

Forum Transregionale Studien



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



Transregional
Academy

Program

October 26th –
November 3rd, 2019

Mexico City

Spaces of Art

Concepts and Impacts in and outside
of Latin America

Forum
Transregionale
Studien



Max Weber
Stiftung

Deutsche
Geisteswissenschaftliche
Institute im Ausland



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Program Overview

TIME	Sat, Oct 26	Sun, Oct 27	Mon, Oct 28	Tue, Oct 29	Wed, Oct 30	Thu, Oct 31	Fri, Nov 1	Sat, Nov 2	Sun, Nov 3
09:30-11:00	A R R I V A L	Teotihuacan and Mexico City Tour	Welcome and Introduction	Project Presentations	Project Presentations	Project Presentations	Excursion	Excursion	D E P A R T U R E
11:00-11:30			Coffee Break	Coffee Break	Coffee Break	Coffee Break			
11:30-13:00			Project Presentations	Thematic Discussions	Thematic Discussions	Thematic Discussions			
13:00-14:15			Lunch	Lunch	Lunch	Festival Recap			
14:30-16:00			Thematic Discussions	Project Presentations	Project Presentations	Thematic Discussions			
16:00-17:30					Coffee and Recap Discussion	Optional: Urban Zapatismo and Muralism Mexico			
18:00		Welcome Dinner			Dinner	Dinner 19:30			

Impressum

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Forum Transregionale Studien

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Spaces of Art

Concepts and Impacts in and outside Latin America

Transregional Academy

October 26th – November 3rd, 2019, Mexico City

Space is a fundamental category within the discipline of art history since its inception in the nineteenth century. The “spatial turn” proclaimed long ago in the humanities once again focused attention on both the spatial positioning of works of art and the determination of space through works of art and, in particular, architecture. In this context, methodological points of orientation taken from geography, sociology, anthropology, psychology, and even mathematics were integrated to facilitate a transdisciplinary approach to the study of space. Today, these approaches must be reconsidered from a transregional perspective. The focus on Latin America and its long history of colonialization raises specific questions about the appropriation of and encounters with space from a postcolonial perspective. The construction of spaces and their perceptions in and outside of Latin America are key themes of this Academy, which seeks to generate new critical approaches from various methodological and geographical vantage points in an effort to better understand the complexity of this category and to productively incorporate it in research.

The Academy’s location and prism is Latin America. Working outward from there, both transregional artistic processes of exchange within the American continent as well as international interrelations will be critically examined. Instead of merely describing artistic tendencies and comparing them with one another, different cultural and creative processes, complex strategies of appropriation, including contradictory modalities of translation and comparison will be discussed from a transregional and transcultural perspective.

The Academy’s goal is to facilitate a transregional exchange on concepts of space. To adopt such a perspective, research being conducted in or on Latin American countries must be juxtaposed with discussions taking place elsewhere and located within a global context. At the same time, the extent to which there is any kind of common definitional and epistemological basis for the construction of a global comparative discourse needs to be considered from a historiographical perspective; this applies not least of all to terms such as “translocal,” “transregional,” and “transcultural.” The variety and complexity of the interpretive concepts will be examined through the lenses of historiography, discourse analysis, and art criticism.

Steering Committee: Lena Bader and Thomas Kirchner (both DFK Paris), Peter Krieger (UNAM), Margit Kern (Universität Hamburg), Tristan Weddigen (Bibliotheca Hertziana in Rome), Patricia Zalamea (Universidad de los Andes, Bogotá), Jens Baumgarten (UNIFESP, São Paulo), Thierry Dufrêne (Université Paris-Nanterre).

Program

Saturday, 26 October

Arrival

Sunday, 27 October

Meeting Point: 09:30 in the hotel lobby

Teotihuacan

13:00 Lunch

Restaurante Las Pirámides, Zona Arqueológica de Teotihuacán Puerta 1, 55800 San Juan Teotihuacán de Arista, México

Guided Tour in Mexico City Downtown

18:00: Welcome Dinner

La casa de las Sirenas, República de Guatemala 32, Centro Histórico de la Cdad. de México, Centro, 06000 Ciudad de México, CDMX

Monday, 28 October

09:30 Welcome and Introduction

Peter Krieger, Instituto de Investigaciones Estéticas of the National Autonomous University of Mexico

Thomas Kirchner, German Center for Art History in Paris

11:00 Coffee Break

11:30-13:00 Project Presentations

Group A (Room 6)

Ana Bilbao

(U of York)

Can Museums Learn from Small Visual Arts Organisations (SVAOs)? Transregional Curating in the Global South

Comment: Diogo Rodrigues de Barros

Group B (Room 7)

Laura Bohnenblust

(U Bern)

ARTE FLOTANTE – ARTE RODANTE. Travelling Exhibitions in the Art of Argentina around 1956

Comment: Annabel Ruckdeschel

Group C (Room 8)

Lara Demori

(Philadelphia Museum of Art)

Maternal “Artivism”: Mapping the Political Body in Latin American Women Artists (1970s–1980s)

Comment: Melanie Vietmeier

13:00 Lunch

14:30-16:00 Thematic Discussions

Group 1 (Room 6)

Border Thinking

Texts:

Mignolo, Walter D., “Geopolitics of sensing and knowing: on (de)coloniality, border thinking and epistemic disobedience”, *Latin America and the Power of Knowledge* 4, no. 3, 2011, pp. 273-283.

Foucault, Michel, “Different Spaces”, J. D. Faubion (ed.), *Aesthetics, Method and Epistemology*, The New York Press, pp. 175-186.

Introduction: Matthijs Jonker

Group 2 (Room 7)

Spatial Circulations and Material Culture

Texts:

Gerritsen, Anne & Riello, Giorgio, "Spaces of global interactions: The material landscapes of global history", A. Gerritsen & G. Giorgio (eds.), *Writing material culture history*, London: Bloomsbury, 2015.

Introduction: Milena Gallipoli (UNSAM)

Tuesday, 29 October

9:30-11:00 Project Presentations

Group A (Room 6)

Savannah Esquivel

(U of Chicago)

Walking with the Dead in a Colonial Mexican Monastery

Comment: Elsarís Núñez Méndez

Group B (Room 7)

Prospero Carbonell

(U de los Andes)

The Mural Paintings of the House of the Founder of Tunja: Marcs of Nobility Viewed from the Perspective of a "Global Renaissance"

Comment: Juan Ricardo Rey Marquez

Group C (Room 8)

Ana Paula Dos Santos Salvat

(U of Sao Paulo)

The City as Exhibition Space: A Decolonial Approach from the Zócalo, Mexico City

Comment: Carolina Vanegas Carrasco

11:00-11:30 Coffee Break

11:30-13:00 Thematic Discussions

Group 1 (Room 6)

Cross-border Solidarities

Texts:

Dabashi, Hamid, *Post-Orientalism. Knowledge and Power in a Time of Terror*, London: Routledge 2017, pp. IX-XIII, pp. XV-XXII, pp. 185-207 & pp. 271-281.

Escobar, Arturo, "Beyond the Third World: Imperial Globality, Global Coloniality and Anti-Globalisation Social Movements", *Third World Quarterly* 25, no. 1, After the Third World?, 2004, pp. 207-230.

Introduction: Diogo Rodrigues de Barros

Group 2 (Room 7)

Spatial Hierarchies in Art Historical Methods and Research Practice

Texts:

Piotrowski, Piotr, "On the Spatial Turn or Horizontal Art History", *Umeni / Art* 56, no. 5 (2008), pp. 378-383.

Cardoso, Rafael, "Why Have There Been No Great Portuguese-Language Art Historians?", *Art History* 42.1 (2019), pp. 178-184.

Introduction: Annabel Ruckdeschel

13:00 Lunch

14:30-16:00 Project Presentations

Group A (Room 6)

Pablo Fasce

(UNSAM)

The Aesthetic Imagination and the Andean World. Itineraries and Exchanges of Artists Through the Argentinian Northwest Region, Bolivia and Peru (1910-1955)

Comment: Matthijs Jonker

Group B (Room 7)

Tatiane De Oliveira Elias

(Porto U)

Urban Spaces in Brazilian Contemporary Art

Comment: Milena Gallipoli

Group C (Room 8)

Nikolas Drosos

(Getty Research Institute)

Mexican Muralism in the Soviet Union and its Satellites

Comment: Amal Egeiq

Wednesday, 30 October

09:30–11:00 Project Presentations

Group A (Room 8)

Diogo Rodrigues de Barros

(U of Montreal)

Latin America in its Culture: history of an intellectual network under the auspices of the UNESCO

Comment: Savannah Esquivel

Group B (Room “Francisco de la Maza”)

Annabel Ruckdeschel

(DFK Paris)

Studying the Art Center Inside Out: Paris-Montparnasse in Latin America

Comment: Prospero Carbonell (U de los Andes)

Group C (Room tba)

Melanie Vietmeier

(Nantes)

Echos from the Andes: National Imaginaries and Cosmopolitan Identities in Peruvian Modern Art and Textile Design

Comment: Ana Paula Dos Santos Salvat

11:00 Coffee Break

11:30–13:00 Thematic Discussions

Group 1 (Room 8)

Mapping as a Method

Texts:

Joyeux-Prunel, Béatrice, “ARTL@S: A Spatial and Trans-national Art History. Origins and Positions of a Research Program”, *Artl@s Bulletin* 1, 2012.

Introduction: Laura Bohnenblust (U Bern)

Group 2 (Room “Francisco de la Maza”)

Places and Images

Texts:

Summers, David, *Real Spaces: World Art History and the Rise of Western Modernism*, New York: Phaidon Press, 2003, Introduction, Chapter 2 & 4.

Introduction: Prospero Carbonell (U de los Andes)

13:00 Lunch

14:30–16:00 Project Presentations

Group A (Room 8)

Elsaris Núñez Méndez

(UNAM)

Sacred Marvel: Space and Prayer at the Ochavo Chapel in the Cathedral of Puebla

Comment: Pablo Fasce

Group B (Room “Francisco de la Maza”)

Juan Ricardo Rey Marquez

(UNTREF)

The Genesis of the Geography of Plants, a Case of 18th Century Visual Epistemology in Hispanic America

Comment: Tatiane De Oliveira Elias

Group C (Room tba)

Carolina Vanegas Carrasco

(UNSAM)

Memory Dynamics in Monuments and Counter-monuments in Colombia

Comment: Lara Demori

16:00 Coffee Break

16:30 Recap Discussion

Room “Francisco de la Maza”

18:00 Dinner

Nube 7, Centro Cultural Universitario. MUAC,
Av. Insurgentes Sur 3000, C.U., 04510 Ciudad de México, CDMX

Thursday, 31 October

9:30–11:00 Project Presentations

Group A (Room 6)

Matthijs Jonker

(Bibliotheca Hertziana, Max Planck Institute for Art History)

Negotiating the Representation of Natural History between Mexico and Europe

Comment: Ana Bilbao

Group B (Room 7)

Milena Gallipoli

(UNSAM)

The Louvre in America: Plaster Cast's Purchases and Consumptions from the Museum's Atelier de Moulage by the End of the Nineteenth Century

Comment: Laura Bohnenblust

Group C (Room “Francisco de la Maza”)

Amal Equeiq

(Williams College)

Art and Indigenous Performance: A Story of Three Zapatista Muralists

Comment: Nikolas Drosos

11:00 Coffee Break

11:30–13:00 Thematic Discussions

Group 1 (Room 7)

Spiritual Spaces

Texts:

Yonan, Michael, “The Wieskirche. Movement, Perception and Salvation in the Bavarian Rococo”, *Studies in Eighteenth-Century Culture* 41, 2012, pp. 1-25.

Zierholz, Steffen, “Jesuit Sacred Space as Energetic Space”, W. de Boer, K. A. E. Enenkel & W. S. Melion (eds.), *Jesuit Image Theory*, Leiden/Boston: Brill, 2016, pp. 419-460.

Introduction: Elsarís Núñez Méndez (UNAM)

Group 2 (Room “Francisco de la Maza”)

Corporeal Identities: Decolonizing the Performative Body in the Work of Latin American Women Artists

Texts:

Giunta, Andrea, “The Iconographic Turn: the Denormalization of Bodies and Sensibilities in the Work of Latin American Women Artists”, C. Fajardo-Hill & A. Giunta (eds.), *Radical Women: Latin American Art, 1960 – 1985*, Munich/London/New York: Prestel, 2017, pp. 29 – 35.

Mohanty, Chandra Talpade, “Under Western Eyes: Feminist Scholarship and Colonial Discourses”, *Boundary 2*, Vol. 12/13, Vol. 12, no. 3/ Vol. 13, no. 1, *On Humanism and the University I: The Discourse of Humanism*, 1984, pp. 333-358.

Introduction: Lara Demori

13:00–13:30 Festival Recap

Room “Francisco de la Maza” with Pablo G. Ascencio

13:30 Lunch

14:30–16:00 Thematic Discussions

Group 1 (Room 7)

The Social and Historical Construction of Objectivity Based on Images

Texts:

Daston, Lorraine & **Galison**, Peter, “The Image of Objectivity”, *Representations* 40, Special Issue: Seeing Science, 1992, pp. 81-128.

Kromm, Jane, “To collect is to quantify and describe: visual practices in the development of modern science”, J. Kromm & S. Benforado Bakewell (eds.), *A history of visual culture. Western civilization from the 18th to the 21st century*, New York: Berg Publishers, 2010.

Introduction: Juan Ricardo Rey Marquez (UNTREF)

Group 2 (Room “Francisco de la Maza”)

Politics of Space in Contemporary Monuments and Counter/Monuments

Texts:

Widrich, Mechtild, *Performative Monuments. The Rematerialisation of Public Art*, Manchester University Press, 2014, p. 144-193.

Introduction: Carolina Vanegas Carrasco (UNSAM)

16:00 Coffee Break

16:30–20:00 Workshop

Room: “Francisco de la Maza”

Urban Zapatismo and Muralism in Mexico
(optional)

Tour and conversation with Mexican mural artists Gustavo Chávez Pavón and Janet Calderon
Introduction and Moderation: Amal Equeiq (Williams College)

Friday, 1 November

10:00 Excursion

Meeting point: hotel lobby

19:30 Dinner

Los Danzantes Parque Centenario 12, Coyoacán
TNT, Coyoacán, 04000 Ciudad de México, CDMX

Saturday, 2 November

10:00 Excursion

Meeting point: hotel lobby

13:00 Farewell Lunch

“Exhacienda de Chautla”, Carr. Federal México-Puebla Km. 4.5, 74135 San Lucas el Grande, Puebla

Working Groups

Group A

Bilbao, Ana (U of York)
Esquivel, Savannah (U of Chicago)
Fasce, Pablo (UNSAM)
Jonker, Matthijs (Bibliotheca Hertziana, Max Planck Institute for Art History)
Kirchner, Thomas (DFK Paris)
Núñez Méndez, Elsarís (UNAM)
Rodrigues de Barros, Diogo (U of Montreal)
Zalamea, Patricia (Universidad de los Andes, Bogotá)

Group B

Bohnenblust, Laura (U Bern)
Carbonell, Prospero (U de los Andes)
De Oliveira Elias, Tatiane (Porto U)
Dufrène, Thierry (Université Paris-Nanterre)
Gallipoli, Milena (UNSAM)
Krieger, Peter (UNAM)
Rey Marquez, Juan Ricardo (UNTREF)
Ruckdeschel, Annabel (DFK Paris)

Group C

Baumgarten, Jens (UNIFESP, São Paulo)
Demori, Lara (Philadelphia Museum of Art)
Dos Santos Salvat, Ana Paula (U of São Paulo)
Drosos, Nikolas (Getty Research Institute)
Egeiq, Amal (Williams College)
Vanegas Carrasco, Carolina (UNSAM)
Vietmeier, Melanie (Nantes)
Weddigen, Tristan (Bibliotheca Hertziana, Max Planck Institute for Art History)

Participants & Projects

Ana Bilbao

Can Museums Learn From Small Visual Arts Organisations (SVAOs)?
Transregional Curating in the Global South

Small Visual Arts Organisations (SVAOs) are structurally small, non-profit spaces that are dedicated to the production and the dissemination of contemporary art. They mostly emerged after the 1990s in various parts of the world. On the one hand, they are characterised by an interest in their local communities and in urban issues ranging from new technologies to social art practices in their cities. On the other hand, they belong to international networks, such as Arts Collaboratory, comprised of 23 like-minded spaces in Latin America, Africa, Asia and the Middle East. By building trust with local communities that often have little or no previous exposure to the arts and by investing in tailor-made projects, SVAOs work under the logic of ‘creating publics’ rather than ‘attracting audiences’. There is significant room for museums to learn from SVAOs, such as Casco (Netherlands), lugar a dudas (Colombia), Raw Material Company (Senegal), ruangrupa (Indonesia) or The Showroom (UK), and their interests in process-based cultural practices, in research-oriented activities, in supporting young and underexposed artists, in alternative pedagogies, and in fostering strong levels of engagement with their publics. In the course of my investigation, it has become clear that Latin America is the region where the least research has been produced on the emergence and proliferation of these spaces, despite their presence in almost every country of the region. In this context, they emerged out of the necessity to experiment with

distinct media and from the desire to have a platform where regional socio-political concerns could inform artistic practice. My project investigates the recent activity of some of these spaces in Latin America, mainly in Colombia, Mexico and Costa Rica, and to trace their international collaborations. By borrowing the concept of 'transmodernity' from Mexican-Argentinian philosopher Enrique Dussel, I will explore if, and how, the transcultural museum of today can learn from tailor-made forms of artistic mediation articulated in these SVAOs. Circulations and processes of artistic exchanges generated through their translocal networks with other like-minded spaces in various parts of the world will be explored.

Ana Bilbao is a Research Fellow at the Afterall Research Centre in Central Saint Martins, University of the Arts London, and an editor of *Afterall Journal*. Her research focuses on contemporary art and the history of exhibition-making. She specialises in the emergence and proliferation of SVAOs (Small Visual Arts Organisations) from the 1990s to the present in different parts of the world. Ana completed a PhD in Art History and Theory with a specialisation in Curatorial Theory and Practice at the University of Essex in 2017, where she often teaches postgraduate and undergraduate courses. She has worked in various areas of the cultural sector, including arts education and curating..

Laura Bohnenblust

ARTE FLOTANTE – ARTE RODANTE: Travelling Exhibitions in the Art of Argentina around 1956

In her presentation, Laura Bohnenblust takes Argentina's floating exhibition la primera exposición flotante de cincuenta pintores Argentinos as a starting point. In 1956, it was the

first show of the newly founded Museo de Arte Moderno de Buenos Aires. As the museum only had a fixed location from 1960 onwards, a ship served as the exhibition's space in the founding year. The Barco Yapeyú navigated to several harbors of the American south coast such as Rio de Janeiro, but it also reached South Africa, Asia and the east coast of North America to present Argentinian Art to an international audience. Bohnenblust will contextualize this case study within the broader, transdisciplinary phenomenon of floating exhibitions. Furthermore, she will include comparative examples of other travelling exhibitions such as the exposiciones culturales rodantes: 150 años de Arte Argentino (1960). The following questions will be discussed critically: What are the intentions and impacts of letting artworks or whole displays travel through different geographical spaces such as provinces, countries, continents, or even around the world? The examination of travelling exhibitions will allow the discussion of questions related to educational spaces, institutional spaces, (geo-)political spaces, spaces of (national) representation, and even the negotiation of spaces in the writing of art history.

Laura Bohnenblust has been a PhD candidate at the Institute of Art History, University of Bern, Switzerland, since April 2016. In her research project "Arte Flotante – Arte Rodante. Travelling Exhibitions in the Art of Argentina Around 1956", she investigates mobile exhibition formats in the course of Argentine art history. She is a member of the Global Studies Doctoral Program of the Graduate School of Humanities 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 her research in Buenos Aires, she participated in several classes at the IUNA (2015), the UTDT (2015), the UBA (2018), and the UNSAM (2018). In 2017, she was a participant at the Transre-

gional Academy II “Mobility: Objects, Materials, Concepts, Actors” in Buenos Aires. Her PhD project is funded by the Swiss National Science Foundation (SNF, Doc.CH).

Próspero Carbonell

The Mural Paintings of the House of the Founder of Tunja: Marks of Nobility Viewed from the Perspective of a “Global Renaissance”

Rediscovered in the mid-twentieth century and restored in the 1960s, the mural paintings of the Casa del Fundador, Gonzalo Suárez Rendón (or the Founder of Tunja), have been studied mainly in iconographic terms, where special emphasis has been placed on the tracking of visual and textual sources that arrived from Europe, and served as a reference for the elaboration of the painted cycles in the New Kingdom of Granada (now central Colombia). This research proposes a new interpretation of the late-sixteenth century wall paintings based on a comparative analysis between contemporary literature (*Elegies of Illustrious Men of the Indies* by Juan de Castellanos) and the images depicted in the ceilings, while giving special attention to the heraldry represented within the framework of a Global Renaissance. This project proposes that the mural paintings, understood as marks of nobility, helped the heirs of the founder to retain political power. Carbonell argues that, when claiming the rights to land inherited by Miguel Suárez de Figueroa (the founder’s firstborn son), the process of proving nobility, especially under the “eyesight” of the Spanish government, the representations on the ceilings were fundamental in demonstrating the lineage and the social status of the family.

Próspero Carbonell received his Master’s degree in Art History in March 2019 at the Universidad de Los Andes, and is currently a Master’s student in Plastic, Electronic and Time Arts at the same university. From 2014 to 2017, he worked as an art and art history teacher at the Montessori British School in Bogotá. In 2018, he assisted the course ‘Afro-Brazilian Art’ led by the Professor Juliana Ribeiro at the Universidad de Los Andes. His research interests include Latin American Studies, Colonial and Postcolonial Studies, Classic Antiquity, Renaissance Art, and visual and cultural history in the New Kingdom of Granada.

Tatiane de Oliveira Elias

Urban Spaces in Brazilian Contemporary Art

My current research, ‘Urban Spaces in Brazilian Contemporary Art,’ focuses on Brazilian artists that used public spaces to bring art to areas outside of museums and galleries, using streets, slums, and landfills. Many Brazilian artists were interested in urban spaces during the Brazilian dictatorship (1964-1980). They were inspired by the guerillas, and brought arts to the streets. Moreover, they were committed to radical experiences in their works, and used the body as an important element of art. Exhibits and events became spaces for discussion among artists who proposed new forms of art. The era of military dictatorship was important for Brazilian experimentalism and opened the way for contemporary artists to use public space to disseminate their art. After the military dictatorship, contemporary Brazilian artists continued to use spaces considered as peripheral to create their work. Brazilian artists are promoting art, and also

transmitting a political and social message, playing an important role in art more geared towards the social. **Tatiane de Oliveira Elias** is a postdoctoral fellow at Porto University, Portugal. In 2016, she was a teaching assistant at Federal University of Minas Gerais (UFMG) in Belo Horizonte, Brazil. She taught introductory and upper-level courses in Art History and Museum Studies. She is currently teaching Brazilian Art, Art Theory and Global/Local and Transcultural Art at the Federal University of Santa Maria (UFSM) in Brazil. Her research interests are contemporary Brazilian Art, Global Art, Latin American Art, Women's Art, Queer Art, Art and Politics, Art and Diversity, Urban Spaces and Films. From 2004 to 2008, she studied Art History at the Ludwig Maximilian University of Munich. In 2008, she studied abroad at the Venice International University (VIU). In 2003, she received her MA in Art History from the University of Campinas, Brazil. She earned her PhD (2016) in Art History at the State Academy of Art and Design in Stuttgart, Germany. She has written articles on Brazilian Art and Brazilian Films.

Lara Demori

Maternal "Artivism": Mapping the Political Body in Latin American Women Artists ('70s-'80s)

Adopting a visual strategy that recovers the tragic, creaturely, primordial and non-conciliatory values of maternity, Latin American women artists investigate this experience from an unexpected and scandalizing perspective: from the 1960s onwards, the pregnant body became the subject of a distressing and therefore eye-catching event. Geographic boundaries

reflect such dystopian representation, since each work not only speaks to a common substratum but also mirrors traditions, and cultural and socio-political issues that vary from country to country. Very important are also matters of both exile and migration, since many artists have moved either to Mexico (Marta Maria Pérez) or to the United States (Josely Carvalho): their work is affected by these movements. Following from these premises, this paper scrutinizes the multiplicity of meanings inherent within the representations of motherhood in the works of the artists Barbara Carrasco (b. El Paso, 1963), Johanna Hamann (Lima, 1954-2017), Marta María Pérez Bravo (b. Havana, 1959), and Josely Carvalho (b. Rio de Janeiro, 1942). It thinks through these artists' portrayal of the maternal body to unfold historical and cultural varieties with the context of Latin America, appraising political issues (such as the illegality of abortion), anthropological questions (structures of patriarchal power among the Chicano family), and religious factors (the legacy of Afro-Cuban traditions in contemporary Cuban societies), among other issues.

Lara Demori was awarded a PhD in History of Art from the University of Edinburgh in 2017. Her thesis placed the artists Hêlio Oiticica and Piero Manzoni in dialogue, focusing on the shift from pictorial abstraction to performance art during the beginning of the sixties. In 2018, Demori was Goethe-Institut Postdoctoral Fellow at the Haus der Kunst in Munich, where she worked under the supervision of Okwui Enwezor on the exhibition project 'Postcolonial Art, 1960-1980'. Recently, she has been appointed Marcello Rumma Fellow in Contemporary Italian Art at the Philadelphia Museum of Art, which she will begin in fall 2019. Dr. Demori has published widely and has organized and participated

in numerous international conferences. She regularly contributes to online magazines such as *Alfabeta2* and *Artribune*. Her research interests include but are not limited to: Feminism in Latin American art, post-war art practices in Brazil and Italy, the role of the body and the participation of the audience in contemporary practice, the relation between art and politics in the 60s and 70s, the rapport between art and the nuclear threat – so-called nuclear aesthetics – and issues of conservation and restoration in contemporary art.

Ana Paula Salvat

The City as Exhibition Space: A Decolonial Approach from the Zócalo, Mexico City

The Mexico City main square, officially named The Constitution Square, but popularly known as “Zócalo”, is a potent political and cultural urban space that concentrates the representative architecture of power while also being a stage for artistic performances and political demonstration. The “Zócalo” was the paradigm for Latin American Plazas and the spatial representation of the local society. However, its configuration is based on the urban design of Tenochtitlan, the capital of the Aztec Empire, founded in 1325, and one of the most populous and sophisticated cities in the world by the time the Spaniards arrived in 1519. The research will raise contemporary and transdisciplinary issues to demonstrate the relevance of Amerindian knowledge to the transcultural constitution of the Baroque from a decolonial perspective, while also pointing to the image of the city built in historiographic and iconographic colonial

discourse. This project seeks to understand the visual strategy of power applied to the city’s center in the advent of the Modern Era, as well as to create decolonial instruments for reading the urban space in its layers by finding the contributors of its morphology and aesthetics, and highlighting the importance of Mexico City in this process. From a global perspective, it will include Amerindian History in Art History as a crucial element of identity in Latin America.

Ana Paula Salvat holds a BA in Arts, a BA in Art History and an MA in Arts. She is currently a PhD candidate at the Post-Graduation Inter-units Program in Aesthetics and Art History of the University of São Paulo (USP), Brazil. Her research focuses on the formation of the Constitution Square of Mexico City and the display of its artistic, urban, and architectural elements as representations of power, arguing that colonialism built a discourse that tried to erase the importance of the indigenous culture and knowledge in the history of Latin American art, architecture, and urbanism. Overall, her work aims to promote a contemporary reading of cities as exhibition spaces, relating their visual language and symbolism with social-political power using a decolonial approach. This current research started with a grant from the project “New Art Histories”, a joint venture between the University of Zurich and the Federal University of São Paulo, as part of the initiative “Connecting Art Histories”, sponsored by the Getty Foundation, which included field research trips to Europe and Latin America. Born and raised in São Paulo, Brazil, she has also worked in museums in the fields of cataloging, conservation, and collection research. Since 2011, she has been a member of the International Council of Museums (ICOM).

Nikolas Drosos

Mexican Muralism in the Soviet Union and its Satellites

This research project traces the often-ignored history reception and engagement of Mexican muralists in the Soviet Union and its Eastern European satellites from the 1920s to the 1960s. It integrates well-known episodes, such as Rivera's activities in Moscow from 1927-28 and Siqueiros' "open letter" delivered to Soviet artists in 1955, with lesser-known ones, such as the failed mural commission that Siqueiros received in the People's Republic of Poland in 1950, or the works produced by Rivera following his visit to Eastern Europe in the 1950s, which reflected on both the status of contemporary realism and the artist's own prewar experiences in the first workers' state. In doing so, it elucidates a long history of trans-continental artistic exchanges that evaded the established centers of Paris and New York, in favor of an alternative axis between the capitals of the foremost revolutionary states of the twentieth century: Mexico and the USSR. Despite its associations with permanence and immobility, muralism was central to these exchanges, as it was seen a paradigmatically revolutionary art form, capable of radically transforming public space and educating the masses. At the same time, this project also seeks to uncover a series of deeper conflicts and misunderstandings that unfolded underneath the surface of the purported alliance between revolutionary artists across continents and political contexts.

Nikolas Drosos is a postdoctoral fellow at the Getty Research Institute, Los Angeles. He specializes in Modern Art, with an emphasis on Eastern European Art in its global context.

He holds a PhD from the City University of New York and a MA from the Courtauld Institute of Art, University of London. His current book project is provisionally entitled *Reforms: Art, Architecture and Socialism in Eastern Europe, 1953-1958*, and examines the relationship between artistic and political reform in the wake of Stalinism in the USSR, Poland, and Yugoslavia. Drosos' other interests include the historiographies of art from outside of Western Europe and North America, and the trans-regional artistic networks constructed around politically-engaged realism during the early Cold War. He has been the recipient of a Fulbright scholarship, a pre-doctoral fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, and a post-doctoral fellowship at Columbia University's Harriman Institute. Originally from Greece, he currently resides in Los Angeles.

Amal Egeiq

Art and Indigenous Performance: A Story of Three Zapatista Muralists

Gustavo Chavéz Pavón (Mexico City), Dyg' Nojoch (Chiapas) and Janet Calderon (Hidalgo) are three Zapatista muralists who have painted colorful stories of indigenous struggle, global solidarity and communal feminism on the walls of Zapatista caracoles in the Highlands of Chiapas as well as in the streets of México and Latin America. While Chavéz Pavón and Calderon are members of international muralist movements, such as "Murales contra muros" [Murals against Walls] and "Muralismo sin fronteras" [Muralism without Borders], respectively, Dyg' Nojoch has been actively involved in shaping an emerging pan-indigenous Mesoamerican movement of

visual artists reclaiming prehispanic temporality and geography. Combining psychedelic graffiti, graphic design, Mayan languages, symbols, and modes of writing, Dyg' Nojoch paints murals that narrate contemporary Mayan stories unfolding like codices. In addition to introducing the work of Chavéz Pavón, Calderon and Dyg' Nojoch, my presentation examines the representation of indigeneity in the murals and their spatial configuration across rural-urban divides and national and colonial borders. Key questions that I will address include: What motifs of global solidarity and communal feminism inform the work of these Zapatista muralists and their decolonial vision? How do Zapatista murals define and create spaces of indigenous urbanity and clandestine politics beyond the caracols in Chiapas? What are the aesthetic features of contemporary experimental Mayan art and how can we read them across disciplines? These questions will be addressed in an artist-audience encuentro format that it enables the sharing of a plurality of critical perspectives and personal reflections from the muralists and the participants of the Academy. In this encuentro, we will collectively consider methods and practices to examine indigenous street art in Chiapas and gain a deeper understanding of the recent history of Zapatista muralism in México and beyond.

Amal Equeiq is a native Palestinian born in the city of Al-Taybeh in Israel/Palestine. She is Assistant Professor of Arabic Studies and Comparative Literature at Williams College, Massachusetts. Her research interests include: modern Arab literature, popular culture, Palestine studies, feminism(s), performance studies, translation, indigenous studies in the Americas, and literature of the Global South. She is currently completing her manuscript, "Indigenous Affinities: A Comparative Study in Mayan and Palestinian Narratives". Amal is also a creative

writer and has published a number of short stories and essays in *Mada Masr*, *Jadaliyya* and several anthologies, including *Being Palestinian* (2017) and *Min Fami: Arab Feminist Reflections on Identity, Resistance and Space* (2014). Her translations of selected poems by Hussein Al-Barghouti (Arabic-English) and Miguel Ángel Asturias (Spanish-Arabic) appeared in *Jadaliyya* (2011 & 2017). Amal keeps a Facebook blog called "Diaries of a Hedgehog Feminist" and is currently writing her first novel.

Savannah Esquivel

Walking among the Dead in the Monastery: Silences and (In-)Visibilities in Sixteenth-Century New Spain

This paper addresses conceptions of monastic space in sixteenth-century Novohispanic Franciscan chronicles. Focusing on Gerónimo de Mendieta's ca. 1595 account of a ghost at the Franciscan monastery at Tlaxcala, I trace the pathway of the protagonists through the monastery to reconstruct the symbolic topography of the Franciscan mission, demonstrating the traditional emphasis on the documentary qualities of mendicant chronicles obscures their powerfully rhetorical dimensions. The importance of viewing mendicant chronicles from multiple perspectives becomes particularly apparent when Mendieta's ghost story is contextualized within Franciscan liturgical practice in Novohispanic monasteries: a close, doctrinal reading of the account would suggest a moralizing tale about the salvific rewards of regulating the senses and praying the Divine Office, but a position within the Franciscan legislative corpus draws attention to narrative discrepancies that compromise Franciscan ideals. Such incongruities, I claim,

highlight tensions between the friars and Indigenous users of the monastery.

Savannah Esquivel is a PhD candidate in the Department of Art History at the University of Chicago where she focuses on religious conversion, mural painting, and Indigenous visual cultures in colonial Latin America. Her dissertation, “The Absent Viewer in Colonial Mexican Mural Painting,” reconstructs the Indigenous and mendicant viewers’ liturgical and phenomenological encounter with Christian art at Franciscan monasteries in central Mexico. It argues that the Indigenous experience of the Catholic liturgy impacted the design of missionary art and architecture and transformed Franciscan spirituality in New Spain. Her other research focuses on early-modern Franciscan architecture, and cultural preservation in contemporary Mexico. She received a BA in art history and religious studies with honors from the University of Iowa, and a Master’s degree in art history from the University of Illinois at Chicago. Her research has been supported by grants from the Society of Architectural Historians, the Newberry Library, and the Fulbright-Hays program. Savannah teaches at the University of Chicago where she is a Lecturer and Preceptor in the Master of Arts Program in the Humanities.

Pablo Fasce

The Aesthetic Imagination and the Andean World: Itineraries and Exchanges of Artists through the Argentinian Northwest Region, Bolivia and Peru (1910-1955)

In this research project, I intend to investigate the contribution made by Argentine artists to the itineraries, aesthetic debates and visual representations of the Andean world (a vast

region that includes the northwest region of Argentina and the territories of Bolivia and Peru) between 1910 and 1955. During this period there was a constant mobilization of artists who, with their own funds or thanks to scholarships offered by official institutions, moved to the aforementioned region seeking to get in touch with a geography and cultural context, in which, according to their own interpretations, an aesthetic identity of authentic American value could be found. I am interested in addressing this problem within the framework of the various discourses on aesthetic modernity and its links with the debates on concepts of nation and identity that took place in Latin America during the first half of the 20th century. This project is a continuation and an extension of my doctoral thesis, which focused on the institutionalization of the arts in the northwest region of Argentina. This process was materialized by the creation of museums, teaching academies and the professionalization of artistic practice in general terms. This led me to investigate the construction of images of the landscape and the inhabitants of the region, which functioned as a way of stating the importance of that area in creating a local aesthetic to consolidate national identity. The influence of cultural nationalism, the development of archeology and transnational debates about Americanism led artists to create representations of the landscape, the traditions of the rural popular classes, and the indigenous world and colonial past that still survived in the present. All these aspects were considered part of an identity that was supposedly untouched by processes of immigration and social modernization. These ways of imagining the northwest region of Argentina led artists to become aware of the links between that area of the country and the territories of Bolivia and Peru, which shared a common history that defied the present national boundaries. In addition, the

vast archaeological and colonial heritage of these countries, as well as the survival of these indigenous legacies in the present, transformed them as privileged sceneries for the pursuit of the types and customs represented by the artists. The dissemination of avant-garde ideas and experiences introduced new factors that fueled an interest in the Andes: the positive value of “primitive” art and its ritual character pushed new generations of artists towards the encounter with ancestral cultures in which they hoped to find an alternative to overcome the spiritual crisis of the West. Because of this, the Andean space captivated the imagination of a large number of diverse artists for a long time. The main objective of this investigation is to deepen the way of reflecting on a theme of Argentine and Latin American Art History that has been only partially addressed in the past. I intend to put the interpretations on the dynamics of the Argentine arts in a regional perspective that has not yet been fully investigated: the circulation of ideas and images throughout the Andean region. This type of inquiry will favor a decentered interpretation of Latin American Art History that questions stylistic categories, geographical limits and traditional historical blocks. In addition, this research project aims to make a contribution to the debates about the category of aesthetic modernity that, at least during the last decades, has occurred in Art History, both in Latin America and in the rest of the world.

Pablo Fasce was born in Buenos Aires (Argentina), where he lives and works today. He has a PhD in history from the Instituto de Altos Estudios Sociales of the Universidad Nacional de San Martín (IDAES-UNSAM). His thesis, entitled “The Northwest and the Institutionalization of the Arts in Argentina: Transits, Dialogues and Tensions between Region and Nation (1910-1955)”, was presented in December 2017. Fasce is Assistant Professor at IDAES-UNSAM and the

Universidad de Buenos Aires (UBA). He currently holds a postdoctoral fellowship granted by the Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET). He has also received funding from the Argentine Ministry of Culture and the Getty Foundation. Among his recent publications is “The Argentine Northwest as an Entrance into the Andean World: Nativism and Americanism in the Aesthetic Debates of the Early Twentieth Century”, published in Volume 12 of the journal *Artelogie* (2018).

Milena Gallipoli

The Louvre in America: Plaster Cast Purchases and Consumption at the Atelier de Moulage During the End of the Nineteenth Century

Ever since its creation in 1794, the Atelier de Moulage du Musée du Louvre took part in an active commerce of plaster copies of a wide range of sculptural artworks from various periods and regions. The main aim of this project is to analyze the transregional circulation of copies by examining the orders and purchases carried out by American nations, with a special focus on South America, between the last decades of the nineteenth century and the first ones of the twentieth. During this time frame, many American nations underwent a process of state modernization, which implied, in the artistic sphere, the creation of institutions such as fine art museums, art academies and university museums that housed plaster casts to enrich artistic and pedagogical collections. Having a Compared Sculpture Museum implied acquiring, through accessible and cheap means, a corpus that represented the most important artistic periods from the past from across the world and thus accounting for a ‘complete’ history of art.

Hence, a constant displacement and translation of artworks occurred: its reproducibility enabled its existence in simultaneous, overlapping spaces and, in this sense, their transits via the Louvre provided an extra layer of significance. As a working hypothesis, it could be stated that a complex ‘global imaginary’ was activated by these consumptions that entailed a cultural hegemony in dispute, from which the copies – and the Louvre as their producer – held an active role.

Milena Gallipoli has a Master’s degree in Argentinean and Latin-American Art History from the Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (UNSAM). She also holds a degree in Art History (Licenciatura) and a Teacher training degree in Art History (Profesorado) from Buenos Aires University (UBA) with a honorary diploma in both. Currently, she is a PhD candidate in History at the UNSAM. In 2017, she was awarded a doctoral grant from the National Council of Scientific and Technical Research in Argentina (CONICET) based in TAREA – Instituto de Investigaciones sobre el Patrimonio Cultural, UNSAM. Her dissertation topic and research interests focus on the creation and functions of plaster cast collection in South America and the establishment of a commercial network of these objects by the end of the long nineteenth century. She is a member of the Centro Argentino de Investigadores en Arte (CAIA) and editorial assistant of *Caiana. Revista de Historia del Arte y Cultura Visual del CAIA and Anuario TAREA*. She has published in multiple specialized academic journals, among them *Nuevo Mundo Mundos Nuevos* (2017), *Anuario TAREA* (2016) and *Caiana* (2016). She has had fellowships from the Ministerio de Cultura de la Nación and the Museo Nacional de Bellas Artes, Santiago de Chile (2018), the Deutscher Akademischer Austauschdienst (DAAD) and

Universität zu Köln (2018) and the Deutsches Forum für Kunstgeschichte (DFK Paris) (2019).

Matthijs Jonker

Negotiating the Representation of Natural History between Mexico and Europe

In recent years globalizing approaches have become more and more popular in the historiography of art and science. This development can be seen as a critique of the practice and material turns of the last two decades of the twentieth century, in which the local production of art and knowledge were highlighted. One of the central points of the criticism on these “localist” approaches is that they seem to be unable to explain large-scale developments and the apparent globalization or delocalization of art and science. One of the main goals of my research project is to develop a practice approach that is able to connect the local production of art and knowledge to their global dissemination. In line with the current developments in global historiography my approach rejects the center-periphery dichotomy as well as notions of “influence” and “survival”. Instead, it focuses on processes of negotiation, as well as on the circulation, appropriation and translation of artistic forms and knowledge in the trading or contact zones where cultures and practices meet. In this paper I want to apply my practice approach to the images of flora and fauna in the *Tesoro messicano* and the sixteenth-century mural paintings of the Augustinian monastery in Malinalco (Mexico). In both cases the images are the product of an exchange or negotiation between Amerindian and European “artists” and “scientists”. Whereas the woodcuts in the *Tesoro messicano* are the result of the transformation

of the color drawings of the Amerindian *tlacuiloque* (painter-scribes), who aided Hernández during his scientific expedition, into images that were understandable to a European audience, the Malinalco murals are the product of native artists who had been trained by European painters. During the Academy I will interpret both cases in spatial terms, namely as contact zones where European and Amerindian knowledge and artistic forms were interchanged in spiritual and healing practices. In this interpretation the *Tesoro messicano* is seen as an epistemological contact zone, while the paintings in Malinalco are conceived as a physical contact zone. Comparison of these contact zones is fruitful both for understanding the concept of space in art historiography and for furthering the understanding of process of negotiation and transformation of Amerindian knowledge in the production of the *Tesoro messicano*.

Matthijs Jonker studied Philosophy and Art History at the University of Amsterdam and the University of Pisa. Over the past ten years, he has taught courses on Philosophy, Art History, and Cultural Studies at all levels and at various departments at the University of Amsterdam. In the same period, Matthijs also conducted research for his PhD thesis, “The Academization of Art: a Practice Approach to the Early Histories of the *Accademia del Disegno* and the *Accademia di San Luca*”, which he successfully defended in December 2017 at the same university. An award for his PhD thesis from the Royal Netherlands Institute in Rome allowed him to spend three months in this city in 2018 to start his current research project on the *Tesoro messicano*. This book is an encyclopedia of the natural history of Mexico that was published by the Roman *Accademia dei Lincei* in 1651. The importance of this publication for the history of science consists in the use of the original material that was collected and produced in Mexico,

partly by indigenous ‘artists’ and ‘scientists’ with knowledge of botany and medicine. In this project, which Matthijs is continuing as a postdoc fellow at the *Bibliotheca Hertziana*, he focuses especially on the translation and appropriation of this indigenous knowledge in the *Tesoro messicano*.

Elsaris Núñez Méndez

Sacred Marvel: Space and Prayer at the Ochavo Chapel in the Cathedral of Puebla

In 1959, Mircea Eliade stressed on the importance of the “hierophany”, or the irruption of the sacred, as a necessary condition for a space to be considered sacred. Jonathan Z. Smith, on the other hand, has questioned Eliade’s paradigm by considering the ways in which human behavior can also shape the idea of sacredness from a situational perspective. The relevance of such theoretical standpoints seems obvious when studying the Ochavo Chapel, a space that was built within the Cathedral of Puebla’s physical and symbolic limits. A look into the interpretative literature dedicated to this cathedral’s room makes it urgent, however, to reconsider the validity of the dichotomy between sacred and profane space. Documentary findings pivotal for my research project, located in Mexico and Spain, allow me not only to clarify the history of the chapel’s conception and building, but also to propose new ways of understanding its function. In relation to the role of human activities in the definition of sacredness, I have found evidence that proves that the Ochavo was consecrated to the Holy Spirit, and as such, it also had a tabernacle (no longer present) and an altar table that, in 1690, received the papal distinction of “privileged altar” for 15 years. Also, inventories

allow me to identify a votive hierarchy that was defined by three formerly veiled images, from which two of them were of the type of vera effigies.

Elsaris Núñez Méndez holds a PhD in Art History with a major in Viceregal Arts from the College of Philosophy and Letters at the National Autonomous University of Mexico (UNAM), where she completed her dissertation entitled “Oración, virtud y sacerdocio. La capilla del Ochavo en la Catedral de Puebla”. Núñez has a strong interest in the arts of seventeenth-century Puebla (Mexico) and its relationship with the broader artistic and religious dynamics developing in the Hispanic world, including those concerning the sensory cultivation of an intimate spirituality through the integration of the arts in ornamental architectural spaces. She was a pre-doctoral fellow of the National Council of Science and Technology of Mexico (CONACYT) (2014-2018) and of the College of Arts & Sciences at University of Illinois at Urbana-Champaign (2010-2012), where she obtained her Master’s degree. She was a curatorial assistant at the Museum of Fine Arts Boston for the exhibition “Made in the Americas. The New World Discovers Asia” (2015). She is co-author of the book *La Catedral de Puebla. Una mirada* (2015), and has produced articles and chapters for specialized publications and exhibition catalogues published in Mexico, Peru and Spain. Supported by UNAM and CONACYT-Foro Bilateral sobre Educación Superior, she has carried out archival and field research in Spain and Mexico, and the Benson Latin American Collection – University of Texas Austin, respectively. She is a member of the International Association of Art Critics – Chapter of Puerto Rico and of the research group “Spanish Italy & Iberian Americas”, funded by the Getty Foundation and organized by Columbia University (USA). Currently, she is a curato-

rial researcher at the Franz Mayer Museum in Mexico City.

Juan Ricardo Rey-Márquez

The Genesis of the Geography of Plants: A Case of Eighteenth-Century Visual Epistemology in Hispanic America

The Prussian scientist Alexander von Humboldt (Berlin, 1769-1859) and his collaborator Aimé Bonpland (1773-1858) met the medical doctor and botanist José Celestino Mutis (Cadiz, 1732 - Bogota, 1808), during his five-year journey to America. During his short stay in Bogota, in 1801, Humboldt had access to Mutis’ Botanical Expedition of Nueva Granada, approved by the King in 1783. Two years later, just before leaving from the port of Guayaquil to Mexico, Humboldt sent Bogota the coloured drawing “Geography of Plants” with the outlines for his famous Essay on the same subject published in Paris, 1805. I propose to study Humboldt’s Geography of Plants, taking into account the three decades of work by Mutis and his associates, especially in collaboration with Francisco José de Caldas (Popayán, 1768 - Bogotá, 1816), to reveal its political dimension. More than discussing the authorship of the concept, I would like to study the whole conception of the drawing made by Humboldt, now preserved on the National Museum of Colombia. The importance of this watercolour relies on the ideas it stands for, by constructing an imaginary space in which the profile of the Andes shows the limits for the growth of plants. Furthermore, I will link this representation with the engraving for his *Essai sur la géographie des plantes, accompagnée d’un tableau physique des régions équinoxiales* (1805) that shows an imaginary reunion of Europe

with South and Central America. Although the engraving in this book received significant reception in the European community, Mutis' work remained unknown until the 20th century. In response to that, I want to underline the political dimension of Mutis' scientific work, in which the denomination *Americanus Pinxit* appeared as part of the signature on several drawings, made by artists from different places of the Viceroyalty under the supervision of the "brown" draughtsman Salvador Rizo Blanco (Santa Cruz de Mompox, 1760 - Bogotá, 1816).

Juan Ricardo Rey-Márquez is a Colombian researcher based in Buenos Aires, Argentina, since 2008, where he works as a researcher of the Centro de Investigación en Arte, Materia y Cultura - MATERIA, at the National University of Tres de Febrero (UNTREF). He directs the research project "Nulla dies sine linea: Drawing and Engraving as Tools for Knowledge. Visual Epistemology in Iberian America on the 17th and 18th centuries (Code 32/466 A)". At the same time, Rey-Márquez teaches the Historiography of Art as an adjunct teacher in the Master's degree on Visual Arts Curatorship at UNTREF and Colonial Hispanic American Art in the Management and Art History undergraduate program at the Universidad del Salvador. He is a doctoral candidate in the Universidad de Buenos Aires, under the direction of Gabriela Siracusano. His dissertation thesis is entitled "On the Imitation of the Vegetable Kingdom. Artistic Literature and Local Knowledge in the 18th century, Botanical Expedition of Nueva Granada Producing of Colour (1783-1816)". In 2011, J. R. Rey-Márquez received a Master's degree in Argentinean and Latin American Art History at the Instituto de Altos Estudios Sociales, Universidad Nacional de San Martín (IDAES-UNSAM), with the thesis "Emblems of the New Kingdom of Granada, Allegories of the Republic of Colombia 1794-1830, From Vassal's Rhetoric to Patriotic Symbol". Between 2002 and 2007,

he worked at the National Museum of Colombia, Bogotá, as a member of Educational Services and as researcher for the Curator in the History and Art Office.

Diogo Rodrigues de Barros

Latin America in its Culture: History of an Intellectual Network under the Auspices of the UNESCO

In its resolution 3.325 (14th General Conference, Paris, 1966), the UNESCO determined that "in order to contribute to the study, presentation and mutual appreciation of cultures [...], the Director-General is authorized to undertake the study of Latin American cultures as expressed in their literature and art and so to establish their characteristics". To comply with this resolution, the editorial collection *Latin America in its Culture* was initiated under the coordination of Argentinian poet and essayist César Fernández Moreno, later to become director of the UNESCO Regional Office for Culture in Latin America and the Caribbean (Havana, Cuba). A volume on literature (1972, directed by Fernández himself) was followed in 1978 by a volume on art under the direction of Argentinian art historian Damián Bayón. Combining analysis of the books and of the intellectual trajectories of Fernández and Bayón with extensive archival material, this investigation aims at examining the contribution of the UNESCO editorial collection to an intellectual Latin American culture network in which the national, the regional and the global were coexisting spheres of historical thinking. It suggests that regional artistic identity should be read here less as an aspiration to an ontology and more as the result of a deliberate political effort towards international dialogue. Do the current transregional efforts in Art History bypass national and regional identities?

Or rather, quoting the above-mentioned 1966 resolution, is establishing local specificity still imperative for a “mutual appreciation of cultures”?

Diogo Rodrigues de Barros has a BA in History from the University of São Paulo and an MA from the École des hautes études en sciences sociales (EHESS, Paris). He is currently a PhD candidate in Art History at the University of Montreal (UdeM, Canada). In his doctoral research, he discusses the current global and transregional approaches in Art History by revisiting regional scholarly and museological projects on Latin American art developed from the 1970s to the beginning of the 1990s. As a lecturer at UdeM, he has taught “History of Collections” (Winter 2016), “Modern Arts in Latin America” (Winters 2017, 2018 and 2019) and the “Synthesis seminar” (Master’s Program in Museology, Winter 2018).

Annabel Ruckdeschel

Studying an Art Center Inside-Out: Paris-Montparnasse in Latin America

During the interwar period numerous artists and critics referred to Paris, and especially its artists’ quarter Montparnasse, as a center of the art world that attracted artists from all over the world. They frequently repeated this topos with regard to the so-called School of Paris, the “École de Paris”, a name used since 1925 by art critics, artists and art dealers to refer to the many foreign artists working in Montparnasse, including Chaïm Soutine, Marc Chagall, Tsuguharu Foujita and Pablo Picasso. But we can also observe a reverse movement: Many artists moved back to their home countries or were constantly moving between Paris and cities in other European countries, in Asia, North America and South America. It was not unusual

for those artists to spread a similar image of Paris-Montparnasse as center of the art world by organizing exhibitions outside Paris. In this project I will focus on the latter phenomenon and present two examples from Chile and Brazil. First, I will talk about the Grupo Montparnasse, which was founded in 1923 within an artists’ network between Santiago de Chile and Paris by the artists Julio and Manuel Ortiz de Zárate, Henriette Petit, Luis Vargas Rosas and José Perotti. Secondly, I will analyze an exhibition of the School of Paris that took place in 1930 in Brazil, which was organized by the painter Vicente do Rego Monteiro in Recife, São Paulo and Rio de Janeiro. These projects intervened in the artistic spheres of different cities at the same time. Artists and critics tried both to find their place in art scenes in and outside Paris, affirming and challenging the cultural hegemony of Paris at the same time. Therefore, the project asks on a methodological level, how these references to Paris-Montparnasse as a center of the art world can be studied within a transregional framework that sheds light on the dynamics between activities in and outside Paris. In doing so, I want to avoid repeating the classical hegemonial narrative of modern art’s diffusion from the ‘center’ (Paris) to ‘peripheries’. Rather, I will show that it is a possible and gainful endeavor to study the implementation and transformation of narratives of Paris as the global center of the art world within a horizontal perspective as conscious and strategic acts.

Annabel Ruckdeschel is a PhD candidate at the Justus-Liebig-University in Giessen (Germany) and has been a research fellow in 2018/2019 at the German Center for Art History in Paris (Deutsches Forum für Kunstgeschichte, Paris). She is currently a scholar at the International Graduate Center for the Study of Culture (GCSC) in Giessen. In her research project, “‘Carrefour artistique du monde?’ The Invention of Paris-Montparnasse as a Cosmopolitan Art Center and

the ‘École de Paris (1918-1939)”, she focuses on different discourses and artistic practices linked to the image of Paris as the world’s center of art during the 1920s and analyzes the transcultural dynamics of the École de Paris between France, Brazil, Argentina, the USA, Russia and Italy. Annabel Ruckdeschel studied Art History, Philosophy and Curatorial Studies in Heidelberg, Berlin and Frankfurt. In her master thesis, she focused on the Parisian Groupe d’action d’art, an anarchist group of art critics in the early 20th century. During her studies in Frankfurt, she worked at Städel Museum and co-curated two exhibitions (2014-2015). Before that she was student assistant in the project “Art, Space, and Mobility in the Early Ages of Globalization” at the Kunsthistorisches Institut in Florenz (Max-Planck-Institut). Her second research focus is on the interconnections of art critical and psychiatric discourses during the first half of the century, especially in the case of the expressionist avant-garde artists Paul Goesch.

Carolina Vanegas Carrasco

Memory Dynamics in Monuments and Counter-Monuments in Colombia

The current discussions around the 2009 intervention in the Central Cemetery of Bogotá by Colombian artist, Beatriz González, *Auras Anónimas*, as well as *Fragments*, the work made by Colombian artist, Doris Salcedo, with the weapons left by the former guerrilla movement FARC/EP in 2018, are starting points to think about the definitions of monument and counter-monument and its dynamics in the contemporary Colombian context. These debates allow us to identify the current methodological ways

to expand the understanding of these types of works as activators of collective memory. Focusing on the processes of creation as well of those of the dismantling, displacement or destruction of monuments and counter-monuments, let us analyze the debates of memories, the uses of the past and the possibilities of understanding these types of works as marks to think (*denkmal*).

Carolina Vanegas Carrasco lives and works in Buenos Aires, Argentina. She earned a PhD in History and Art History at Instituto de Altos Estudios Sociales – Universidad Nacional de San Martín (IDAES-UNSAM) and Master in History of Argentina and Latin American Art at the same University, both under the supervision of Laura Malosetti Costa. Her master’s dissertation received the First Award for Cultural Patrimony Postgraduate Dissertation from the Ministry of Culture of Colombia and was published in 2012. She is the coordinator of the Study Group on Public Art in Latin America (GEAP – Latinoamérica, University of Buenos Aires) and Adjunct Professor and Researcher at the Research Institute of Cultural Patrimony (TAREA IIPC-UNSAM). Currently, the District Institute of Cultural Heritage of Bogotá is editing a book based on her doctoral thesis titled: *Monumental Disputes: Sculpture and Politics in the Centennial of Independence* (Bogotá, 1910).

Melanie Vietmeier

Echos from the Andes: National Imaginaries and Cosmopolitan Identities in Peruvian Modern Art and Textile Design

In this project I investigate the multilayered interplay of modernism, national imaginaries and international entanglements in art and textile design in Peru in the first half of the 20th

century. In this context, I focus on Peruvian female artist Elena Izcue (1889–1970), who played a decisive role in the rediscovery and revaluation of pre-Columbian art through her works of applied arts and her appropriation of a symbolic repertoire, which was to become a central element within a collective visual universe. The context of artistic modernization as well as the social, political and cultural concept of Indigenism will serve as a foil against which I will propose to read Izcue's works as a counter model of Indigenism that suggests an alternative national aesthetic within the larger process of defining culture in modern Peru. On a methodological level, these aspects will be analyzed in a larger context taking into consideration micro and macro levels of decolonization, postcoloniality and emancipatory identity politics. In regard to "national imaginaries" in Peru, this will also shed light on the complexity of the concepts of nation and culture in view of a plurality of localities, temporalities and traditions of different ancient advanced civilizations as the Moche, Paracas or Nazca, as well as the colonial past and contemporary transatlantic entanglements. In this framework, I also investigate the role of textiles in relation to questions of nation-ness and identity through an examination of the textile and fashion designs that Izcue produced in Paris and New York. The aim is to renegotiate textile design as an artistic strategy from a post-colonial perspective which draws on discourses such as hybridity, exoticism and authenticity. As spaces of a "contact zone" (Pratt), the interdependencies of textile design, "traveling fashion" (Karentzos) and art will also be placed in the context of mobility, migration and transculturality.

Melanie Vietmeier is a German Art Historian and Curator currently living in Nantes area, France. She studied Art History, British Cultural Studies and Economics at Ruhr-University

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Steering Committee

Jens Baumgarten

is Professor for Art History at the Federal University of São Paulo (Universidade Federal de São Paulo). He studied Art History and History in Hamburg and Florence. After his post-doctorate fellowships in Dresden, Germany, Mexico City and Campinas, Brazil, he established one of the first autonomous departments of Art History in Brazil. In 2010, he was Visiting Scholar at the Getty Research Institute and at the Kunsthistorisches Institut in Florence in 2016/2017. 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. Baumgarten has authored the book *Image, Confession, and Power* (in German, 2004), several articles, and is preparing a book on 'Visual systems in Colonial Brazil' and another about comparisons between Brazilian and Filipino art history.

Thierry Dufrêne

is Professor of Art History at the University Paris Nanterre. He is alumnus of the École Normale Supérieure, Paris. From 2007 to 2013, he was Deputy to the General Director at the Institut National d'Histoire de l'Art, Paris, in charge of international relations. In 2004-2016, Dufrêne was Scientific Secretary of the Comité international d'histoire de l'art (CIHA). Thierry Dufrêne has published, among others: *Giacometti. Les dimensions de la réalité* (Geneva: Skira, 1993), *The Great Gallery of Sculpture* (Paris: Centre Pompidou/Louvre/Orsay, 2005), *Giacometti/Genet: Masks and Modern Portrait* (Paris: Vilo, 2006),

David Nash (Paris: Gallery Lelong, 2012), *Salvador Dali double image, double vie* (Paris: Hazan, 2012), *La poupée sublimée. Quand Niki de Saint-Phalle et les artistes contemporains font des poupées* (Paris: Skira, 2014), and *L'Invention de Morel : la machine à images* (Paris: Xavier Barral, 2018). Dufrêne 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 organised the exhibition "L'Invention de Morel : la machine à images at the Maison de l'Amérique latine" (Paris, March-July 2018) and is preparing a new exhibition at the Delacroix Museum (Paris): "Your House is a Museum (a correspondance between Delacroix and Orhan Pamuk)". He is now finishing a book on the history of contemporary sculpture (Hazan/Hachette).

Laura Karp Lugo

is an art historian born in Buenos Aires, whose research interests focus on the intersection of exile and art, from the late 19th century to the middle of the 20th. She holds a PhD from Panthéon-Sorbonne University (2014), that has been awarded the Prize of the Musée d'Orsay and is about to be published by Presses Universitaires de Rennes. From 2007, she has worked in several international research institutions and universities including the National Institute of Art History (Paris), the Universidad Nacional de Tres de Febrero (Buenos Aires), the University François Rabelais (Tours), the University Reims Champagne-Ardenne, the University of Nantes, and the Deutsches Forum für Kunstgeschichte (DFK Paris). She is currently a postdoctoral researcher at the Ludwig-Maximilians Universität (Munich) in the ERC project "Relocating

Modernism: Global Metropolises, Modern Art and Exile" (METROMOD) led by Prof. Burcu Dogramaci. Within this project, she works on Buenos Aires as an arrival city for exiled artists in the first half of the 20th century.

Thomas Kirchner

studied Art History, History, and Philosophy in Bonn, Berlin, and Paris. He obtained his doctorate (Promotion) from the Rheinischen Friedrich-Wilhelms-Universität with a thesis on "L'expression des passions: Ausdruck als Darstellungsproblem in der französischen Kunst und Kunsttheorie des 17. und 18. Jahrhunderts." After working in the museum and exhibition sector, he served as Assistant at the Kunsthistorisches Institut der Freien Universität Berlin. From 1993 to 1995, Prof. Kirchner was a post-doctoral fellow (Habilitationssstipendiat) of the Deutsche Forschungsgemeinschaft. He obtained his Habilitation (German postdoctoral degree) at the Freie Universität Berlin with the topic of "Der epische Held: Historienmalerei und Kunstpolitik im Frankreich des 17. Jahrhunderts." After teaching as a Visiting Associate Professor in Berlin and Frankfurt am Main, he was appointed Chair of the Department of Modern and Contemporary Art History at Ruprecht-Karls-Universität Heidelberg in 1999 and, in 2002, took over as Chair of the Department of Medieval and Early Modern Art History at Goethe Universität in Frankfurt. Kirchner was a scholar at the Getty Research Institute in Los Angeles in 2011/12. He has taught as Visiting Professor at a number of European and North American universities and is a member of several academic advisory boards. Since February 1, 2014, he has been the Director of the German Center for Art History Paris (Max Weber Stiftung).

Peter Krieger

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Tristan Weddigen

is Director of the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. After being awarded a PhD from the Technische Universität Berlin in 2002, with a dissertation on Raphael, and nominated as University Lecturer at the University of Bern with a study on the Dresden Gemäldegalerie in the 18th century in 2008, he became Assistant Professor at the University of Lausanne in 2008 and full professor for History of Early Modern Art at the University

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received her PhD in Art History from Rutgers University and is Associate Professor of the Department of Art History at the Universidad de los Andes, Bogotá, where she is also currently Dean of the School of Arts and Humanities. Her research interests include the Global Renaissance, History of Print, and the reception of classics in colonial art. Recent publications include the edited book *Cultural Heritage in Cundinamarca: Cases and Reflections* (Universidad de los Andes, 2014), the article “Inscribing the Paragone in French Renaissance Art: René Boyvin and Pierre Milan’s Nymph of Fontainebleau” in *Word & Image* (2016), a chapter on “Charles IX and the Art of Hunting” in *Miroirs de Charles IX: images, imaginaires, symboliques* (Droz, 2018), and an article on Humanist circles in Tunja in *History y Sociedad* (2019).

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General Information

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