, works in the department of Fashion and Aesthetics with Prof. Karentzos as a Research Assistant at the Technische Universität Darmstadt (since 2013). Her current habilitation project focuses on the global entanglements of modernist Mexican Indigenism. She studied Art History, Spanish Literature and Ancient American Cultures in Heidelberg, Havana (Cuba), Valencia (Spain) and at the Freie Universität Berlin. In 2015, she defended her PhD on historical advertising pictures dealing with ‘exotic’ bodies (supervised by Prof. Werner Busch and Prof. Karin Gludovatz, Freie Universität Berlin) which will be published as a book in the series *Berliner Schriften zur Kunst*, Wilhelm-Fink-Verlag. As she specialized on Latin American topics, she completed her studies with a Magister thesis on the Mexican painter and muralist Raúl Anguiano and his treatment of indigenous subjects in the 1950s. She was a Research Assistant in Transcultural Studies at the University of Heidelberg (2008-2011) and worked in the Wilhelm-Hack-Museum (Ludwigshafen a. Rh.) where she initialized and curated several exhibitions. In 2016, she was a participant of the Transregional Academy Modernisms – Concepts, Contexts, and Circulation in São Paulo/Brazil; and in the same year her current research project on the entanglements of Mexican avant-gardes was honored with the TU Darmstadt department prize for specifically innovative research.

The 'Folkloristic Modernity' – Mexican Indigenism between National-identitarian Definitions and Transregional Entanglements (1920-50)

Within the Mexican avant-garde bohème milieus, the Mexican-indigenous was considered a unique resource to establish an individual masterly status as well as to stage a modernist discourse well beyond national borders. Indigenism is mostly presented as a static national phenomenon which, in terms of a “belated modernness”, picked up European avant-garde as well as primitivistic art practices and further developed a specific Mexican art movement by means of the alleged ‘own’ indigenous element. This concept of modernity, correlating with myths of origin and discourses of authenticity and mastery, shall be questioned in the presented case study. The hitherto mostly painting-related term of Indigenism shall be extended towards manifold artistic expressions. So, besides painting, graphic arts, and photography, also fashion, artistic self-staging and performance, architecture, exhibition practices and review design are shown as parts of the Indigenist ‘style’. As an example, the collecting and exhibiting of pre-Hispanic and folkloric artifacts will be shown as Indigenist practice forming part of a network of mutual and complex relations within a transnationally acting avant-garde movement. The paradigm of national-identitarian art in ‘Mexican Renaissance’ will be questioned in favor of demonstrating the practiced artistic pan-Americanism and cosmopolitanism. Hence, modernist Mexico can be understood as an interface of various discourses on modernity, the latter’s migrant potential also represents the basis for a renegotiation of established terminologies of modernism.

Catalina Ospina Jimenez

is a PhD candidate in the Art History department at the University of Chicago. She studies the material culture of pre-Hispanic and colonial Latin America, with a focus on the Andean region. Her research examines the intersections between the symbolic and pragmatic aspects of bodily practices and properties and circulation of artifacts. She is particularly interested in understanding knowledge-making practices beyond alphabetic writing.

From Mouth to Hand: Mopa Mopa Objects and Epistemological Encounters in the Colonial Andes

This project focuses on wooden objects for domestic use such as chests and trays that native Andeans decorated with a very particular resin—known as mopa mopa or Barniz de Pasto. Mopa mopa objects were produced during the seventeenth century in a relatively isolated area of the colonial northern Andes, known today as Pasto, Colombia. These objects display carefully arranged compositions of flora and fauna and merge together pre-Hispanic, European, and Asian techniques and motifs. Coveted by their translucent and lustrous surface finish, they traveled through the Andean cordillera and all the way to Spain. Efforts to understand mopa mopa objects have merely tried to identify the cultural origin of their motifs as either European, Asian or, pre-Hispanic. This project, in turn, analyzes the implications of transferring these motifs into new images using a distinctive native material and technique, a process that speaks to the generative encounter of visually, materially, and spatially encoded native and European knowledge-making practices. Two major methodological approaches are employed.

The first is to study the pre- Hispanic significance of mopa mopa image-making technique, an important part of which consisted in chewing the resin to clean it and mix in pigments.

The second approach consists in probing the interconnections between the construction of colonial discourse about Andean nature and culture and the emergence of the imagery on mopa mopa objects.

Laura Petrauskaitė

has a background in both the humanities and the social sciences. She graduated from Vilnius University in International and EU Law in 2006. Her LL.M. thesis was closely related to migration and refolement of refugees. Furthermore, Petrauskaitė studied Art History at Vilnius Academy of Art and completed these studies with distinction in 2014. Currently she is a PhD candidate in Art History at the Lithuanian Culture Research Institute with a focus on the significance of artists' migration for modernization of Lithuanian art. Her publications have been regularly published in the scholarly press. Her current research interests are: social art history; migration and culture; and cultural transfers between Eastern Europe and Latin America.

Significance of Artists' Migration for Modernization of Lithuanian Art: Matas Menčinskas and His Contemporaries

This project, based on discourse theory and approaches of social art history, cultural transfers and connected histories, suggests a debate on mobility, migration and circulation concepts and their relation to the modernity discourse by raising a question about the historic dynamics of (artistic) migration and the existence of "modern migration" and its characteristics.

The project analyzes the changes in Lithuanian art during the first half of 20th century from the transnational perspective by demonstrating not only well-known interrelations with French and German cultures, but also less known encounters with Latin America. The research extends the perception about the spread of a fluid Latin American culture by engaging Eastern Europe. The project reveals the impact of migration processes on the development of the national state (1918-1940) and the related changes in social and artistic life of Lithuania: social stratification, identity of artists, formation of national art canon etc. The influential examples of cultural connections include, among others, Mateo Manchić-Matas Menčinskas (1897-1942) considered the classic of Lithuanian sculpture who resided in Argentina and Uruguay for seven years; and painter Juan Rimša-Jonas Rimša (1903-1978) who spent nearly four decades travelling around Brazil, Argentina, Chile, Peru, Bolivia and Ecuador, as well as their careers, artistic production and its reception. The case studies of the above mentioned artists demonstrate that a seemingly "minor phenomenon" or "small connection" might have significant and long-lasting impact not only on the material culture but also on the identity of society.

Raphaële Odile Preisinger -Winkler

received her PhD in Art History in 2009 from the Karlsruhe University of Arts and Design (dissertation directors: Prof. Hans Belting and Prof. Gerhard Wolf). She was a postdoctoral Research Assistant (wissenschaftliche Assistentin) at the Institute for Art History at the University of Bern in Switzerland until February 2016 and has been a Postdoctoral Research Fellow with the Gerda Henkel Foundation since then.

She maintains a major focus on image and piety in the Middle Ages and has co-edited the volume *Bild und Körper im Mittelalter* (Wilhelm Fink: 2006, 2nd edition 2008). The title of her first book is *Lignum vitae. Zum Verhältnis materieller Bilder und mentaler Bildpraxis im Mittelalter* (Wilhelm Fink: 2014). Her current research interests center on the interaction between Latin America, Europe and Asia in the early modern period. She is an Associated Junior Fellow with the Walter Benjamin Kolleg at the University of Bern and is preparing a habilitation on “The Destruction of the Idols and the Emergence of the Christian Cult Image in New Spain: Framing Sacred Objects in the Age of Early European Expansion”.

The Destruction of the Idols and the Emergence of the Christian Cult Image in New Spain: Framing Sacred Objects in the Age of Early European Expansion

This research project focuses on the mobility and transformation of conceptions of the image with respect to the Christian cult images implemented by the colonizers in New Spain during the early colonial era. Previous research has neglected to sufficiently point out the complex processes of circulation, connectivity and cultural entanglements that are at the base of their creation. A series of case studies will analyze the production of Christian cult images, the specific features of their veneration, and the legendary traditions surrounding them.

Among the Christian cult images introduced by the missionaries, whose veneration can be traced back to the sixteenth century, are the most important Christian cult image of the entire American continent, the Virgin of Guadalupe in Mexico City, a number of so-called *Cristos negros*, which are widespread throughout Mesoamerica to this day, and the image of the *Niñopa*, which has been venerated in the Franciscan convent of San Bernardino de Sena in Xochimilco since the sixteenth century (Mexico City today).

Caroline “Olivia” M. Wolf

in her research, focuses on issues of identity in the art and architecture of Latin America through the lens of migration. She is currently an Instructor of Latin American Visual Cultures at New York University’s Buenos Aires Global program (NYU BA) and a PhD candidate at Rice University. Her research examines the art and architectural patronage of Syrian, Lebanese and Armenian immigrant communities in Argentina and Brazil as a response to nationalist discourses. Caroline Wolf is currently developing research on refugee artists arriving in Brazil within a contemporary context, titled “Replenishing Brasilidade: Migration and Identity in Contemporary Brazilian Visual Culture.” She was the 2013-2014 Camfield fellow in the Latin American department of The Museum of Fine Arts, Houston. She received a 2013 SAHARA award, a 2014 Brown Foundation Research Award, and a Fulbright Hayes DDRA fellowship from 2015 to 2016, hosted by the Universidad Nacional San Martín. She received her Master’s from Indiana University and her BFA from the University of Notre Dame.

Brasilidade Unbound: Immigration and Identity in Contemporary Brazilian Art and Architecture

Interested in migration and artistic production in Latin America, Caroline Wolf is currently exploring the role of refugee artists in visual culture and national identity in Brazil. Titled, “Replenishing Brasilidade: Migration and Identity in Contemporary Brazilian Visual Culture,” her project examines the visual and spatial production of new migrant communities settling in the nation. She is particularly interested in artwork by Syrian refugees entering the country nearly a century after Brazil received its first wave of Arab-speaking immigrants. Artists Ana Rjab and Ali Abdullah provide key references, featured in the “Horizontes Possíveis – Arte como Refúgio [Possible Horizons– Art as Refuge]” show at the Museu do Amanhã [Museum of Tomorrow] as well as the “Tradução Provisória [Provisional translation]” exhibit that took place in Rio. These shows highlighted refugee artists from three distinct regions— Syria, the Democratic Republic of the Congo, and Columbia—with a focus on both intra- and extra-continental migration. What visual strategies and aesthetics are employed by migrant artists to represent themselves to- or as part of- the larger Brazilian nation? Wolf hopes to show how historical and contemporary discourses surrounding migration are problematized and reconfigured by refugee artists while reshaping visual culture and the urban fabric.

Working Groups

Group A

Aaron M. Hyman

University of California, Berkeley

Camila Mardones Bravo

Universität Hamburg

Thomas Kirchner

Deutsches Forum für Kunstgeschichte, Paris

Anne Lafont

Institut national d'histoire de l'art, Paris

Marcelo Marino

Universidad de Buenos Aires

Giulia Murace

Universidad Nacional de San Martín,
Buenos Aires

Catalina Ospina Jimenez

University of Chicago

Raphaële Preisinger-Winkler

Universität Bern

Gabriela Siracusano

Universidad Nacional de Tres Febrero, Buenos
Aires

Group B

Hannah Baader

Kunsthistorisches Institut Florenz – MPI/
Art Histories and Aesthetic Practices, Berlin

Jens Baumgarten

Universidade Federal de São Paulo

Milena Gallipoli

Universidad Nacional de San Martín,
Buenos Aires

Georgina Gluzman

Universidad de San Andrés, Buenos Aires

Diego Fernando Guerra

Universidad Nacional de Tres Febrero-MATERIA

Laura Karp

Deutsches Forum für Kunstgeschichte, Paris

Peter Krieger

Universidad Nacional Autónoma de México

Miriam Oesterreich

Technische Universität Darmstadt

Laura Petrauskaitė

Lietuvos kultūros tyrimų institutas (Lithuanian
Culture Research Institute, Vilnius)

Gerhard Wolf

Kunsthistorisches Institut Florenz – MPI/
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Lena Bader

Deutsches Forum für Kunstgeschichte, Paris

Laura Bohnenblust

Universität Bern

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Institut national d'histoire de l'art, Paris,

Thierry Dufrêne

Université Paris Ouest Nanterre La Defense

George Flaherty

University of Texas, Austin

Camila Maroja

Colgate University, New York

Raphaëlle Occhietti

Sciences Po Paris and University of Montréal

Caroline “Olivia” M. Wolf

Rice University, Houston/NYU Buenos Aires

Diana Wechsler

Museo de la Universidad Nacional de Tres
Febrero, Buenos Aires

Steering Committee

Hannah Baader

Hannah Baader is Permanent Senior Research Fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Academic Program Director of the research and fellowship programs “Art Histories and Aesthetic Practices” and “Connecting Art Histories in the Museum”. She holds a doctorate from the Freie Universität Berlin with a thesis on portraiture and languages of friendship and had research positions at the Bibliotheca Hertziana, Rome, and at the art historical department at the Freie Universität. From 2007 to 2012 she was Head of the Minerva Research Group “Art and the Cultivation of Nature 1200-1650”. Together with Kavita Singh, she has developed the Max-Planck Partner Group “The Temple and the Museum”, at JNU, New Delhi, since 2009. She obtained grants by the Gerda-Henkel-Stiftung as well as by the Getty Foundation for “Art, Space and Mobility in Early Ages of Globalization. The Mediterranean, Central Asia, and Indian Sub-continent”, together with Avinoam Shalem and Gerhard Wolf. In 2014 and 2016, she was Fellow at the Getty Research Institute, Los Angeles. In 2017 she was a Visiting Professor at Heidelberg University. Currently she is working on a book project on maritime iconology in early modern times as well as a coauthored book project of a transcultural art history before modernity.

Lena Bader

is Research Director at the German Center for Art History in Paris (DFK Paris) and is responsible for the institute’s German publications. She worked as a Research Assistant at the Berlin-Brandenburg Academy of Sciences and Humanities in Berlin, Germany’s Documentation Centre for Art History – Bildarchiv Foto Marburg, and the Hermann von Helmholtz-Centre for Cultural Techniques (HZK) at the Humboldt University of Berlin. She was a fellow of the post-graduate program “Image and Knowledge” within the NCCR Iconic Criticism in Basel, and she received a scholarship from the German Center for Art History in Paris (DFK Paris) as part of the annual theme “Poiesis: Doing and Making in the Arts”. In 2010/2011, she took over the scientific coordination of the DFK’s annual topic “Talking Images”. She received her PhD from the Humboldt University of Berlin with a thesis on the (visual) history of art history, supervised by Horst Bredekamp and Andreas Beyer. Her research interests are: the history of science, image theory, intercultural art exchanges, and cultural transfer. She is currently working on touring images in the twentieth century.

Jens Baumgarten

studied Art History and History in Hamburg and Florence. After post-doctorate fellowships in Dresden, Germany, Mexico-City and Campinas, Brazil he became Professor of Art History at the History Department of the Federal University of Sao Paulo (Universidade Federal de Sao Paulo), where he later established one of the first autonomous departments of Art History in Brazil. In 2010 he was Visiting Scholar at the Getty Research Institute. He is a member of the Brazilian Committee of Art History (CBHA). He specializes in early modern art history of Latin America and Europe as well as in historiography of art, visual culture and its theoretical and methodological contexts. He is the author of *Image, Confession, and Power* (in German, 2004), several articles, and is now preparing a book on “Visual Systems in Colonial Brazil” and “Sao Paulo as a Neo-Baroque City”.

Thierry Dufrêne

was Alumnus of the Ecole Normale Supérieure (1977-1980) and Professor of History of Art at the University Paris Ouest Nanterre La Défense. Thierry Dufrêne published, among others, *Giacometti. The Dimensions of Reality*, Geneva, Skira, (1993), *The Big Gallery of sculptures*, Paris, Center Pompidou Pompidou/Louvre/Orsay (2005), *Giacometti / Genet. Masks and modern portrait*, Paris, Vilo (2006), *David Nash*, Paris, Gallery Lelong (2012), *Dali. Double image, double life*, Paris, Hazan (2012) and *La poupée sublimée. Quand Niki de Saint-Phalle et les artistes contemporains font des poupées*, Paris, Skira (2014). He was one of the curators of the exhibition *Salvador Dali* (Pompidou Center, 2012- 2013, Museo Reina Sofia, Madrid, 2013-2014) and of the exhibition *Persona. Etrangement humain* (Musée du Quai Branly, January-October 2016).

He is currently preparing a book on the history of contemporary sculpture (Hazan/ Hachette). From 2007 to 2013, he was Deputy Head of the Institut National d'Histoire de l'Art (Paris). He is a member of the Comité français d'Histoire de l'art and of AICA International (International Association of Art Critics) and he is chief editor of the journal *20/21. Cahiers du Centre Pierre Francastel* (2008-); he belongs to the editorial committee of the journal *Diogenes* (UNESCO). He was invited to teach and give lectures in several countries. Since 2004, the Academic Secretary of CIHA, he has organized 2 CIHA' colloquia : “Art history and anthropology” in June, 2007 at the Musée du Quai Branly (Paris) and “Civilization(s) : Mediterranean Sea and beyond” in June, 2014, at the MUCEM, (Marseilles).

Thomas Kirchner

Since February 2014 Thomas Kirchner has been the Director of the German Center for Art History in Paris (DFK Paris). He received his PhD at the University of Bonn with a thesis on “Expression des passions. Ausdruck als Darstellungsproblem der französischen Kunst und Kunsttheorie des 17. und 18. Jahrhunderts” (Mayence 1991). He was Assistant Professor at the Freie Universität Berlin where he submitted his habilitation treatise on “Der epische Held. Historienmalerei und Kunstpolitik im Frankreich des 17. Jahrhunderts” (Munich 2001, French translation Paris 2008). Before directing the institute in Paris he was Professor of Art History at the universities of Heidelberg and Frankfurt where he taught modern art and art theory. His research has focused on French art and art theory of the Ancien Régime, on art and sciences, art and politics, art and the history of emotions, the artistic life in Paris during the Ancien Régime, and art after World War II. He was a visiting professor at French and American universities. In 2011/12 he was a scholar of the Getty Research Institute.

Peter Krieger

received his PhD in 1996 from the University of Hamburg (Graduate Program Political Iconography). Since 1998 he has been Research Professor at the Institute for Aesthetic Research at the Mexican National University (Instituto de Investigaciones Estéticas, UNAM); from 2004 to 2012 he was Vice President of the International Committee of Art History (CIHA/UNESCO); from 2007 to 2014 he was academic collaborator at the project “Transcultural and Transhistoric Efficiencies of the Baroque Paradigm”, University of Western Ontario, London/ON. From 2010 to 2014 Krieger was a member of the scientific board of the Ministry of Urban Development of Mexico City (Comisión de Publicidad Exterior, Seduvi/GDF). He invented concepts and organized conferences, e.g. about the relationship between city scapes and nature. In September 2016 Krieger was chair of the section “Landscape and Spectacle” of the 34th World Congress of Art History (CIHA) in Beijing, China. In 2016 he was Aby Warburg Visiting Professor at the Warburg-Haus, Hamburg. At present Krieger is a Visiting Fellow “Literary Cultures of the Global South” at Tübingen University/DAAD (April to June, 2017), and Visiting Professor at Regensburg University (July, 2017). His research and publications include the Image and History of Cities and Landscape in the 20th and 21st century; Aesthetics and Ecology of Mega-Cities; Political Iconography of City-Scapes and Architecture; Art and Sciences.

Anne Lafont

is a historian of the art and visual cultures of the modern world. Her work bears principally on art in an eighteenth-century imperial context and on arts historiography in the contemporary era. Associate Professor in Art History at the University of East Paris/Marne-la-Vallee (UPEM) from 2003 on, she joined the French National Institute of Art History (INHA) in 2007. There, she has been engaged for five years in historiographical research programs (art and science; art and nationalism; gender studies and art discourses) before becoming editor-in-chief of the INHA review *Perspective*. Anne Lafont is the author of a monograph on the french painter Girodet (Paris: Adam Biro, 2005). She has edited *Plumes et pincesaux. Discours de femmes sur l'art en Europe 1750-1850*, 2 vols (Paris: Presses du Reel, 2012) and she just completed a book on *Art and Race in the Age of Enlightenment*.

Gabriela Siracusano

received her PhD in Art History at the Universidad de Buenos Aires (UBA). She is a Career Scientific Researcher at the National Research Council of Argentina (CONICET). She was a Professor of Colonial Art at the Universidad Nacional de San Martín (2004-2015) and she is Professor of Theory and Art Historiography at UBA (1996 till present). She is the Director of the Centro de Investigación en Arte, Materia y Cultura at the Universidad Nacional de Tres de Febrero. She was a 2003-2004 Getty Postdoctoral Fellow and 2006- 2007 John Simon Guggenheim Fellow. Siracusano is a Visiting Professor and Scholar at many universities and research institutions and is currently a Getty Scholar (2016). She is the author of several articles and books regarding a cultural approach to materiality in South American colonial art history (16th to 18th century), such as *El Poder de los colores* (Buenos Aires, FCE, 2005; ALAA and AACA awards; English version: *Pigments and Power in the Andes* (London, Archetype, 2011) and *La Paleta del Espanto* (Buenos Aires, Unsamedita, 2010). She is now the Director of several research projects concerning historical and chemical approaches to Spanish American colonial art, such as “Materiality Between Art, Science and Culture in the Viceroyalties (16th to 18th centuries)” sponsored by The Getty Foundation and based at the Universidad Nacional de Tres de Febrero.

Diana Wechsler

(Buenos Aires) has received her PhD in art history (University of Granada) with a doctoral dissertation (1995) on “*Critica de arte, condicionadora del gusto. La consagración y el consumo de obras de arte. Buenos Aires 1920- 1930*”, under the direction of Prof. Ignacio Henares Cuelar. She is a Career Scientific Researcher at the National Research Council (CONICET) and the Director of the Instituto de Investigaciones en Arte y Cultura “Dr. Norberto Griffa” (UNTREF). She was a curator of many relevant international exhibitions, an art critic and the Director of the Master’s program in Curatorial Studies in Visual Arts at the Universidad Nacional de Tres de Febrero de Buenos Aires, Argentina. Wechsler is Co-director of the Museo de la Universidad Nacional de Tres de Febrero. She has been a Getty Postdoctoral Fellow (1999-2000). She authored many articles, catalogues and books, mostly related to Latin American art, from Modernism to Contemporary art.

Readings

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Institutional Framework

Transregional Academies are part of the strategic cooperation between the Forum Transregionale Studien and the Max Weber Foundation – German Humanities Institutes Abroad. They are supported by the German Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung, BMBF). The Terra Foundation for American Art sponsors fellowships to facilitate the participation of scholars researching the question of mobility within the United States or as part of a broader international context.

The **German Center for Art History** 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 (DGIA). It is funded by the Federal Ministry of Education and Research. Thomas Kirchner took the helm of the institute in February 2014. The research program „Travelling Art Histories. Transregional Networks between Latin America and Europe” is based on the idea of a “mobile research project”, thus including a number of transregional academies taking place in different venues all over Latin America.

More information:

<https://dfk-paris.org/de/research-project/travelling-art-histories-1625.html>

The research and fellowship program **Art Histories and Aesthetic Practices. Kunstgeschichte und Ästhetische Praktiken** at the Forum Transregionale Studien discusses the potential and contours of a plural history of art. It analyzes the connectivity of larger historical spaces as well as contact zones and investigates artistic phenomena in a comparative, transcultural approach. Art Histories and Aesthetic Practices aims to create a space of dialog for scholars from all continents and neighboring disciplines. This program engages scholars from Islamic, Asian, African, Australian, European art histories and the art histories of the Americas, as well as scholars from neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures. The program is funded by the German Federal Ministry of Education and Research as a project at the Forum for Transregional Studies. It is directed by Hannah Baader and Gerhard Wolf, both KHI in Florenz – MPI.

The Berlin-based **Forum Transregionale Studien** is a research organization that promotes the internationalization of research in the humanities and social sciences. It is dedicated to a research agenda that systematically links disciplinary approaches and the expertise of area studies by focusing on entanglements and interactions across national, cultural, and regional borders. The Forum is supported by the State of Berlin.

The **Max Weber Foundation** promotes global research concentrated on the social sciences, cultural studies, and the humanities. Research is conducted at ten institutes in various countries worldwide with distinct and independent focal points. Through its globally operating institutes, the Foundation is able to contribute to communications and networking between Germany and the countries or regions that host it.

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Notes

