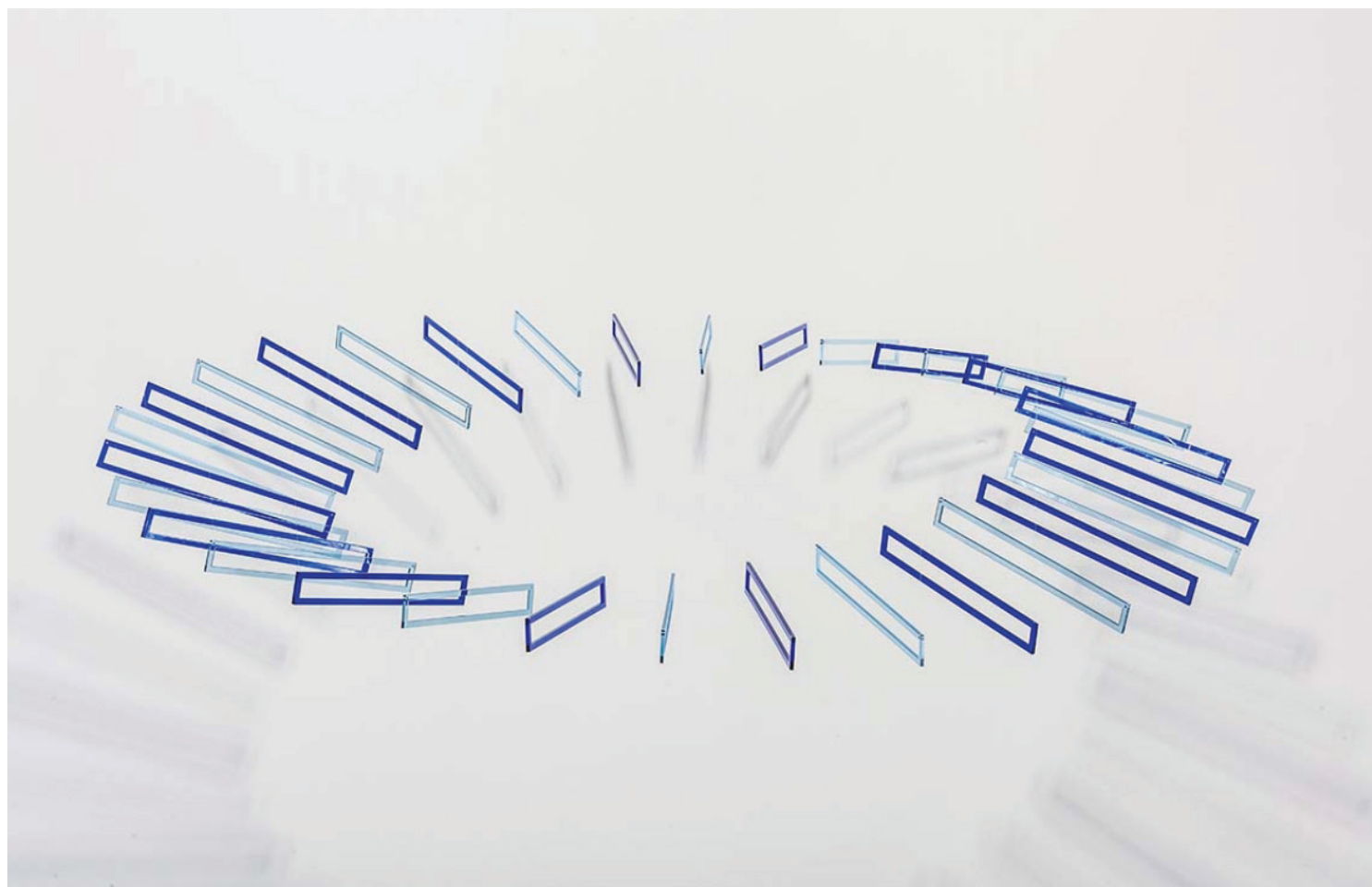


Transregional Academy



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



Transregional
Academy on
Latin American
Art IV

Program

September 24th –
October 2nd, 2022

Bogotá

Plural Temporalities

Theories and Practices of Time

In cooperation with:

Getty
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Max Weber
Stiftung
Deutsche
Geisteswissenschaftliche
Institute im Ausland



Universidad de
los Andes
Colombia

FACULTAD DE
ARTES Y HUMANIDADES

Forum
Transregionale
Studien

Program Overview

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Impressum

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Forum Transregionale Studien

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Plural Temporalities

Theories of Practices and Time

Transregional Academy

September 24th - October 2nd, 2022, Bogotá

The notion of plural temporality invites a conception of time as open, relative, local, and multiple rather than universal, linear, closed, and singular. This notion has a particular pertinence to Latin America and other regions marked by a colonial past, whose histories of “discovery” or subjugation in themselves pose ongoing problems of identity, memory, and narration vis-à-vis pre-Columbian cultures. The Transregional Academy “Plural Temporalities: Theories and Practices of Time” seeks to interrogate the impact of the understanding of temporalities on the construction or deconstruction of identities. From a lateral perspective, this means considering the multiplicity of chronologies and, moreover, their perceptions, their practices, their causes and consequences—opening a discourse in order to lay the groundwork for a methodology or several methodologies.

The Academy’s location and prism is Latin America. Working outward from there, both transregional artistic processes of exchange within the American continent and international interrelations will be critically examined. Instead of merely describing artistic tendencies and comparing them with each another, different cultural and creative processes, 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 temporality and historicity. 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 an international context and vice-versa. At the same time, the extent to which there is a common conceptual 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 (DFK Paris), Jens Baumgarten (Universidade Federal de São Paulo), Karen Cordero (Historiadora del arte y curadora independiente), Thierry Dufrêne (Université Paris-Nanterre), Laura Karp Lugo (Université de Lorraine), Thomas Kirchner (DFK Paris), Natalia Majluf (Independent Art Historian), Élodie Vaudry (DFK Paris), Tristan Weddigen (Bibliotheca Hertziana in Rome), Patricia Zalamea (Universidad de los Andes, Bogotá)

Program

Saturday, 24 September

Arrival

Check-In: LivinnX 21

Calle 21 # 3-71, Bogotá D.C.

Sunday, 25 September

09:00 Welcome Breakfast

Patricia Zalamea, Department of Art History at the Universidad de los Andes, Bogotá

Thomas Kirchner, German Center for Art History in Paris (DFK Paris)

Casa Galería, Carrera 2 # 12B - 92, Bogotá D.C.

Meeting Point: LivinnX21, main entrance, 8:40 a.m.

10:30 Guided Tour in Bogotá Downtown Tour and Museo Santa Clara

Museo Santa Clara, Carrera 8 #8-91, Bogotá D.C.

12:30 Lunch (optional)

Recommendations:

Casa Vieja, Calle 13 #3-57, Bogotá D.C.

Madre, Calle 12 # 5-83, Bogotá D.C.

Origen Bistro, Carrera 4 #12C - 88, Bogotá D.C.

Plaza de Mercado La Concordia, Calle 12c # 1 -40, Bogotá D.C.

Prudencia, Carrera 2 # 11-34, Bogotá D.C.

14:30 Museo Colonial (optional)

Carrera 6 #9-77, Bogotá, Cundinamarca, guided tour with Patricia Zalamea

Monday, 26 September

07:00–08:30 Breakfast

Cafetería Central Uniandes

09:00 Welcome and Introduction

Lena Bader and Thomas Kirchner, German Center for Art History in Paris (DFK Paris)

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

Patricia Zalamea, Department of Art History at the Universidad de los Andes, Bogotá

Edificio Mario Laserna Auditorio ML-C

10:30 Coffee Break

11:00-12:30 Project Presentations

Group A (Room SD 403)

Lida María Garzón

(Universidad de los Andes, Bogotá)

"Art" and "Artist" in the Eyes of New Granadans in the 18th and 19th Centuries

Comment: Ana Paula dos Santos Salvat

Group B (Room SD 404)

Próspero Carbonell Cabrales

(Universidad de los Andes, Bogotá)

The Lyric Journey of the Andean Landscape: A Transregional Look at Gonzalo Ariza's Paintings

Comment: Fabriccio Miguel Novelli Duro

Group C (Room SD 405)

Hannah Grimmer

(Kassel University, Art and Society)

Tengo el puño esperanza(d)o porque todo cambiará. Artistic Practices and Social Movements in Santiago de Chile for the 18-O

Comment: Franciska Nowel Camino

12:30 Lunch

Cafetería Central Uniandes

14:00-15:30 Project Presentations

Group A (Room C 206)

Verena Kittel

(Freie Universität Berlin, Institute of Theatre Studies)

Chronopolitics of Modernity: The Constitution of Non-Temporalities in Anni Albers' and Lina Bo Bardi's Collections of "Popular" and "Pre-Columbian Art"

Comment: Mariví Veliz

Group B (Room C 207)

Mya Dosch

(California State University, Sacramento, Art Department)

Dissident Temporalities: Afterlives of 1968 in Mexican Public Space

Comment: Killian Rauline

Group C (Room C 210)

Nicolás Perilla Reyes

(Universidad de los Andes, Bogotá)

Pablo Solano's Fondos del mar: Majorcan Informalism and Politics

Comment: Juan Ricardo Rey Marquez

14:30 Monserrate tour (optional)

Carrera 2 Este No. 21-48 Paseo Bolívar, Bogotá D.C.

Tuesday, 27 September

07:00–08:30 Breakfast

Cafetería Central Uniandes

09:00–10:30 Thematic Sessions

Group 1 (Room AU 301)

Plural Perceptions of Time

Texts:

Mendoza Pizarro, Javier, *El espejo aymara: Ilusiones ideológicas en Bolivia*, La Paz: Plural editors 2015, pp. 151-171, pp. 173-206.

Introduction: Bat-Ami Artzi

Group 2 (Room AU 303)

The Multiple Temporalities in the Visual Shaping of Scientific Knowledge

Texts:

Bruhn, Matthias, “Beyond the Icons of Knowledge: Artistic Styles and the Art History of Scientific Imagery”, Horst Bredekamp, Vera Dünkel and Birgit Scheider (eds.), *The Technical Image. A History of Styles in Scientific Imagery*, , New York: The University of Chicago Press, Chicago and London, in association with the Bard Graduate Center, 2015, pp. 36-45.

August, Jana; Brons, Franziska; Sánchez, Violeta; Dünkel, Vera; Hennig, Jochen; Schneider, Birgit, “A History of Styles of Technical Imagery: Between Description and Interpretation. A Conversation with Horst Bredekamp”, Horst Bredekamp, Vera Dünkel and Birgit Scheider (eds.), *The Technical Image. A History of Styles in Scientific Imagery*, New York: The University of Chicago Press, Chicago and London, in association with the Bard Graduate Center, 2015, pp. 18-35.

Introduction: Juan Ricardo Rey Marquez

Group 3 (Room AU 305)

Heterochronicity and the History of Art

Texts:

Moxey, Keith, *Visual Time: The Image in History*, Durham and London: Duke University Press, 2013, pp. 1-8, pp. 11-22.

Introduction: Fabriccio Miguel Novelli Duro

10:30 Coffee Break

11:00 – 12:30 Project Presentations

Group A (Room C 108)

Giulia Murace

(Universidad Nacional de San Martín, Centro de Investigaciones Arte y Patrimonio)

Human, Natural, Urban Landscapes of Rome at the Turn of 20th Century in the Paintings of Rioplatense Artists

Comment: Lina María Garzón

Group B (Room C 205)

Larisa Mantovani

(Universidad Nacional de San Martín, Centro de Investigaciones Arte y Patrimonio)

Productive Uses of Time (and not so Much): Tensions Between Applied Arts and Industry in Textile Production

Comment: Próspero Carbonell

Group C (Room C 213)

Laura Petrauskaitė

(Vilnius Academy of Arts, Institute of Research)

Bolivian, Mexican and Ecuadorian Art Exhibitions in Soviet Lithuania

Comment: Hannah Grimmer

12:30 Lunch

Cafetería Central Uniandes

14:00-15:30 Thematic Sessions

Group 1 (Room C 205)

El arte que progresa. Pan-Americanism, Cultural Policy and the Emergence of “Latin American Art”

Texts:

Fox, Claire, *Making Art Panamerican. Cultural Policy and the Cold War*, Minneapolis: University of Minnesota Press, 2013, pp. 89-128.

Bernal, Clara; **Pini**, Ivonne, “Un modelo de arte latinoamericano. José Gómez Sicre y el Departamento de Artes Visuales de la OEA”, *Nierika. Revista de Arte*, Año 7, Núm. 13, enero-junio 2018, pp. 81-98.

Introduction: Sofía Vindas Solano

Group 2 (Room C 207)

“Latin America” and “Latin American” Conceptualism – the (De)Construction of Concepts and Ideas

Texts:

López, Miguel A., “How do we know what Latin American Conceptualism looks like?”, *Afterall*, Vol. 23, No. 52 (Spring 2010), pp. 52-67.

Tenorio-Trillo, Mauricio, *Latin America. The Allure and Power of an Idea*, Chicago and London: The University of Chicago Press, pp. 1-33.

Introduction: Benjamin Murphy

Group 3 (Room C 211)

Relations between Culture and Power over Time

Texts:

Hall, Stuart, “The West and the Rest: Discourse and Power”, *Essential Essays Volume 2, Identity and Diaspora*, Durham: Duke University Press, 2019, pp. 141-184.

Introduction: Ana Paula dos Santos Salvat

16:30 Museo del Oro

Carrera 6 #15-88. Bogotá D.C., guided tour with Natalia Lozada

Wednesday, 28 September

07:00-08:30 Breakfast

Cafetería Central Uniandes

9:00–10:30 Project Presentations

Group A (Room ML 117)

Ana Paula dos Santos Salvat

(University of São Paulo)

The City as a Palimpsest and the Layers of Time: The Monoliths as Antiquities and the Political Uses of Mexican Artifacts

Comment: Bat-Ami Artzi

Group B (Room ML 119)

Fabrizio Miguel Novelli Duro

(University of Campinas, Institute of Philosophy and Human Sciences - IFCH)

Temporalities of an Exhibition: Uncovering the “Brazilian Salons” between 1840 and 1884

Comment: Larisa Mantovani

Group C (Room ML 120)

Franciska Nowel Camino

(Academy of Fine Arts Dresden, Modern and Contemporary Art History and Theory)

Interwoven Epistemologies. The Affirmative Reception of Latin American Textile Techniques in Art since 1950

Comment: Sofía Vindas Solano

10:30 Coffee Break

11:00–12:30 Thematic Sessions

Group 1 (Room ML 117)

Narrativity and Identity

Texts:

Strawson, Galen, “Against Narrativity”, in: *Ratio* (new series) XVII December, 2004, pp. 428-452.

Battersby, James L., “Narrativity, Self, and Self-Representation,” in: *Narrative*, vol. 14, no. 1 (2006), pp. 27-44.

Introduction: Aleksandra Tobiasz

Group 2 (Room ML 119)

The Dialectic of Duration – on Pinheiro dos Santos’ Rhythmanalysis

Texts:

Bachelard, Gaston, “Rhythmanalysis”, in *Dialectic of Duration*, Manchester: Clinamen 2000.

Introduction: Nicolás Perilla Reyes

Group 3 (Room ML 120)

Nostalgia as a Way of Rethinking Time and Space

Texts:

Boymer, Svetlana, “Nostalgia and its Discontents”, in: *The Hedgehog Review*, Summer 07 (2007), pp. 7-18.

Bosteels, Bruno, “The Melancholy Left: Specters of 1968 in Mexico and Beyond”, in Cathy Crane and Nicholas Muellner (eds.), (1968): *Episodes of Culture in Contest*, Newcastle: Cambridge Scholars 2006, pp. 74-90.

Introduction: Mya Dosch

12:30 Lunch

Restaurante Villa Paulina, Uniandes

14:30 Museo Nacional

Avenida Carrera 7, #28-66, Bogotá D.C., guided tour with Patricia Zalamea and Próspero Carbonell Cabrales

Thursday, 29 September

07:00-08:30 Breakfast

Cafetería Central Uniandes

09:00-10:30 Project Presentations

Group A (Room AU 209)

Bat-Ami Artzi

(Dumbarton Oaks, Pre-Colombian Studies)

Clashing Temporalities and their Reflection in Colonial Andean and Spanish Art

Comment: Giulia Murace

Group B (Room AU 303)

Lucy Quezada

(University of Texas at Austin, Department of Art and Art History)

The Official Field: Visual Arts and Cultural Policy During the Military Dictatorships of Argentina, Brazil, and Chile

Comment: Mya Dosch

Group C (Room AU 305)

Juan Ricardo Rey Marquez

(Universidad Nacional Tres de Febrero, Centro de investigaciones en arte, materia y cultura, MATERIA)

Ephemeral Models Enduring Depictions, Mutis and the Pursuit of the Ultimate Botanic Depiction Style

Comment: Aleksandra Tobiasz

10:30 Coffee Break

11:00-12:30 Thematic Sessions

Group 1 (Room AU 204)

The Concept of “The Artist” in Colonial Latin America

Texts:

Mundy, Barbara E.; **Aaron** M. Hyman, “Out of The Shadow of Vasari: Towards a New Model of the ‘Artist’ in Colonial Latin America”, in: *Colonial Latin American Review*, 24:3 (2015), pp. 283-317.

Introduction: Lina María Garzón

Group 2 (Room AU 209)

Artistic Historiography and Contemporaneity

Texts:

Cohen-Aponte, Ananda, “Forging a popular art history. Indigenismo and the art of colonial Peru”, *RES* 67/68, 2016/2017, pp. 273-289.

Kernbauer, Eva, *Art, History, and Anachronic Interventions Since 1990*, New York: Routledge, 2022, pp. 1-26.

Introduction: Franciska Nowel Camino

Group 3 (Room AU 307)

The Relationship between Time and Craft

Texts:

Bailey, Spencer, "Glenn Adamson on Craft as a Reflection of Ourselves", *Time Sensitive*, Episode 50, New York: Slowdown Media LLC, 2022, (Podcast)

Introduction: Larisa Mantovani

12:30 Lunch

Cafetería Central Uniandes

14:00–15:30 Project Presentations

Group A (Room T-104)

Benjamin Murphy

(University of Oregon, History of Art and Architecture)

Second-Order Images: Reflexive Strategies in Early Latin American Video Art

Comment: Verena Kittel

Group B (Room K-202)

Killian Rauline

(École Normale Supérieure, SACRe)

Time Discrepancies – Returns to Painting in Brazilian Art (1968–1989)

Comment: Diogo Rodrigues de Barros

Group C (Room K-208)

Sofía Vindas Solano

(Universidad de Costa Rica, Art Research Institute)

Cosmopolitan Outsiders: Artistic Practices and Cultural Activity of Central American Artists at the International Circuits of Modern Art, 1950s–1990s

Comment: Laura Petrauskaitė

16:30 Banco de la República

Carrera 7 #14-78, Bogotá D.C., guided tour with Ana Franco and Verónica Uribe

Friday, 30 September

09:00-10:30 Project Presentations

Group A (Room C 107)

María Victoria Veliz

(University of Miami, Modern Languages and Literatures)

Tracing, Pacing, Rerouting the Borders of the Americas

Comment: Benjamin Murphy

Group B (Room C 209)

Diogo Rodrigues de Barros

(University of Montreal, Département d'histoire de l'art et d'études cinématographiques)

The Consciousness of Underdevelopment: Latin Americanism and Art Criticism in the 1960s and 70s

Comment: Lucy Quezada

Group C (Room 212)

Aleksandra Tobiasz

(European University Institute, Department of History and Civilisation)

Between Chronos and Kairos – Witold Gombrowicz's Diaristic Struggles with Time

Comment: Nicolás Perilla Reyes

10:30 Coffee Break

11:00-12:30 Thematic Sessions

Group 1 (Room SD 702)

Art as Border Citation during Historical and Political Disrupture

Texts:

Richard, Nelly, *The Insubordination of Signs. Political Change, Cultural Transformation, and poetics of the Crisis*. Durham: Duke 2004, pp. 23-37.

Introduction: Hannah Grimmer

Group 2 (Room SD 704)

Politics, Desire and Memory

Texts:

Malosetti Costa, Laura, "Politics, desire and memory in the construction of landscape in the Argentine pampas", *Journal of Visual Art Practice*, 5:1-2 (2006), pp. 107-119.

Introduction: Giulia Murace

Group 3 (Room SD 714)

Transnationally Intersecting Temporalities

Texts:

Elkins, James, *Chinese Landscape Painting as Western Art History*, Hong Kong: Hong Kong University Press 2010, pp. 1-12, pp. 67-98.

Introduction: Próspero Carbonell Cabrales

12:30 Lunch

Cafetería Central Uniandes

14:00 – 15:30 Final Discussion

Edificio Mario Laserna Auditorio ML-C

16:00 Museo Quinta de Bolívar

Calle 21 No. 4A – 30 Este, Bogotá D.C., guided tour with David Cohen

Saturday, 1 October

09:00–14:00 Excursion

Parque Arqueológico Piedras del Tunjo, Facatativá, Cundinamarca, guided tour with Alexander Herrera

Meeting Point: LivinnX 21, main entrance, 8:00 a.m.

19:00 Farewell Dinner

LivinnX 21 terrace, 20th floor

Sunday, 2 October

Departure

Working Groups

Group A

Bat-Ami Artzi (Dumbarton Oaks)
Ana Paula dos Santos Salvat (Universidad de los Andes, Bogotá)
Lina Maria Garzon (Universidad de los Andes, Bogotá)
Verena Kittel (Freie Universität Berlin)
Giulia Murace (Universidad Nacional de San Martín)
Benjamin Murphy (University of Oregon)
María Victoria Veliz (University of Miami)
Jens Baumgarten (Universidade Federal de São Paulo)
Karen Cordero (Historiadora del arte y curadora independiente)
Elodie Vaudry (DFK Paris)

Group B

Próspero Carbonell (Universidad de los Andes, Bogotá)
Mya Dosch (California State University)
Larisa Mantovani (Universidad Nacional de San Martín)
Fabriccio Miguel Novelli Duro (University of Campinas)
Lucy Quezada (University of Texas, Austin)
Killian Rauline (École normale supérieure)
Diogo Rodrigues de Barros (University of Montreal)
Lena Bader (DFK Paris)
Tristan Weddigen (Bibliotheca Hertziana)
Natalia Majluf (Independent Art Historian)

Group C

Hannah Grimmer (Universität Kassel)
Franciska Nowel Camino (Academy of Fine Arts Dresden)
Nicolás Perilla (Universidad de los Andes, Bogotá)
Laura Petrauskaitė (Vilnius Academy of Arts)
Juan Ricardo Rey Marquez (Universidad Nacional de 3 de Febrero)
Aleksandra Tobiasz (European University Institute)
Sofía Vindas Solano (Universidad de Costa Rica)
Thomas Kirchner (DFK Paris)
Laura Karp Lugo (Université Lorraine, DFK Paris)
Patricia Zalamea (Universidad de los Andes, Bogotá)

Participants & Projects

Bat-ami Artzi

Clashing Temporalities and their Reflection in Colonial Andean and Spanish Art

Upon the arrival of the Spaniards in the Andean region in 1532, the encounter between the two civilizations caused friction in many aspects of life. This project focuses on the clash between the two civilizations and their perception of the “other”—the Spaniards by the Andeans and vice versa—through the prism of their contrasting temporal ontologies, and studies the artistic representations that echo them. Spanish dominion was seen by the Andeans as an evil *pachacuti*, a Quechua term denoting the end of an era and the beginning of a new one or “the transformation of the world.” The Neo-Inca state (1536-1572 AD) sought to bring about another *pachacuti* that would return the Incas to power— in other words, to bring back the past. In contrast, the Spaniards based their colonial understanding of the Inca Empire on their own past. This is manifest in two ways. The first is the comparison made between the Inca and Roman Empires, the latter serving as an interpretation model for some Spanish chroniclers. The second appears in texts written by mendicant friars engaged in missionary work in the Americas. They perceived themselves as parallel to Jesus’ apostles and their work as the new primitive and reborn church. This research analyzes the visuality of these temporalities and track its evolution, modification, and continuity in colonial art created in Europe and the Andean region.

Bat-ami Artzi, who received her PhD from the Hebrew University of Jerusalem, is an art historian, archaeologist, and curator interested in Andean visual and material culture created by ancient and early colonial indigenous societies. Her research focuses on the material representation of ideas through the functions, forms, technologies, materials, iconographies, and aesthetics of artworks. Her studies explore three thematic axes as portrayed through artistic expression: the Spanish invasion from the indigenous perspective; ancient Andean gender structures and ecologies, plants, and landscape. Dr. Artzi’s studies were funded by Harvard University’s Dumbarton Oaks Research Library and Collection, the Institute for Art History in Florence (Max Planck Society), the Prussian Cultural Heritage Foundation, and the Hebrew University of Jerusalem. For one of her publications she has been awarded the Polonsky Prize for Creativity and Originality in the Humanistic Disciplines.

Próspero Carbonell

The Lyric Journey of the Andean Landscape: A Transregional Look at Gonzalo Ariza’s Paintings

During his trips to Japan, Gonzalo Ariza (1912-1995), a landscape painter from Bogotá that was educated at the Escuela de Bellas Artes, had contact with works of Japanese masters that changed his view on landscape and art henceforth. Although historiography has established the evident influence of Japanese art in Ariza’s oeuvre, referring to the works of Hokusai, this research looks at the migration of *Shansui hua* or landscape painting from China to Japan, and from Japan to Colombia in order to broaden the understanding of the Andean master’s works as an indirect continuation of that genre. The unique intersection of western and eastern traditions, with a southern take, present in Ariza’s work resulted in

mysterious landscapes that appear suspended in time, which demand a nuanced look that contemplates its colliding perceptions of temporality and space. An analysis of some mayor works, and other less-known watercolors, will demonstrate the complexities of the Andean painter's foggy pieces.

Próspero Carbonell (1988) has an undergraduate degree in Fine Arts from the Universidad de Los Andes (2011), and is also a graduate Alumnus from both the Masters in Art History (2019) and Fine Arts (2020) of the same university. He currently works with the Museo Nacional de Colombia at the education department, and as an art history teacher at the Universidad EAN. He participated in the 3rd version of the Transregional Academy with the project "The Mural Paintings of the Founder of Tunja's Manor: Marks of Nobility Viewed from the Perspective of a "Global Renaissance". Main areas of research: Latin American Art, Colonial Art and Postcolonial studies, Landscape Painting, XIX Century Colombia, Chinese Art, Japanese Art, Art and Politics and Global Art History.

Ana Paula dos Santos Salvat

The City as a Palimpsest and the Layers of Time: The Monoliths as Antiquities and the Political uses of Mexica Artifacts

Mexico City's power center was installed over the previous Mexico-Tenochtitlan city by the beginning of the 16th century. On the one hand, the Spaniards preserved the urban design and the placement of power buildings, but, on the other hand, most of the Mexica art, architecture, and documentation were destroyed for ideological and religious reasons. When Mexica monoliths, produced between the 15th and the 16th century, were found under the pavement of the Main Square of Mexico City during its Neoclassic renovation in 1790, they were considered antiquities. This concept, generally attributed to Greco-Roman material culture in the West, was then directed to the not-so-distant production of Native Mesoamericans, expanding the use of the term beyond temporal classification and creating a relation between Mexica and Greco-Roman artifacts. In general lines, this project seeks to understand the relations between art and power in transcultural and transhistorical contexts, relating the urban space with a palimpsest of multiple overlapping writings, intersecting temporalities in political and cultural disputes. It investigates the impact of such conflicts present in the historiography on a people's memory and identity comprehension and art history writing. The case study explores the uses of particular concepts and material and symbolic attributions in creating meanings that reinforce certain narratives over time and promote a determined way to look at Pre-Columbian culture.

Ana Paula Salvat holds bachelor's degrees in Visual Arts and in Art History, a Specialization in Archives Management, and a Master's degree in Visual Arts. She is currently a PhD candidate at the Post-Graduation Interunits Program in Aesthetics and Art History of the University of São Paulo, Brazil. Her research investigates the formation of the center of power in Colonial Mexico City from a transcultural perspective. Her work aims to connect art and power, space and time, identity, and memory in different contexts, promoting a contemporary reading of towns from the decolonial approach. This investigation started with a grant from the project "New Art Histories," coordinated by the University of Zurich and the Federal University of São Paulo, as part of the initiative "Connecting Art Histories," sponsored by the Getty Foundation. Born and raised in São Paulo, Brazil, she worked in museums with cataloging, conservation, and collection research. Presently, she is an Associate Scholar at the Bibliotheca Hertziana - Max Planck Institute for Art History, cataloging travel photographs of art and architecture from Brazil and Mexico for a digital art history database.

Mya Dosch

Dissident Temporalities: Afterlives of 1968 in Mexican Public Space

References to “collective memory” have proliferated in recent scholarship on art and state violence in Latin America. This theorization fails to address the dynamic renegotiation of contentious pasts. Instead, the book project *Dissident Temporalities: Afterlives of 1968 in Mexican Public Space* proposes a theory of “afterlives.” The relationship between the original events of 1968 and their afterlives is non-hierarchical and non-linear, with each artistic intervention creating 1968 anew. The book argues that many artists refused to confine the trauma and potential of Mexico’s 1968 Student Movement to the singular, linear timeline of progress put forth by the state. The work of artist Ximena Labra reflects this temporal playfulness: after 1968, but not secondary to it; beyond, but not superior. In 2008, Labra commissioned three exact archeological replicas of the Stela of Tlatelolco, a 1993 monument to the martyrs of 1968 based on Mayan stelae forms. Labra temporarily installed these replicas at prominent landmarks around Mexico City: the Monument to the Revolution, the Zócalo, and the Palacio de Bellas Artes. This contradictory collage of temporalities creates a productive anachronism, defying tidy time-lines of past/present/future.

Mya Dosch (they/she/elle) is assistant professor of Art of the Americas at California State University, Sacramento, United States. Dosch is the recipient of the 2019 Association for Latin American Art Biennial Dissertation Award for their work “Creating 1968: Art, Architecture, and the Afterlives of the Mexican Student Movement.” Her research centers on the notion of dissident temporalities, and offers a model for discussing memorial art against both linear timelines of progress and dominant theories of collective memory. Their recent work appears in *Future Anterior*, the collection *Teachable Monuments*, and the exhibition catalog *No calles, manifiéstate* about the Mexican artist collective Grupo Suma.

Lina María Garzón

“Art” and “Artist” in the Eyes of New Granadans in the 18th and 19th Centuries

This research project engages in a historical analysis of the concepts of “art” and “artist” during the late colonial period in the New Granada Viceroyalty. In order to examine how these notions were understood in Quito, Popayán, and other surrounding areas during the late XVIIIth and early XIXth centuries, the specific case of the painter Manuel de Samaniego and study written sources like court cases, journals, and contracts, produced by the so-called “ilustrados neogranadinos” and by the painter himself are analyzed. Thus, the way how certain people of the New Granada Viceroyalty saw and understood the paintings, altarpieces, and even treatises made by Samaniego is established.

Lina María Garzón is a historian that graduated from the Universidad Nacional de Colombia. She has worked as a research assistant at the Colombian Institute of Anthropology and History (ICANH) and as an art educator in the National Museum of Colombia and in the Independence Museum. She is currently the editorial assistant in the academic journal *Fronteras de la Historia*. She is also conducting her master’s degree at the Universidad de los Andes. Her research focuses on the conceptions of “artist” and “art” in the transition between the XVIIIth and the XIXth century.

Hannah K. Grimmer

Tengo el puño esperanza(d)o porque todo cambiará. Artistic Practices and Social Movements in Santiago de Chile for the 18-O

With the socialist government of Salvador Allende (1970–73) and the civil-military dictatorship of Augusto Pinochet (1973–90), Chile is a country whose recent past has been heavily contested, particularly during the transition to democracy. A homogenisation shaped the country's memory discourse based on unification and victimization (Richard 2001), whereas coming to terms with the past and a profound transformation of the social system never took place. Therefore, large sections of society remained dissatisfied with the transition. In the evolution of the protest movements, the demands for change have become increasingly louder and artists play a crucial role for this. It is from the cultural sphere where a contradiction to the official memory discourse of unity and agreement takes place. The artists, especially in the urban sphere, act as memory activists (Gutman/Wüstenberg 2021).

In Chile, we can observe a development of the connection between the fields of art and movement, as well as in the field of memory: During the period of Allende, visual artists supported this political project mainly through painting, posters, and murals. During the dictatorship, artists had to develop conceptual forms of expression to escape censorship (C.A.D.A.) or they carried out their work at great risk (BRP). The social movements – pupil (2006), student (2011), feminist (2018), and the “social awakening” (2019) – were important milestones that led to the growth and amplification of art in the public sphere. It is equally important that in the revolt of 2019, the revitalisation of solidarity practices and a sense of community of pre-1973 culminates through neighbourhood meetings, ollas communes (soup kitchens) and assemblies (Garcés 2020). At the same time, past struggles and resistance movements against the dictatorship are being remembered more and more (Badilla 2019). In the arts, role models of the past are brought back to life as well as past struggles and previous hopes are integrated in the present. The aim is to analyse how mnemonic recourses are represented in contemporary urban art, how the artists interpret the past and which events and demands they particularly highlight.

Hannah K. Grimmer is a German cultural scientist and curator with a focus on memory studies and art from Latin America. She earned her master's degree in Curatorial Studies at Goethe University and Städelschule, Frankfurt (2019), and her two bachelor's degrees in Cultural Studies and Romance Studies at the University of Leipzig (2016). Her initial interest in Latin America was sparked while living in Mexico City in 2012. She gained further experience abroad during a semester at the Université Nanterre in Paris and during a year at the Pontificia Universidad Católica de Chile. Concomitant to researching for her bachelor's thesis, she was an intern at the Museum of Memory and Human Rights in Santiago de Chile. Further developing her research, in her master's thesis she dealt with artistic re-presentation of *detenidos desaparecidos* in contemporary art from Chile and Argentina. Throughout her academic career, Hannah was involved in various exhibitions projects, worked as an art mediator, wrote several journalistic articles, and gave lectures at conferences. After a curatorial fellowship at Gropius Bau Berlin in 2019/20, she began her PhD project. She is based in Berlin and works as a research associate and PhD candidate at both the University of Kassel and documenta-Institute. In her PhD project, she investigates the connection between art, social movements, and memory activism. It is supervised by Prof. Liliana Gómez, Dr. habil. Jens Kastner and Prof. Astrid Erll.

Verena Kittel

Chronopolitics of Modernity: The Constitution of Non-Temporalities in Anni Albers' and Lina Bo Bardi's Collections of „Popular“ and „Pre-Columbian Art“

The engagement with non-European cultures was crucial to many Western artist circles of the 1920s, such as the Weaving Workshop at the Bauhaus in Weimar and Dessau. In her paper, Verena Kittel aims at revealing the conflictuality of such practices at art educational institutions that were inspired by core principles of the German art school, reflected in the narratives, images of history, and forms of heritage created in the process. In particular, she sheds light on Anni Albers' collection of Meso-American and Andean items during her time at Black Mountain College (BMC) in the early 1940s and Lina Bo Bardi's collection of vernacular objects that formed the basis for her Museu de Arte Popular (MAP) in Bahia, Brazil, in the early 1960s. By examining Albers' 1970 collection catalogue *Pre-Columbian Mexican Miniatures*, but also artworks such as the household jewelry she created with BMC student Alex Reed in the early 1940s, as well as Lina Bo Bardi's magazine *Habitat* (1951-69) and the exhibition *Nordeste* (1963) at the MAP, Kittel shows that both Albers and Bo Bardi by detaching the collected objects from their historical background and original creators freeze them into a non-temporality, transforming the items into projection surfaces for their aesthetic principles. She argues that Albers' and Bo Bardi's collections thus demonstrate a chronopolitical approach that first served as a confirmation of the objects' artistic value and celebration of their techniques and the culture they stem from, but ultimately casts the latter as an eternally present "other," depriving the communities they originally belonged to any interpretative sovereignty over their cultural, aesthetic, and identitarian meaning and thus excluding and devaluating their perspectives.

Verena Kittel is a PhD candidate at the Institute of Theater Studies at Freie Universität Berlin under the supervision of Prof. Dr. Annette Jael Lehmann and research assistant for the project "Images of History in Contemporary Art" led by Prof. Dr. Melanie Franke at Universität Potsdam. From 2015 to 2021, she has been research associate to several interdisciplinary, collaborative projects between the Freie Universität Berlin and exhibition institutions, most notably "Tacit Knowledge. Post Studio/Feminism - CalArts (1970-77)" with Kestner Gesellschaft, Hannover, and metaLAB (at) Harvard (2018-21), and "Black Mountain Research" with Hamburger Bahnhof - Museum für Gegenwart - Berlin (2013-16). Furthermore, she worked as student assistant to Prof. Dr. Wolf-Dietrich Löhr at the Kunsthistorisches Institut in Florenz of the Max-Planck-Institut in 2015. From 2015-18 she was assistant curator to Eva Birkenstock for the Performance Project of the LISTE - Art Fair Basel. Verena Kittel holds a BA with distinction in Art History and Applied Cultural Sciences from the Karlsruhe Institute of Technology and a MA in Art History in a Global Context from the Freie Universität Berlin.

Larisa Mantovani

Productive Uses of Time (and not so much): Tensions between Decorative Arts and Industry in the Textile Production in Argentina

This proposal aims to approach time from a social and labor perspective to problematize the production of textile art in the first decades of the 20th century in Argentina, in light of projects linked to technical education and industry. In this period, the State became interested in promoting the decorative arts; we can speak of an institutionalization process that articulated projects that came from the artistic,

educational and industrial spheres. These arts received special attention, as they were viewed positively as a path to progress and possible economic growth for the country. At that time Ricardo Rojas was a key actor, for providing guidelines for the creation of a national art, something in which the figure of Clemente Onelli also stood out, particularly interested in promoting textiles. The recovery of pre-Hispanic elements was characteristic within the field of decorative arts in the region, as a mark of local production that attended to its own past in pursuit of the construction of a “national” art and style; different from other revivals that previously in Europe had looked to exotic cultures to generate innovations. These types of projects sought not only to promote local or even regional production, but also eventually to replace foreign consumption that generated great interest in the elites of Buenos Aires. Unfortunately, this was a failed process. On the one hand, the upper classes of the capital city were not very interested in national products, at least not at a level that would allow them to stop competing with European manufactures. On the other hand, the production of textiles in which pre-Hispanic motifs and traditional techniques were sought to predominate, failed to fully adapt to mass industrial production and its timed times. In this sense, these types of projects did not completely materialize as such, but they are essential to analyze the searches, advances, and setbacks due to the creation of an art linked to the industry. On that account, the main objective of this work will be to trace the different difficulties faced by students, artisans and workers in the organization of time during the production of those textiles who were part of projects that aspired to deepen industrial growth, but whose tasks involved a strong craft component and domestic.

Larisa Mantovani was born in Buenos Aires, Argentina, where she lives and works. She studied art history at the Universidad de Buenos Aires, where she got a bachelor's degree (Licenciatura), and a teacher training degree in art history (Profesorado). She has a PhD in history at the Escuela Interdisciplinaria de Altos Estudios Sociales, Universidad Nacional de San Martín, with a dissertation entitled “The institutionalization of the decorative arts: links between art, education and industry in Buenos Aires (1910-1940)” that was presented in December 2021. She currently holds a doctoral fellowship from the Consejo Nacional de Investigaciones Científicas y Técnicas in Argentina, is adjunct professor in History of the Decorative Arts at Universidad del Salvador, and teacher in Art History at the Colegio Nacional de Buenos Aires, Universidad de Buenos Aires; she also coordinates the Núcleo de Historia del Arte y la Cultura Visual at EIDAES and is a member of the Centro Argentino de Investigadores de Arte. Her research takes place at the Centro de Investigaciones en Arte y Patrimonio (CIAP-UNSAM/CONICET), where she represents fellowship holders at the Board of Researchers meetings. She has recently published “Schools of arts and crafts in Buenos Aires: the training of artisans and workers in the Industrial Education Society” in *Arte, Individuo y Sociedad*, vol. 34, n°1, 2022.

Giulia Murace

Human, Natural, and Urban Landscapes of Rome at the Turn of the Twentieth Century in the Paintings of Rioplatense Artists

Between the late 19th and the early 20th century, many Argentine and Uruguayan artists travelled to, and settled in, Rome. There, they formed a network of strong relationships creating a Rioplatense colony that constituted an integration strategy of these peripheral artists with the rest of the Italian and international artistic community. This proposal aims to examine the Rioplatenses' artistic production during their stays in the eternal city, in particular, artworks portraying the Roman landscape intended

in a broader sense, and the connections with the production upon their return to the Río de la Plata. The landscape is understood in its natural and urban dimension, but also cultural and human. Rome and the countryside around it constituted a landscape stratified in time: the ancient ruins represented the glorious past and the inhabitants of the rural areas and their folklore were repositories of values linked to classical antiquity; the virgin nature that resisted unaltered as industrialization advanced was suspended in an ahistorical time; the city in transformation was seeking to create a modern and international image and the other face of this urban transformation was the poverty and social injustices of the workers and peasants. In the Roman landscape, then, several temporalities coexist. The idea is to ask how the Argentine and Uruguayan artists faced them and how these experiences shaped their own conceptions of time and were projected in the Argentine and Uruguayan landscape painting. The goal is to reflect on how these artists from a peripheral geography positioned themselves in front of this temporal density and if that experience influenced the way of thinking the national art. In this regard, it could allow to discuss some broader concepts such as identity, modernity, nationalism, cosmopolitanism at the cross between migratory flows and artists' journeys.

Giulia Murace is a doctoral fellow of the Consejo Nacional de Investigaciones Científicas y Tecnológicas. She received her PhD in History at Universidad Nacional de San Martín in March 2022. Her doctoral thesis, titled "Rome from Rio de la Plata: Argentine and Uruguayan artists travelling (1890-1915)", supervised by prof. Laura Malosetti Costa and co-supervised by Giovanna Capitelli, investigates the process of modernization of the artistic system in Buenos Aires and Montevideo and the creation of the Rioplatense colony in Rome with a decentered and transnational perspective. Previously, she studied Art History at Università della Calabria (BA 2009, MA 2011). She attended the Scuola di Specializzazione post-laurea in Beni Storico-Artistici at Università degli Studi di Siena (2012-2014). Currently, she is a coordinator in the research department of Escuela de Arte y Patrimonio (UNSAM). Since 2020, she has taught European art history (16th to 18th century) at the Universidad de Buenos Aires and the Universidad del Salvador. She was awarded research grants from the Argentine Ministry of Education, San Luca Academy in Rome, and the Getty Foundation. Her work has appeared in journals and books in Argentina and abroad.

Benjamin Murphy

Second-Order Images: Reflexive Strategies in Early Latin American Video Art

The project addresses several works of early video art created by Latin American artists during the 1970s through an interdisciplinary perspective that explores the intersections between this novel art form and various social science disciplines. Based on extensive archival research, the paper attends closely to how these artists approached their limited and precarious access to video, then still a prohibitively expensive technology in Latin America, through complex media assemblages that combined video recording with more rudimentary artistic supports such as paper and photography. Through such intermedial amalgamations, these artists achieved an ironic simulation of video's most advanced feature, televisual broadcast, through piecemeal, improvised means. The paper argues that these precarious media assemblages intervened within the field of dependency theory, an influential orientation within Latin American social sciences during the 1960s and 70s that had sought to explain the region's enduring condition of "underdevelopment" and geopolitical subordination within the modern world system. By the late 1960s, various disciplines within this orientation, notably sociology, had begun to analyze

the relationships between Latin American dependency and the new forms of authoritarianism then emerging in the region. Through their inter-medial, piecemeal modes of broadcast, the artists addressed in this paper advanced an understanding of technological obsolescence as the defining trait of electronic media under conditions of dependency. Yet they also suggested how a strategic use of this trait—a willful and directed retrograde practice—could furnish platforms for subversion and solidarity under conditions of government oppression. Through this practice they also intervened within methodological debates then animating the field of Latin American sociology, proposing a critical sociological practice that was ultimately reflexive in nature as it would attend to the political functions of the media through which it documented and represented its objects of study.

Benjamin Murphy is a scholar of modern and contemporary art from Latin America, currently serving as Visiting Assistant Professor in the Department of the History of Art and Architecture at the University of Oregon. Murphy's research focuses on artistic engagements with new media and technology during the second half of the twentieth century. He is currently at work on a book project that explores the emergence of video as an artistic medium in Latin America during the 1970s. Tracking uses of the novel audiovisual technology among a diverse group of artists from Argentina, Brazil, Chile, Colombia, and Uruguay, the project investigates how these artists mobilized video to theorize politics at the height of the oppressive military dictatorships that ruled much of the Latin American region during the period. Murphy received his BA from Washington University in St. Louis and his MA from Williams College. He completed his PhD in art history at Princeton University, where he also received graduate certificates in Latin American Studies and in Media and Modernity. His doctoral research was supported by a Donald and Mary Hyde Fellowship and by a Fulbright Fellowship for study and research in Brazil. Murphy has presented his research at various venues throughout the Americas and Europe, and he has published his academic writing in the journal *ARTMargins* and with the Getty Research Institute. He has also worked professionally as a curator at Mexico City's Museo Universitario Arte Contemporáneo, where he organized an exhibition on the Mexican video and performance artist Pola Weiss. In Fall 2022, he will begin a new post as the Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington.

Fabriccio Miguel Novelli Duro

Temporalities of an Exhibition: Uncovering the “Brazilian Salon” between 1840 and 1884

During the nineteenth century, the Imperial Academy in Rio de Janeiro started to organize the “General Exhibitions”, an event based on the model of the Parisian Salon. Since its first edition, in 1840, until the last one held during the imperial period, in 1884, the institution had upheld 26 public events. The “Brazilian Salon” was the place where native or foreign artists could submit their work, exhibit it in the Academy palace, run for prizes and earn awards. When defending his initiative, the Academy's director Félix-Émile Taunay stated that the local exhibition should not be compared with the current editions of the French Salon, but with its past, with the editions from the previous century. He argued that the newly implemented exhibition would grow just as it happened with the French Salon through the years. At the same time, while dealing with the small number of artworks submitted to the event, he allowed the presentation of private collections and “ancient works” lent by collectors to fulfill its exhibition walls. In exhibiting 19th-century productions – then called “modern” art – with objects from previous

centuries – the “ancient” ones – the Academy palace and its contemporary art exhibition became a dispositive of multiple temporalities and diverse geographies. How can we deal with the incongruity of temporalities presented in the Brazilian contemporary exhibition? How can we inscribe the presence of artists and artworks of another place and temporalities in the writing of the history of art in Brazil?

Fabrizio Miguel Novelli Duro is a Brazil-based art historian. He is a PhD candidate in Art History at the University of Campinas (UNICAMP, Brazil) and obtained his BA (2015) and MA (2018) in Art History at the Federal University of São Paulo (UNIFESP, Brazil). During his Master's he performed a research internship at the Université Paris 8 (France). He wrote his master's thesis on “Pedro Américo and the General Exhibition of 1884: Religious History Painting and Orientalism” (2018) and currently does research on “The General Exhibitions (1840-1884) in the articulation of the artistic system in Rio de Janeiro”, both with grants from São Paulo Research Foundation (FAPESP, Brazil). From 2014 to 2016 he took part in the project “Global Baroque: transcultural and trans-historical approaches to Latin America” funded by the Getty Foundation's “Connecting Art Histories” program.

Franciska Nowel Camino

Interwoven Epistemologies. The Affirmative Reception of Latin American Textile Techniques in Art since 1950

In relation to the respective current political and social situation, the interest of artists in indigenous, supposedly precolonial, and historical artifacts and their traditions have gradually increased since the first archaeological excavations of the late 19th century. Catalyzed by colonial efforts in archeological excavation, textile art became a political discourse driven medium and material on a broader scale. In her paper, Franciska Nowel Camino ties the loose ends of the state of research together and criticizes the often-reproduced stereotype of the recollection of the past. In addition, she shows the covalence and contemporaneity of the adopted Latin American textile traditions. In a new and progressive way, she discusses the hitherto neglected plural temporalities on an intellectual and corporeal level and connects them to the material contexts. In her Paper, she shines new light on Elvira Espejo Aycas video work *Jiwasan amayusa / El pensar de nuestras filosofías* (2019). In the engagement with the textiles, the artist not only succeeds in adding a new tangible dimension to the medium, Espejo Ayca also refers to the contemporary tendencies and cultural traditions of textile(s). She combines the textile material as well as the techniques with the social, political and historical connotations, and processes them affirmatively in her contemporary reception. Here, Nowel Camino stresses the importance of incorporated plural epistemologies in the analyses of the artworks. According to her argument, the artistic reception of textile traditions and technologies exceeds the material-based approach; it is the conscious and affirmative reception of epistemologies of the south, in which temporalities form an essential part. Consequently, it is the textile or the reference to the textile that determines space and time in the artworks. Here, the textile can stand for indigenous cultural traditions and their attraction as well as for historical significance, but also for gestures, living spaces and (time) resources.

Since April 2020, **Franciska Nowel Camino** is a PhD candidate and a research assistant at the Academy of Fine Arts Dresden. Her focus is on modern and contemporary art history and theory. After studying art history, archeology and Romanic literature at Goethe-University Frankfurt (2013-19), she completed her Master specializing in transcultural art history. For her Master thesis, she successfully organized a research trip to Lima funded by the DAAD (Aug. 2019). Before starting her dissertation, she worked as

a research assistant at the Master's program Curatorial Studies and in the Städel Museum's prints and drawings department. As a founding member and editor of the scientific art-history-blog the article, Nowel Camino enables students to publish their academic papers. Her texts already appeared in (online) magazines, encyclopedias, exhibition catalogs and collected volumes. Most recently, she gave a talk on Quipus in contemporary art at the 35th CIHA World Congress São Paulo and contributed to the Unlearning Temporalities Workshop from Carleton University. In her dissertation she investigates the intermedial reception of Latin American textile techniques as an artistic strategy within postcolonial discourses and global processes. In this regard, she analyses the contemporary artistic engagements with weaving patterns and structures, embroidery, and knotting techniques such as those observed in Quipus. Rather than simply emphasizing the cultural weight of Latin American textile traditions, the intention of her thesis is to demonstrate the expressive potential of these textiles.

Nicolás Perilla Reyes

Pablo Solano's Fondos del Mar: Majorcan Informalism and Politics

In 1957, Colombian artist Pablo Solano arrived in Mallorca looking for a balmy atmosphere. Yet, that transit ended up in something more than only a hedonistic, touristic trip. This time marked a point of no return in his art life; that is, the decision to practice an informalist language thenceforth. However, such adoption did not emerge from a vacuum; it was not a coincidence. The splotchy and eerie works he produced at that time were not only the clue to an expressive and gloomy persona or the beginning of a new cycle in his career. More precisely, they were indications through which Solano demonstrated his ties to a broader political context. In this respect, his series *Fondos del mar* is particularly revealing, since metonymically refers both to his resistance against and discrepancy with Francoism, and to his closeness to leftist artistic circles (i.e., El Paso group). Thus, in these small-format drawings with an abstract appearance, we observe swarming strokes and stains that allude to a submarine life of a detonating and entangled rhythm that happens slowly. Ultimately, in betraying the suffocating heaviness of salt water and the enigma that lies on the sea's deepness, Solano sophisticatedly analogized a claustrophobic and murky society under an oppressive dictatorial regime in which everything occurs with a necessarily cautious lethargy at the risk of being censored.

Nicolás Perilla Reyes is an MA candidate in Art History at the Universidad de los Andes in Bogotá, holding a Francisco Pizano de Brigard fellowship. He works as a graduate assistant at the same institution. He studied History and Art History as a double major as an undergraduate at Universidad de los Andes. His research interests focus on Colombian and Latin American art of the twentieth century with a particular fascination for abstraction. He is currently working on his thesis "Polysemous Spatialities: Ana Mercedes Hoyos and Three Moments in the Minimalist Dimension, 1969-1978", which seeks to question a dominant and univocal manner of understanding minimalism. Before beginning his graduate studies, Nicolás worked some months with the Institute for Studies on Latin American Art, New York.

Laura Petrauskaitė

Bolivian, Mexican and Ecuadorian Art Exhibitions in Soviet Lithuania

In her research project, based on the approaches of discourse analysis and art criticism, Laura explores the history of Bolivian, Mexican and Ecuadorian art exhibitions in Soviet Lithuania. In the second half of the 20th century Vilnius saw at least seven exhibitions presenting artists from 'Latin America'. Some of them were organized by Lithuanian museums with a special focus on local audiences, for instance an exhibition of Bolivian-Lithuanian artist Jonas Rimša (1977), whereas others were traveling exhibitions landing in Vilnius and other cities of the Soviet Union and its satellites, among them the Mexican Art Exhibition (1960), The Exhibition of Oswald Guayasamín (1982), and The Exhibition of Mexican Architecture (1982). Despite the fact that these shows were intended to promote the ideas of proletarian internationalism and so-called tropical socialism, paradoxically, they served as fields of inspiration to Lithuanian painters and sculptors who looked for ways to bypass ideological control and the aesthetic canon of the Soviet regime. Modernist sculptures and paintings by Vladas Vildžiūnas, Rimas Sakalauskas, Leopoldas Surgailis and Silvestras Džiaukštas are eloquent examples of this phenomenon. Laura's research aims to explain how this inversion became possible and what role different temporalities played in it. The investigation of the narratives of the above-mentioned exhibitions, the intentions of their organizers and curators, the social and political context, as well as critical discourse around them in mass media will reveal if Bolivian, Mexican and Ecuadorian art exhibitions and their reception in Soviet Lithuania served in creating individualized images of each country or artist or rather a unified image of 'Latin America'? What characteristics did artworks on view in these exhibitions transmit of their countries of origin and that of 'Latin America'? Did these images support or counter the narratives present in other media (films, literature, music, fashion)? What concepts of 'Latin America' competed during time and how they influenced each other?

Laura Petrauskaitė is a Lithuanian art historian based in Vilnius. Currently she is a research fellow at the Institute of Art Research at Vilnius Academy of Arts. She has a background in both the Social Sciences and the Humanities and holds a PhD in Art History. Her dissertation "Matas Menčinskas and His Contemporaries: The Significance of the Migration of Artists for the Modernization of Lithuanian Art in the First Half of the 20th Century" was awarded with the Lithuanian Best Dissertation Award in the category of Humanities and Social Sciences in 2019. Her research has been supported by the Lithuanian Research Council and the Lewben Art Foundation. Petrauskaitė specializes in cultural migration, East European and South American connections, and social art history. She is currently editing a special volume of peer-reviewed journal *Acta Academiae Artium Vilnensis* dedicated to cultural interaction between South America and Eastern Europe (forthcoming in 2022).

Lucy Quezada

The Official Field: Visual Arts and Cultural Policy During the Military Dictatorships of Argentina, Brazil, and Chile

Lucy's dissertation project titled "The Official Field: Visual Arts and Cultural Policy During the Military Dictatorships of Argentina, Brazil, and Chile" undertakes a comparative study of the construction of an official discourse about the visual arts in Argentina, Brazil, and Chile during the military dictatorships between the 1960s and 1980s. In her paper, she discusses transnational and comparative methodolo-

gies that could be helpful for her project. Specifically, Lucy will analyze the perspective of the historian Micol Seigel in her study of racism in the U.S. and Brazil, in which she proposes a deconstruction of national identities to avoid the establishment of stereotypes related to nation-building. Lucy will contrast this perspective with the art historian María Amalia García's idea of connective concepts as a methodological tool to put diverse cultural contexts in relation to one another. Her approach makes possible the comparison of phenomena that can be tied together around similarities coming from local, national, or regional processes. In the current primary research stage of Lucy's project, she considers it crucial to take a critical approach to the cultural narratives of the dictatorships and relate each of the countries in the deconstruction of their nationalistic sentiments.

Lucy Quezada (Talagante, Chile, 1990) is a Chilean art historian and PhD candidate in Art History at the Center for Latin American Visual Studies (CLAVIS) of The University of Texas at Austin, sponsored by the Chilean National Agency of Research and Development (ANID) and the Fulbright Foreign Student Program. She received her bachelor's and master's degree in art history from the Universidad de Chile. She has recently been involved in research projects related to cultural institutions from the early 1970s in Chile, such as the Museo de la Solidaridad and the Instituto de Arte Latinoamericano. Her most recent publication is the co-authored volume *Mario Pedrosa y el CISAC. Configuraciones afectivas, artísticas y políticas* (2019). Currently, she is the Mellon Fellow in Latin American Art at the Blanton Museum of Art and is working on her upcoming co-authored book *El Arte como Revolución. Debates, redes y actualidad del Instituto de Arte Latinoamericano* (2022).

Killian Rauline

Time Discrepancies and Returns to Painting in Brazilian Art

Between the late 1960s and 1980s, doubts about progress and the means of modernization had grown in Brazil. The consolidation of the dictatorship after 1968, the failure of revolutionary movements and the difficulties to challenge international structures of power introduced a significant shift in the way time was thought and experienced. Paradoxically, the 1980s also led to a phase of Brazilian art being integrated in international artist circles through the phenomenon of the "return to painting", which was very strong in Brazil. This paper aims to examine the development of new practices of painting among Brazilian artists between the late 1960s and the late 1980s. It considers painting as a locus for rethinking modernity and the political projects that were tied to it, taking into account a variety of actors and sources. Trajectories of artists are confronted with those of art critics, intellectuals, and political activists, in order to apprehend the networks in which artists develop and the conflicts from which their practices emerge. Those trajectories also highlight the role of exile and displacement in the career of many Brazilian artists of the period and invite us to think circulations of practices and knowledge from a transnational and transregional perspective. The functioning of the categories of centre and periphery should then be questioned in the light of a changing cultural context and what Jean-François Lyotard called "the end of grand narratives". If teleological narratives have lost their legitimacy, what becomes of the questions of "backwardness", "inequal development" or marginalization? This paper would like to launch some leads on the political dimensions of historicity regimes from a transnational perspective.

Killian Rauline is a PhD candidate at the Ecole normale supérieure (Paris, France). He studied social sciences, history and art history at Sciences Po and the Ecole du Louvre. His research focuses on practices of painting between Europe and Brazil since 1960, with an emphasis on the way artists reflect on

their own practices and engage with political issues. His dissertation studies the trajectories of Brazilian painters after 1968 in the context of exile and failure of revolutionary movements, and the question of memory and oblivion in the so-called return to painting in the 1980s. He participated in several editorial projects and co-organized the international conference « Désœuvrer / Unwork » at the Ecole normale supérieure, Ecole du Louvre and Beaux-Arts de Paris in 2021.

Juan Ricardo Rey-Márquez

Ephemeral Models Enduring Depictions, Mutis and the Pursuit of the Ultimate Botanic Depiction Style

In this project, we will study the method of botanical art devices by Jose Celestino Mutis, director of the Botanic Expedition to New Granada. Mutis proposed to the Spanish Crown to conduct a revised edition of the work of Francisco Hernandez (ca. 1514-1578), who made the first botanic expedition to Hispanic America during the last quarter of the 16th century. Mutis committed to king Charles III to continue the work initiated by Hernandez and to update it with new images “following the taste of our century”. As Mutis favoured Iconismo, a current on Natural History that used visual representations as devices to research natural phenomena, he committed to studying drawing methods and the history of botanical representation. For that purpose, Mutis formed a specialized library – with books from the 16th to 18th centuries – on natural history and conducted the development of several depiction styles for plants. With that interest in mind, José Celestino Mutis wanted to create a timeless style to depict the American flora. This process is the main subject of our inquiries.

Juan Ricardo Rey-Márquez is a Colombian researcher based in Buenos Aires, Argentina, since 2008, where he works as a researcher on the Centro de Investigación en Arte, Materia y Cultura MATERIA, at the Universidad Nacional De Tres De Febrero (UNTREF). Juan Ricardo studies the bond between art and science in the case of the Spanish scientific expeditions to America during the late 18th century to the beginning of the 19th century. His focus of interest is the use of art to render scientific knowledge or the construction of a visual epistemology in the Botanical Expedition of Nueva Granada (1783-1816). Juan Ricardo is currently researching scientific libraries in Hispanic America and the graphic ways employed to convey botanic data during the late colonial period (1785-1840).

Diogo Rodrigues de Barros

The Awareness of Underdevelopment: Latin Americanism and Art Historiography in the 1960s and 1970s

At the end of the 1960s, the Brazilian literary critic Antonio Candido published “Literature and underdevelopment”, an article which quickly became a classic of Latin American cultural studies. It offers a brief history of Latin American cultural self-awareness through its literary production, arguing that from the 1930s intellectuals in the region gradually moved from the optimistic idea of inhabiting a “new land” to a less cheerful “awareness of underdevelopment”. This shift in perspective marked Latin American thinking throughout the 20th century, and especially during the Cold War, when it became the core of a Latin Americanist anti-imperialist intellectual agenda. The rise of a professional art historiography in Latin America during the 1960s coincides with the culmination of this process, a moment of acute

awareness of the challenges and responsibilities of the Third World intellectual. Art historians and critics have written and debated widely on issues such as artistic dependence, the notions of progress and development, and centre versus periphery. They argued about what Latin American art should become and defended it against accusations of copying and backwardness. This paper aims to read and discuss key examples of this scholarly production, suggesting it once again has a contribution to make to art historical thinking at a time when discussions about the colonial vices of the “global art” ideology have gained momentum in the art world.

Diogo Rodrigues de Barros holds 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 doctoral candidate in Art History at the University of Montreal (UdeM, Canada). In his doctoral research, he discusses recent global and transregional approaches to the art world by revisiting scholarly and museological projects on Latin American art developed from the 1970s to the early 1990s. As a lecturer at UdeM, he taught ‘History of collections’ (winter 2016), ‘Modern arts in Latin America’ (winter 2017, 2018 and 2019) and the ‘Synthesis seminar’ (Master’s Program in Museology, winter 2018 and 2020).

Aleksandra Tobiasz

Between Chronos and Kairos: Witold Gombrowicz’s Diaristic Struggles with Time

Following Witold Gombrowicz’s existential map, extending from Central Europe via Latin America to Western Europe, I will try to trace the contours of his self-identification, volatile because shaped by different places and orders of time (cultural, historical and diaristic). In fear of an imposed role of witness of historical avalanche in Europe just before the Second World War, Gombrowicz decided to immerse in the Latin American “lightness of being.” Consequently, the writer became, as he noted in his “Diary,” “one of the many disinherited deprived of even a longing for the past that the pampa was receiving.” However, upon his return to Europe in 1963, Gombrowicz as the “ahistorical newcomer” found himself again in “a place that is more bespattered with history than ever.” (“Diary”). I argue that whereas exile in Argentina meant to him a spirally open, thus abundant in potentialities, hermeneutic laboratory of self, the return to Europe enclosed him again within a circle of historical absurd. Different places of time provoke divergent attitudes to life, represented by Hannah Arendt with two figures: a line (finite life, “bios”) and a circle (“zoe” and recurrent existence). These attitudes, as the Polish literary scholar Grzegorz Jankowicz argues, are also traceable in Gombrowicz’s double diaristic practice (public “Diary” and intimate “Kronos”) and correspond to two dimensions of time, linear and circular. On the one hand in the “Diary” the writer was escaping the roles imposed by the linear historical time with the aim of embracing some narrative form (“bios”) and on the other hand, in “Kronos” he was yielding to the calendar linearity in order to tame the chaotic existence (“zoe”). In the contribution I will attempt to answer the question about the dialogue between Gombrowicz’s two diaristic selves in relation to changeable places of his exile.

Aleksandra Tobiasz graduated from history and Latin American studies at the University of Lodz, Poland (double Master). At the European University Institute in the Department of History and Civilization in Florence she has conducted a multidisciplinary doctoral research on Central European literature analysed from anthropological perspective, thus in relation to individual historical experiences of accelerated pace of historical changes and shifting borders. In the doctoral thesis titled “Central European Literary ‘Escapes’ from History (Vladimir Bartol, Witold Gombrowicz, Sándor Márai),” she studies the

writers' narrative self-identifications shaped by changeable places of exile and through different reconfigurations of temporality (diaristic practice). So far she has published articles about Václav Havel, Egon Bondy, Ivan Diviš, Central European philosophy of history and literature. Interested in foreign cultures and languages she explores self-identifications of exiled writers in transregional and transcultural framework. Currently she lives in western Slovenia studying the Slovene borderland literature (Bartol's *oeuvre*).

Marivi Véliz

Tracing, Pacing, Rerouting the Borders of the Americas

In different moments throughout Art History, some artists made use of walking with aesthetic purposes. However, the 21st century seems to be the moment when walking as performance congeals, adding value to performance as a transdisciplinary coupling of art and citizenship. This contemporary tendency appears to envision walking as a way of living in dissension with modernity that highlights a transnational political behavior and a form of citizenship. Performances such as “News from the Americas” (2011) by Afro-Brazilian Borun Paulo Nazareth, for instance, show how walking in the Americas is inseparable from the effect of white colonialism on the biological and social body. Yet, it is a tool to explore the self, the senses, and the space. Invited to participate in an artistic residency program in Brooklyn, Paulo Nazareth took advantage of his visa to orient his walking practice towards the north. He considered himself an artist in residence from the outset of his journey north to New York, where he would wash his feet in the Hudson River. From Minas Gerais, Nazareth meandered for seven months, walking and with the aid of modes of transport, until crossing the US border bearing the dust of some Latin American countries. As in the tradition of the *pagadores de promesas* [people that makes vows], the performance is driven by a decision that brings to the forefront contemporary forms of nomadism, indigeneity, rurality, bartering while simultaneously recounts the complexities of racialization and othering in the Americas. The performer's encounters with other racialized bodies emphasize the norms to which their bodies are seen, and how the visual aspects of bodies coded in terms of race and ethnicity determine ways of seeing that foster fear and violence.

Marivi Véliz is a PhD in Literary, Cultural and Linguistics Studies. She earned her doctorate from the University of Miami (2021) and her B.A. in Art History from Havana University (1999). In 2000-2002, she worked and studied at Fundación Fernando Ortiz in Havana, Cuba, where she received a Graduate Certificate in Ethnology. In 2003, she moved to Guatemala working as a contemporary Latin American art lecturer, curator, journalist and independent researcher in the Central American region. Since 2012, she has lived and worked in Miami. Her research and writing is focused on connections between the Americas through Performance and Media Studies from decolonial and participatory methodologies. Currently, she is working on her book project “Healing, Deacceleration and the Digital. Latinx/Latin American Performance Art in 21st Century.”

Sofía Vindas Solano

Cosmopolitan outsiders: Artistic practices and cultural activity of Central American artists at the international circuits of modern art, 1950s-1970s

This project analyzes how between the 1950s and 1970s, certain Central American artists engaged in a large network of local and international cultural spaces (public and private) that were devoted to the promotion of Latin American modern art. These artists were engaged in a complex circuit of art exhibits, art competitions such as biennales and lectures amongst others to occupy space in the larger debate of what Latin American Art was supposed to be. Through their work, they also envisioned alternative modes of organizing and promoting their artistic practices in an increasingly polarized world between the 1950s and 1970s. After the 1950s, agents such as the Organization of American States in the US, were part of a large network of local and international entities that engaged in the promotion of certain Central American modern artists, through the transnational cultural activity sponsored by this institution and others. In this context, cities such as New York, Washington, Caracas, and Paris became hubs of activity for these artists. In these cities, Central Americans were able to create networks, present shows, sell artwork, etc. due to the complex and large network of galleries, institutes, museums, and other key players that stimulated Central American Modern art. These artists managed to exist at the fringes of not just the art circuits, but also on the borders of diplomacy and geopolitics. This research highlights how Central American artists constructed and deconstructed their identities through their art. There, the international spaces where they circulated, demanded their artistic practices to be both cosmopolitan and deeply embedded in local artisanal and clichéd notions of what Latin American art was thought of. In being “Cosmopolitan Outsiders”, these artists operated from the borders of not just politics but culture.

Sofía Vindas Solano, Ph.D (1986), has a master's degree in Political Science, and a bachelor's degree in History as well as in Art History from the University of Costa Rica. She is currently a Researcher at IIARTE, where she is the coordinator of the Central American Cultural Heritage Repository. She also teaches at the School of History of the University of Costa Rica. Vindas has worked together with the institutions such as the Museum of Contemporary Art and Design and the Central Bank Museum in production, research and curatorship since 2010. Some of her published works include: “Pigs that feed on gold: Imperialism Yankee in the Costa Rican cartoons 1900-1930” (Istmica Magazine), “The First Central American Biennial of Painting and the Presence of Marta Traba in the Costa Rican and Guatemalan Press, 1970-1979” (Annals of the Institute of Aesthetic Research, Mex), amongst others.

Steering Committee

Lena Bader

German Center for Art History (DFK Paris)

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

Jens Baumgarten

Universidade Federal de São Paulo

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, Mexico City and Campinas. 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) and 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.

Karen Cordero Reiman

Art historian and independent curator

is an art historian, independent researcher, curator and writer. She was a full-time professor in the Art History Department of the Universidad Iberoamericana in Mexico City from May 1985 until her retirement in August 2017, in the fields of Modern and Contemporary Art, Theory and Historiography, and Museum Studies. She has also taught in the graduate program in Art History of the Universidad Nacional Autónoma de México (UNAM), and was a founding member of Curare, a Critical Space for the Arts, an independent research center in Mexico City. She is the author of numerous publications in her

areas of specialization: twentieth and twenty-first century Mexican art, the relationship between the so-called “fine arts” and the so-called “popular arts” in Mexico; the historiography of Mexican art; body, gender and sexual identity in Mexican art; and museological and curatorial discourses in Mexico. In addition she has had a continuous participation in museums as curator, advisor and researcher.

Thierry Dufrêne

Université Paris-Nanterre

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). He is a member of the Comité français d'histoire de l'art and of AICA International (International Association of Art Critics), chief editor of the journal *20/21. Cahiers du Centre Pierre Francastel* (2008), and 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. His research focuses especially on sculptures and carvers of the 20th and 21st century, and Giacometti in particular, on whom he curated multiple exhibitions and published several studies. His Ph.D. thesis entitled “Alberto Giacometti: Les dimensions de la réalité” was published in 1994. Other research interests include Piotr Kowalski, Berto Ladera, Ivan Messac, Joel Shapiro, Jannis Kounellis, David Nash, Joan Miró, Christian Zwanikken and Nicolas Darrot.

Laura Karp Lugo

Université de Lorraine

is a postdoctoral researcher with teaching position at the University of Lorraine and a researcher at the Ludwig-Maximilians Universität Munich in the ERC project “Relocating 29 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. She holds a Ph.D. in art history from the Université Paris I. In the course of her doctoral studies, she received graduate fellowships to complete her dissertation “Beyond the Pyrenees: Catalan Artists in Paris at the Turn of the 20th Century”, for which she was awarded the Prix du Musée d'Orsay in 2015. She has worked in several international research institutions and universities including the Institut National d'histoire de l'art in Paris, the Universidad Nacional de Tres de Febrero in Buenos Aires, the University François Rabalais Tours, the University Reims Champagne-Ardenne, the University of Nantes, and the DFK Paris. She participated in the Transregional Academy I in Sao Paulo as well as in the Transregional Academy II in Buenos Aires, organized by the DFK Paris. Her research focuses mainly on Latin American art and migration, exile, and artistic transfers, as well as networks and mobility's in the 19th and 20th century.

Thomas Kirchner

German Center for Art History (DFK Paris)

is the director of the DFK Paris. After studying art history, history and philosophy in Berlin, Paris and Bonn, he received his Ph.D. 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 on *Der epische Held. Historienmalerei und Kunstpolitik im Frankreich des 17. Jahrhunderts* (Munich 2001, French translation in Paris 2008). 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, he took over as chair of Early Modern and Modern Art History at Goethe Universität in Frankfurt. He was a visiting professor at French and American universities. In 2011/12 he was a scholar of the Getty Research Institute. His research has focused on French art and art theory of the Ancien Regime, on art and sciences, art and politics, art and the history of emotions, the artistic life in Paris during the Ancien Regime, and art after World War II.

Natalia Majluf

Independent Art Historian

is currently visiting researcher at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México. She is also the director of the digital platform “Historias on Peruvian art and culture”, developed for the Museo de Lima with the support of Fundación Telefónica, and co-editor of *Latin American Research Commons*, Latin American Studies Association, and of the digital review *Trama, Espacio de Crítica y Debate*. After studying art history at Boston College and the Institute of Fine Arts at New York University, she received her Ph.D. from the University of Texas, Austin. From 1995 to 2018 she worked as a Head Curator and later as the Director of the Lima Art Museum. She has held the Getty Curatorial Research Fellowship, the John Simon Guggenheim Memorial Fellowship, the Inter-American Development Bank and the Andrew W. Mellon Foundation Visiting Senior Research Fellowship at the Center for Advanced Study in the Visual Arts in Washington D. C., and has been Simón Bolívar Professor at the University of Cambridge between 2018 and 2019 and Tinker Visiting Professor at the University of Chicago in 2021. Her research has attempted to involve art history in broader historical narratives, exploring the many roles of visual culture in shaping national imaginaries in nineteenth and twentieth-century Latin America. Her latest book *Inventing Indigenism: Francisco Laso's Image of Modern Peru*, published by The University of Texas Press, has been translated as *La invención del indio: Francisco Laso y la imagen del Perú moderno* by the Instituto de Estudios Peruanos.

Élodie Vaudry

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is scientific advisor at the DFK Paris, where she participates of developing research and activities around Latin America. She received her Ph.D. in Art History from the University of Paris-Nanterre. She

completed her thesis in 2016 on “Présence et usages des arts précolombiens dans les arts décoratifs en France de 1875 à 1945”. She received an award the Prix de thèse from the Institut des Amériques de Paris in 2017 and her book *Les arts précolombiens. Transferts et métamorphoses de l'Amérique latine à la France, 1875-1945* had been published in June 2019 by Presses Universitaires de Rennes. She has also published extensively and has given lectures at the Institut national d'histoire de l'art in Paris, the Bauakademie in Berlin, the UNAM in Mexico City, and the Universidad de la Católica in Lima. She studied in Mexico in 2011-2012 at the National Autonomous University of Mexico (UNAM) and then completed a post-doctoral fellowship at the Institute of Aesthetic Research in Mexico City from 2017 to 2019. Her work focuses on cultural transfers between Latin America, Europe and the East from the nineteenth to the twentieth century, identity processes, art theory, the art market and cultural diplomacy. Her works deals with a transdisciplinary perspective crossing the history of art, the history of ideas and taste.

Tristan Weddigen

Bibliotheca Hertziana – Max Planck Institute for Art History Rome, University of Zurich

is Professor for History of Early Modern Art at the University of Zurich and Director of the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. After being awarded a Ph.D. from the Technische Universität Berlin in 2002, with a dissertation entitled *Raffaels Papageienzimmer*, 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 of Zurich in 2009. He has been co-director of the Getty Connecting Art Histories project “New Art Histories – Connecting Ideas, Objects and Institutions in Latin America” and has published on the reception of *Kunstwissenschaft* in Latin America. His research department focuses on the global aspects of Italian art from the early modern period to the present, thus extending the range of the research activities at the Bibliotheca Hertziana to modern and contemporary times. It also addresses questions of materiality and mediality, the history of art history, and digital art history. Weddigen himself focuses in particular on early modern art and art theory, the history of art collections, and the history as well as methodology of art history.

Patricia Zalamea

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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. She studied art history at the John Cabot University in Rome and the Rutgers University in New Jersey where she received in 2007 a Ph.D. in art history with a thesis entitled *Subject to Diana: Picturing Desire in French Renaissance Courtly Aesthetics*. Her research centers on medieval French literature and manuscripts, Renaissance art in France and Italy, gender studies, colonial art and the Portuguese and Spanish Empire, historiography, and on visual culture, including prints and their connection to Latin American art.

Assistants

Jacqueline Wagner

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has been the assistant to the Managing Director of the Forum Transregionale Studien, Berlin since 2021. She studied English Literature and Global History at the University of Hamburg, Humboldt University Berlin and Freie Universität Berlin with a year abroad at Pontificia Universidad Católica de Chile in 2018.

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is the coordinator of Development and External Relations in the Department of Arts and Humanities at the Universidad de los Andes in Bogotá. She studied Business Administration and art history at the Universidad de los Andes in Bogotá.

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General Information

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Venue: Universidad de los Andes, Departamento de Historia del Arte, Bogotá

Accommodation: LivinnX 21, Calle 21 # 3-71, Bogotá D.C.

A week before the event, every visitor will receive an email from Vivienda Universitaria with their booking confirmation from September 24th to October 2nd. Check-in is available from 3:00 p.m. Please, check your inbox or spam.

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It is advisable to bring a thermal blanket for the nights.

The Academy's venue is in walking distance. Breakfast will be at the Cafetería Central of Universidad de los Andes.

WiFi: Uniandes Campus offers free wifi. Visitors can buy a SIM card for 4,000 COP (less than 1 euro) and charge from 10,000 COP to 30,000 COP for internet and social media access. It's advisable to buy CLARO Sim Card.

Transport and commuting: It's highly recommended to use taxi apps such as Easy Taxi, Taxis Libres, or Uber. Transport from the airport to your accommodation and vice versa will be organized, if you arrive or leave on alternating dates you have to organize the transport yourself. In case you want private transport from and to the airport, we recommend the driver Luis Barragán: +573144628184 who works with the University and offers an excellent and trustworthy service.

At the airport take ONLY certified taxis. You'll find a queue outside the International Arrivals gate.

25 September (Sunday): Meeting point is 8:40 a.m. at the main entrance of LivinnX21, Calle 21 # 3-71, Bogotá D.C.

1 October (Saturday): Meeting point is at 8:00 a.m. at the main entrance of LivinnX 21, Calle 21 # 3-71, Bogotá D.C.

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

About Us

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

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

The **Max Weber Foundation** promotes global research, concentrated around the areas of social sciences, cultural studies, and the humanities. Research is conducted at ten institutes in various countries worldwide with distinctive and independent focal points.

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