

Transregional Academy

Academy Venue:

Universidade Federal de São Paulo,
Rua Sena Madureira, 1500 - Vila Clementino
São Paulo, Brasil

Hotel:

Bienal Suites
Rua Sena Madureira, 1225 - Ibirapuera
São Paulo, Brasil

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Tarsila do Amaral, *Opérários*, 1933, Copyright: Acervo do Governo do Estado de São Paulo, oil on canvas, 150cm x 205cm

Transregional Academy
16—24 July 2016
São Paulo

Modernisms

Concepts, Contexts, and Circulation

Program and Abstracts

Max Weber
Stiftung

Deutsche
Geisteswissenschaftliche
Institute im Ausland

MAC

MUSEU DE ARTE CONTEMPORÂNEA
da Universidade de São Paulo

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1933

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Contents

Concept Note	6
Program	7
Participants and Projects	17
Working Groups	37
Steering Committee and Speakers	40
Reading List	47
Institutional Framework	50

Concept Note

Modernisms: Concepts, Contexts, and Circulation

Transregional Academy 16—24 July 2016, São Paulo

The goal of the academy is to facilitate an exchange on concepts and variations of modernism across nations and regions. In the spirit of this kind of transregional perspective, the objective is to compare the modernist debates in Latin American countries with those occurring in Africa, Asia, Europe, and North America and to locate them within a global context. In doing so, questions arise concerning appropriation and distinction, as well as revisions and translations of developments and processes that manifest themselves in terms such as “colonial art,” “independence,” “originality,” “primitivism,” and “nation building.” Terms like “modernism,” “avant-garde,” and “modernity” are not only ubiquitous in popular scientific publications and at such events. Like “false friends,” these concepts are also mistakenly used interchangeably in intellectual-academic discourse as a minimum basis of understanding, particularly in the emerging context of “world art history.” This is even more the case when historiographical perspectives are involved that suggest the existence of a common definitional and epistemological basis upon which a global discourse could be constructed. By contrast, the idea of plural or multiple modernities or competing modernisms has made new theoretical approaches possible while raising new questions. They invite us to discuss the long-established diversification of modernity, antimodernity, conservative or reactionary modernity, and alternative modernisms within a transregional and, by implication, transcultural perspective. In this process, the terms themselves—“modernity,” “modernism,” “avant-gardism”—will first be questioned; their historiographical rooting in their respective cultural and historical contexts will be discussed; and temporal and spatial settings will be considered.

The Transregional Academy will be led by a group of scholars: Thomas Kirchner (DFK, Paris), Lena Bader (DFK, Paris), Jens Baumgarten (Unifesp, São Paulo), Margit Kern (Universität Hamburg), Hannah Baader (Kunsthistorisches Institut in Florenz/Max-Planck-Institut/Art Histories and Aesthetic Practices, Berlin), Patrick Flores (University of the Philippines, Manila), Thierry Dufrêne (Université Paris Ouest Nanterre La Défense), Anne Lafont (Institut national d’histoire de l’art, Paris, INHA), Ana Gonçalves Magalhães (MAC-USP, São Paulo, USP), Gabriela Siracusano (Universidad Nacional de Tres de Febrero, UNTREF, Buenos Aires), and Diana Wechsler (Museo de la Universidad Nacional de Tres de Febrero, UNTREF, Buenos Aires).

Program

Saturday, July 16

18:30 Welcome Dinner

Welcome address: Thomas Kirchner and Lena Bader

Venue: **Pizzaria 1900**, Rua Estado de Israel, 240 (10 min walk from hotel)
Meeting Point: **Hotel “Biennal Suites”** (lobby), Rua Sena Madureira, 1225 - Ibirapuera, São Paulo at **18:15**

Sunday, July 17

10:00 Excursion

Morning: **Tour in the city center of São Paulo** with Ana Magalhães and Jens Baumgarten
Afternoon: **Casa de Vidro**, R. Gen. Almério de Moura, 200, Vila Tramontano, SP
Meeting Point: **Hotel “Biennal Suites”** (lobby), Rua Sena Madureira, 1225 - Ibirapuera, São Paulo

Monday, July 18

10:00-10:30 Introduction

(Room AT 0)

10:30-11:00 Coffee Break

11:00-12:30 Project Presentations 1

Group A (Room AT 0)
Joaquin Barriendos (Columbia University)
Geopolitics of Global Art – The Reinvention of Latin America as a Geoesthetic Region
Discussant: Diana Wechsler

Group B (Room PRAE 1)
Camila Maroja (Brown University)
The First Mercosul Biennial: Showcasing an Abstract and Political Latin America
Discussant: Nadine Siegert

Group C (Room PROEC 2)
Rachel Vallego (University of São Paulo)
The Print Donation from the Central Bank of Brazil to the Museum of Contemporary Art of the University of São Paulo
Discussant: Mariola Alvarez

12:30-13:30 Lunch
Venue: **Gemel Bakery**, Rua Tangará, 281

14:00-15:30 Thematic Sessions 1

Group 1 (Room AT 0)
Popularization of Modernity
Reading: Baxandall, Michael, “Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects”, in *Exhibiting Cultures. The Poetics and Politics of Museum Display*, ed. by Ivan Karp and Steven D. Lavine, Washington: American Association of Museums, 1991, 33-41.
Introduction: Dafne Cruz Porchini

Group 2 (Room PRAE 1)
Decolonial Identities Across Borders in the Visual Arts
Reading: Mignolo, Walter, *Introduction to The Idea of Latin America*, Hoboken: Wiley-Blackwell, 2005.
Introduction: Abigail Lapin

Group 3 (Room PROEC 2)
Cultural Translation
Reading: Bachmann-Medick, Doris, “Translation – A Concept and Model for the Study of Culture”, in *Travelling Concepts for the Study of Culture*, ed. by Birgit Neumann and Ansgar Nünning, Berlin/New York: de Gruyter, 2012, 23-43.
Introduction: Pauline Bachmann

18:30 Excursion

Venue: **Galeria Estação**, Rua Ferreira de Araújo, 625 – Pinheiros, São Paulo

Tuesday, July 19

09:00-10:30 Thematic Sessions 2

Group 1 (Room AT 4)
Modernism and Globalization
Reading: Lionnet, Françoise and Shu-mei Shih, “Introduction: Thinking through the Minor, Transnationally”, in *Minor Transnationalism*, ed. by Françoise Lionnet and Shu-mei Shih, Durham and London: Duke University Press, 2005, 1-25.
Introduction: Mariola Alvarez and Ana Magalhães

Group 2 (Room PRAE 1)
Dialectics of Modernisms: Multiple Peripheries
Reading: Castelnuevo, Enrico, Carlo Ginzburg and Maylis Curie, “Symbolic Domination and Artistic Geography in Italian Art History”, in *Art in Translation*, 1:1, 2009, 5-48.
Introduction: Thierry Dufrêne

10:30-11:00 Coffee Break

11:00-12:30 Project Presentations 2

Group A (Room AT 4)
Miriam Oesterreich (Technical University Darmstadt)
On Mexican Artistic Indigenism: An Anachronistic Conception of Modernity
Discussant: Dafne Cruz Porchini

Group B (Room PRAE 1)
Riccardo Venturi (Institut national d’histoire de l’art, Paris)
Porosity as Modernism. A Transatlantic View on Post-War Italian Art
Discussant: Hannah Baader

Group C (Room PG 2)
Renata Rocco (University of São Paulo)
The Presence of Danilo di Prete (Pisa, 1911 – São Paulo, 1985) in Brazil, 1940-1970
Discussant: Monica Bravo

12:30-13:45 Lunch
Venue: **Gemel Bakery**, Rua Tangará, 281

14:00-15:30 Thematic Sessions 3

Group 1 (Room AT 4)
Imag(in)ing Intersections: Alternate Modernities and Cultural Hybridities
Reading: García Canclini, Néstor, “Latin American Contradictions: Modernism without Modernization?”, in *Hybrid Culture: Strategies for Entering and Leaving Modernity*, Minneapolis: University of Minnesota Press, 1995, 41-65.
Introduction: Caroline Wolf

Group 2 (Room PRAE 1)
Comparative Art Studies, Rewriting Modernism, Transregional Perspectives on Art History
Reading: Piotrowski, Piotr, “The Global Network. An approach to Comparative Art History”, in *Circulations in the Global History of Art*, ed. by Beatrice Joyeux-Prunel, Catherine Dossin and Tomas da Costa Kaufmann, Farnham, UK: Ashgate, 2015, 149-165.
Introduction: Maria Katarzyna Cytlak

Group 3 (Room PG 2)
Contemporary Re-Readings of Postwar Modernist Art and Culture
Reading: Moxey, Keith, “Is Modernity Multiple?”, in *Visual Time: The Image in History*, Durham: Duke University Press, 2013, 11-22.
Introduction: Kristian Handberg

16:00-17:30 Project Presentations 3

Group B (Room PRAE 1)
Caroline “Olivia” M. Wolf (Rice University)
Emigrados de lejanas regiones: The Art and Architectural Patronage of Arab and Armenian Diaspora Communities in Modern Argentina, 1910-1955
Discussant: Abigail Lapin Dardashti

Group C (Room AT 4)
Maria Katarzyna Cytlak (CEMECH-UNSAM/CONICET)
Utopia and Resistance: Art during the Sixties and Seventies. Dialogues between Argentina and Eastern Europe
Discussant: Pauline Bachmann

Wednesday, July 20

09:00-10:30 Project Presentations 4

Group A (Room AT 4)
Sabrina Moura (University of Campinas)
Decentrings and Regionalisms: An Intercrossed History of the Havana and Dakar Biennials
Discussant: Margit Kern

Group B (Room PRAE 1)
Nikolas Drosos (Columbia University)
A Tale of Two (University) Cities: The Modernist Campuses of Mexico City and Caracas in the Imaginary of Socialist Eastern Europe
Discussant: Jens Baumgarten

Group C (Room PRAE 1)
Pablo Santos Olalla (Universitat de Barcelona)
Relational Networks between Conceptualisms: Spain, Latin America, United States, 1968-1984
Discussant: Patrick Flores

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 4

Group 1 (Room AT 4)
Comparing Regional Modernities
Reading: Saunier, Pierre-Yves, “Relations”, in *Transnational History (Theory and History)*, Basingstoke: Palgrave Macmillian, 2013, 1-12, 80-98.
Introduction: Sabrina Moura de Araujo, Patrick Flores and Hannah Baader

Group 2 (Room AT 4)
Nation State and the Biennial Art Exhibition
Reading: Gardner, Anthony, and Charles Green, “Biennials of the South on the Edges of the Global”, in *Third Text* 27, no. 4, 2013, 442-455.
Introduction: Camila Santoro Maroja

Group 3 (Room PG 4)
Henri Lefebvre, Rhythmanalysis. Space, Time and Everyday Life
Reading: Levebre, Henri, “Rhythmanalysis, Space, Time and Everyday Life”, Bloomsbury, 2004, 73-83, 87-100.
Introduction: Riccardo Venturi

12:30-13:45 Lunch
Venue: **Gemel Bakery**, Rua Tangará, 281

14:00 Excursion

Venues: **Museu de Arte Contemporânea** da Universidade de São Paulo (MAC), Praça do Relógio Solar, 160 - Butantã, São Paulo / **Parque do Ibirapuera**, Av. Pedro Alvares Cabral, 1301 - Vila Mariana, São Paulo

Thursday, July 21

9:00-10:30 Project Presentations 5

Group A (Room PROEC 2)
Laura Karp Lugo (University of Tours)
A Transnational History of Latin American Art in the Post-Colonial Era
Discussant: Joaquin Barriendos

Group B (Room PROEC 2)
Abigail Lapin Dardashti (CUNY Graduate Center)
Re-Constructing Blackness in Brazil: Politics, Race, and Modernity in Brazilian Art and Architecture, 1950s - 1980s
Discussant: Thierry Dufrêne

Group C (Room PG 2)
Mariola Alvarez (Colby College Maine)
Transnational Brazil and Modern Calligraphic Abstraction
Discussant: Gabriela Siracusano

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 5

Group 1 (Room PG 2)
Challenging the Notion of the “Modern” from an African Perspective
Reading: Okeke-Agulu, Chika, “The Challenge of the Modern: An Introduction”, in *African Arts* 39, 2006, 14-15, 91; Okeke-Agulu, Chika, “Modern African Art”, in *The Short Century: Independence and Liberation Movements in Africa 1945-1994*, ed. by Okwui Enwezor, Munich/London/New York: Prestel, 2001, 29-36.
Introduction: Nadine Siegert

Group 2 (Room PG 2)

Itineraries / Cartographies in Modern Visuality

Reading: Wechsler, Diana B., “París, Buenos Aires, México, Milán, Madrid...: Migraciones, tránsitos y convergencias para un mapa del arte moderno”; Wechsler, Diana B., “Cosmopolitanism, Cubism and New Art: Latin American Itineraries”, in *Art in Translation*, Vol. 3, Issue 1, 2011, 69–86.

Introduction: Gabriela Siracusano and Diana Wechsler

Group 3 (Room PG 2)

The Ethics and Aesthetics of Modernist Deviancy, Errancy, and “Normalcy”

Reading: Gabara, Esther, “Introduction” and “Landscape”, in *Errant Modernism: The Ethos of Photography in Mexico and Brazil*, Durham, NC: Duke University Press, 2008, 1-9, 26-33, 36-45.

Introduction: Monica Bravo

12:30-13:45 Lunch

Venue: **Gemel Bakery**, Rua Tangará, 281

14:00-15:30 Project Presentations 6

Group A (Room PROEC 2)

Dafne Cruz Porchini (El Colegio de México)

Modern and Transnational Cultural Artistic Networks between Mexico and Europe (1900 – 1930). Case Studies

Discussant: Lena Bader

Group B (Room PRAE 1)

Samuel Wagen-Magnon (Université de Lausanne)

The “Tree of Modern Art” as Prime Object or Replication? Miguel Covarrubias between Art History and Anthropolgy

Discussant: Thomas Kirchner

Group C (Room PG 2)

Pauline Bachmann (Freie Universität Berlin)

Constructivism as Construction: Brazilian Neoconcretism between Language and Object

Discussant: Ana Gonçalves Magalhães

18:30 Excursion

Venue: **Museu de Arte de São Paulo** (MASP), Av. Paulista, 1578, São Paulo

Friday, July 22

09:00-10:30 Project Presentations 7

Group A (Room PROEC 2)

Kristian Handberg (University of Copenhagen, Louisiana Museum of Modern Art)
Multiple Modernities: World Images and Dreamworlds in Art and Culture, 1946-1972

Discussant: Anne Lafont

Group B (Room PRAE 1)

Nadine Siegert (Universität Bayreuth)

Utopian Modernism – the Aesthetics of Socialism in Africa

Discussant: Nikolas Drosos

Group C (Room PG 2)

Monica Bravo (Brown University)

Picturing Great America: U.S. Modernist Photography and the Mexican Cultural Renaissance, 1920-1945

Discussant: Rachel Vallego

10:30-11:00 Coffee Break

11:00-12:30 Thematic Sessions 6

Group 1 (Room PROEC 2)

Aesthetic Cosmopolitanism? Geopolitics of Art and Modernity

Reading: Papastergiadis, Nikos, *Cosmopolitanism and Culture*, Cambridge/Malden, MA: Polity Press, 2012.

Introduction: Joaquin Barriendos

Group 2 (Room PRAE 1)

Postwar Modern Architecture as a Media Phenomenon

Reading: Stanek, Łukasz, “Architects from Socialist Countries in Ghana

(1957–67): Modern Architecture and Mondialisation”, in *Journal of the Society of Architectural Historians* 74, no. 4, December 2015, 416–442.

Introduction: Nikolas Drosos

Group 3 (Room PG 2)

Modernity on the Move

Reading: Enwezor, Okwui, “Travel Notes: Living, Working and Travelling in a Restless World”, in *Trade Route: History and Geography, 2nd Johannesburg Biennale, 1997* (Greater Johannesburg Metropolitan Council, South Africa and the Prince Claus Fund for Cultural Development, The Netherlands, 1997, 7-12; Bal, Mieke/Hernández-Navarro, Miguel Á., “Introduction”, in id. (eds.), *Art and Visibility in Migratory Culture: Conflict, Resistance, and Agency*, New York 2011, 9-20.

Introduction: Lena Bader and Thomas Kirchner

12:30-13:45 Lunch

Venue: **Gemel Bakery**, Rua Tangará, 281

14:00-15:30 Thematic Sessions 7

Group 1 (Room PROEC 2)

Modernism - Utopias and Invention of Tradition

Reading: Fabian, Johannes, *Time and the Other. How Anthropology Makes its Object*, New York: Columbia University Press, 1983.

Introduction: Margit Kern

Group 2 (Room PRAE 1)

Latin American Indigenism and Modernism

Reading: Mariategui, Jose Carlos, “Las corrientes de hoy: El Indigenismo”, in *Siete ensayos de interpretacion de la realidad peruana*, Mexico City: Ediciones Era, 2007 (Lima 1928), 299-315.

Introduction: Miriam Oesterreich and Samuel Wagen-Magnon

Group 3 (Room PG 2)

Early Modern Art? Categories and Relativism in Art History

Reading: Latour, Bruno, *Modernity: We Have Never Been Modern*, transl. Catherine Porter, Harvard University Press, 1993.

Introduction: Jens Baumgarten and Anne Lafont

Saturday, July 23

10:00-18:00 Workshop

“Modernisms: Concepts, Contexts, Circulation”

Venue: **Vila Itororó**, Rua Pedroso, 238, Bela Vista
The workshop is open to the public.

Program:

10:00 Panel 1

Is There a Postmodern Architecture?

Participants: Pedro Arantes, Guilherme Wisnik, Vera Pallamin, Marcos Rosa

11:45 Panel 2

Contemporary Museums Today

Participants: Tadeu Chiarelli, Helouise Costa, Marcelo Resende, Ilana Goldstein

13:15 Lunch

Venue: Gemel Bakery, Rua Tangará, 281

14:30 Panel 3

Curatory and Art History

Participants: Vinícius Spiricigo, Ivo Mesquita, Valéria Piccoli

16:15 Panel 4

Exotism Postcolonial—Global Art

Participants: Pedro Cesarino, Claudia Mattos, Omar Thomaz

Mariola V. Alvarez

Transnational Brazil and Modern Calligraphic Abstraction

Alvarez’ research project examines the emergence of lyrical abstraction in Brazil in the late 1950s. Mostly forgotten in the contemporary moment in favor of geometric abstraction and concrete art, she reconsiders the rivalry between these two forms of abstract art and the influence of the European styles of Informel and Tachisme. Lyrical abstraction was predominantly practiced by Japanese immigrants to Brazil, including Manabu Mabe, Tomie Ohtake, Flavio-Shiró, and Tikashi Fukushima, and as a result the artists and their art challenged the category of national art as formed by European colonization and African slavery. Brazilian lyrical abstraction disorders the idea of national art as defined only in contrast to the international, the typical binary throughout the history of Brazilian modern art. Through the case study of Japanese-Brazilian artist Manabu Mabe, Alvarez’ project argues for lyrical abstraction as a transnational and diasporic art that brings together Japanese, European, and Brazilian influences. Mabe’s identity as Japanese and Brazilian resulted in the interpretation of his work through these contradictory categories, which had not been part of the formation of Brazilian culture until the twentieth century. Mabe as both a Japanese immigrant and a lyrical abstractionist confused critics and historians unfamiliar with both and their relation to the nation, and has caused his work to be neglected until recently.

Mariola V. Alvarez is a Visiting Assistant Professor of Contemporary Art at Colby College in Maine. From 2012-2014 she was an Andrew W. Mellon Postdoctoral Fellow at the Humanities Research Center at Rice University in Houston, Texas and taught in the Department of Spanish, Portuguese & Latin American Studies. She completed her doctorate in the History, Theory and Criticism of Art from the University of California, San Diego in 2012. She has published writings on Ferreira Gullar’s Non-Object Poems, Clarissa Tossins’s contemporary art practice focused on Brasília, and on Brazilian and Mexican collective art groups, Bijari and Bulbo, respectively. She has an article under review at *Third Text* on the Brazilian-Japanese artist, Manabu Mabe, which developed from a paper presented at an AAH 2015 panel, “Navigating the Pacific: Latin America and Asia in Conversation.” She will serve as co-chair for the CAA 2016 session, “New Geographies of Abstract Art in Postwar Latin America.”

Pauline Bachmann

Constructivism as Construction: Brazilian Neoconcretism between Language and Object

Bachmann’s research project focuses on Brazilian Neoconcretism at the end of the 1950s and particularly on the movement’s interdisciplinarity. It consists of poets and visual artists alike that even realized works together such as the Balés Neoconcretos (1958/59). Instead of recurring to the already well studied figures Hélio Oiticica and Lygia Clark, this research project rather concentrates on the intersections of visual art and poetry in the Neoconcrete movement and asks how the constructivist/the concrete turns into a reversible figure so that participatory and embodiment art practices become a possibility within this framework. The project aims at tracing the constructivist/concrete in the connection between text and object and its mediation through embodiment focusing on artists/poets like Lygia Pape and Ferreira Gullar. It also dismantles its transcultural references that are based on the poet’s exchange with German philosopher Max Bense und Eugen Gomringer.

Pauline Bachmann is currently (since 2011) a research fellow of the DFG-funded Research Group “Transcultural Negotiations in the Ambits of Art” at Freie Universität Berlin. Since 2015 she has been a doctoral candidate at the University of Zurich. Her ongoing project focuses on Brazilian Neoconcretism’s intersection of text and object (1950s and 1960s) and its reception in Europe and the USA from a transcultural perspective. Her research is rooted in both art history and literary studies. In 2010 she received her Master’s degree in Latin American Studies, Art History and History at Freie Universität Berlin. Pauline Bachmann also studied in Costa Rica (UNA), Mexico (COLMEX) and France (Université de Nantes).

Joaquin Barriendos

Geopolitics of Global Art: The Reinvention of Latin America as a Geoaesthetic Region

In his presentation Barriendos will discuss the writings and work of two emblematic figures of the Latin American artistic avant-gardes: the Uruguayans Joaquín Torres-García and Pedro Figari. Well-known for his ‘Inverted Map of South America’ the former and for the concept ‘Autonomic Regionalism’ the latter, these two influential artists and intellectuals were instrumental in the consolidation of what Barriendos calls the philosophical construction of the South as a modern (geo)aesthetic category. Now, the way in which both absorbed and discussed European avant-gardes on the one hand and artistic primitivism on the other cannot be more opposite. His intention thus is to introduce these case studies for discussing a series of geo-aesthetic transatlantic imaginaries related to the circulation of artistic imaginaries across Western and Non-Western modernities.

Joaquin Barriendos (Mexico City, 1973) is Assistant Professor at Columbia University (Latin American and Iberian Cultures). He specializes in Global Art Studies, Cross-Cultural Museum Studies, Postcolonial Studies, and Latin American Visual Culture. He has been fellow researcher at the Institute National d’Histoire de l’Art-Paris (Art et Mondialisation), visiting researcher in the Program in Museum Studies (New York University), and associate researcher at AGI University of Barcelona (Art, Globalization, Interculturality). Together with scholars from Latin America, Europe, United States, and Africa, he launched in 2007 Global Visual Cultures, a transacademic platform devoted to analyze intercultural aesthetic phenomena across different world regions. He has published two books on related topics, *Geoestética y Transculturalidad* (2008) and *Global Circuits: the Geography of Art and the New Configurations of Critical Thought* (2010), and has published extensively on the globalization of Latin American contemporary art as well as on the economic, aesthetic, racial, and epistemic asymmetries that give shape to the so-called global art world.

Monica Bravo

Picturing Greater America: U.S. Modernist Photography and the Mexican Cultural Renaissance, 1920-45

Artists were among the many cultural and political pilgrims who traveled or expatriated from the United States to Mexico after its revolution (1910-20), in the midst of its cultural renaissance (1920-40). Among them were four significant modernist photographers: Edward Weston, Tina Modotti, Paul Strand, and Helen Levitt. This dissertation is a study of the work that these photographers created in Mexico, the conditions that drew them south, and the interactions and exchanges they had with Mexican artists working in a variety of creative media. Through their transnational dialog, U.S. modernist photographers and Mexican artists discovered shared ideals. In contrast to standard art historical analyses that classify these interwar national developments discretely, Bravo contends that artists on both sides of the border contributed to a nascent Greater American modernism by thinking hemispherically. Bravo examines U.S. art history in an international context—thereby construing American art broadly—and places photography back into conversation with painting, literature, and music.

Monica Bravo is an ABD doctoral candidate specializing in American art in a global context and the history of photography at Brown University. She received her BA in Studio Art from Dartmouth College in 2004 and an MA in Art History and Criticism from Stony Brook University in 2009. Her dissertation examines exchanges between U.S. modernist photographers and modern Mexican artists working in painting, poetry, music, and photography, resulting in the development of a Greater American modernism in the interwar period. She has been a fellow at the Center for Creative Photography, the Huntington Library and Art Collections, and the Georgia O’Keeffe Research Center. She is currently the Wyeth Predoctoral Fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, DC.

Dafne Cruz Porchini

Modern Circuits: The Display of Mexican Art (1900-1930)

International Art exhibitions provide insights for understanding the shaping of a modern national image. In the case of Mexico, most of these art exhibitions revealed a view of a primitive, artistic and historic country. This research project is devoted to the history of Mexican exhibitions, particularly (but not only) dealing with exchanges between Europe and the United States. Furthermore, the perspectives for the study of exhibitions allow Porchini to explore the spaces of presentation and display, but also as instruments and ideas about artistic production and reception. Porchini strongly believes in the comparative analysis of common elements regarding the creation of transnational archetypes and joint cosmopolitan models set within the parameters of modernity.

Dafne Cruz Porchini (1973) received her PhD (with honors) in Art History from the Universidad Nacional Autónoma de México (UNAM). She served as Deputy of Curatorial Affairs at the Museo Nacional de Arte, INBA (2007-2011). She holds an MA in Art History. She has published in several national and foreign art catalogues, as well as specialized publications. She has presented at colloquiums and symposia in the United States, Spain, Japan, Argentina and Chile. Among her curated exhibitions are: *Imágenes del mexicano* (Palais de Beaux-Arts, Brussels, 2010); *Dessins mexicains du XXme siecle* (Mexican Cultural Institute, Paris, 2010). In February 2015 she was a Getty International Program Fellow attending the College Art Association in New York. In 2014 she received a Terra Foundation for American Art/Research Travel Fellowship to the United States. She was awarded with the Genaro Estrada Prize for the Best PhD dissertation in the History of Foreign Affairs Policies (Secretaría de Relaciones Exteriores, Mexico).

Katarzyna Maria Cytlak

Utopia and Resistance: Art During the Sixties and Seventies. Dialogues Between Argentina and Eastern Europe

The study of artistic exchanges between Eastern Europe and Latin America aims to highlight both the complexity and the importance of the links between artistic modernisms produced in regions considered as peripheral in the canonical and Eurocentric discourses on modernism, and to define the problems and issues related to the need to rethink and re-question the discourses on modern art. Responding to the proposal of “provincializing Europe” by Dipesh Chakrabarty, this research proposes to question—by bringing into discussion the regions that have never been in the relations of colonial domination—the narratives based on the model of center-periphery and to reconsider an alternative vision of modern culture, more horizontal and symmetrical. By referring to both the decolonial theory developed by Latin American thinkers, postulating the epistemic de-linking (desprendimiento epistémico) of the matrix of colonial power, and the thought by theorists of East European art and culture produced after the fall of the Soviet Union, this project aims to respond to an insufficiency of the theoretical framework of subaltern and postcolonial studies. Thus the latter, while discussing Asian, American and African culture in its relation to the European hegemony established in those continents, were applying the concept of “otherness” and “difference” which does not correspond exactly to the experience of political and cultural domination experienced by Central Europe and Latin America. By starting from transnational comparative studies of art developed in both contexts, the project aims to reveal the ambiguity of relations of the two regions—Eastern Europe and Latin America—with Western European culture and with the figure of (imaginary) Europe.

Katarzyna Cytlak is a Polish art historian based in Buenos Aires. Her research focuses on the artistic creation of Central Europe in the second half of the twentieth century seen in the transmodern and transnational perspective. Her main interests are conceptual art, radical and utopian architecture, socially engaged art and art theory in relation to the post-socialist countries. She defended her PhD thesis at the University Paris 1 Panthéon-Sorbonne, “The Grey Utopias: architectural projects in Central Europe in the 1970’s.” She has published her texts, among others, in the reviews *Umění/Art*, *Eadem Utraque Europa*, *Telón de Fondo*, *Cahiers thématiques*, or *Histories of Art History*, *Art History Supplement*. She is currently a postdoctoral fellow at the CONICET and at the University of San Martín, Argentina. Her areas of research include East European and Latin American conceptual art, decolonial theory and art history and criticism in post-communist countries.

Nicolas Drosos

A Tale of Two (University) Cities: The Modernist Campuses of Mexico City and Caracas in the Imaginary of Socialist Eastern Europe

This project examines the Eastern European reception of two iconic projects of Latin American modernist art and architecture, the university campuses of Caracas and Mexico City. Both made extensive use of murals, reliefs and free-standing sculptures, quickly becoming prominent examples of the “synthesis of the arts”: the integration of art into architecture that was a popular trope in mid-century artistic discourse. Yet the two campuses followed distinct strategies: while the Mexican example focused on “national” motifs from the country’s pre-Colombian heritage, its Venezuelan counterpart featured mostly abstract works by an international group of artists. The varying reception of the two campuses within different socialist European countries in the 1950s, where the “synthesis of the arts” was thriving at the time, reflects the distinct cultural policies that emerged within the increasingly fragmented Eastern bloc following the de-Stalinization of 1956. While the Mexican example was lauded in Poland and the USSR, it was the Venezuelan project that became popular in Yugoslavia. This paper interprets these complex alliances against the political and artistic shifts of the time, and examines how Eastern European artistic debates in the wake of Stalinism were often projected onto images that originated far from divided Europe.

Nikolas Drosos is a postdoctoral research fellow at the Harriman Institute for Russian, Eurasian and East European Studies at Columbia University, New York. He received his PhD in Art History from the City University of New York in 2015. His dissertation entitled “Modernism with a Human Face: Synthesis of Art and Architecture in Eastern Europe, 1954-1958” examines the theory and practices relating to the “synthesis of the arts”, the integration of art into architecture, in the Soviet Union, Poland and Yugoslavia. He holds an MA in Art History from the Courtauld Institute of Art, London, and a BA in Archaeology and Art History from the University of Athens, Greece. He has been the recipient of a Fulbright scholarship, a Chancellor’s Fellowship from the City University of New York, as well as the 2013-2015 Chester Dale predoctoral Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C.

Kristian Handberg

Multiple Modernities: World Images and Dreamworlds in Art and Culture, 1946-1972

The aim of the project is to pursue an art historical new reading of the cultural epoch following the demarcation line marked by the end of WW2. The art historical consensus has tended to highlight the avant-gardes of the prewar era. These were, however, taking place in a different context of empires, monarchies, and social orders radically changed by the war. In a political, social, geographical and cultural way the world must be seen as more consequently modernized after 1945—and in much closer contact with today. Thus, the arts of the era will be analyzed as different expressions of a fundamentally modernized world, as vision as well as condition, through the perspectives of the new horizons of the era:

The global horizon: The era is characterized by new global political and cultural orientation through rapid de-colonialization, the world-spanning Cold War and aesthetic interpretations of modern life on a global scale.

The cosmic horizon: Parallel to the threat of atomic annihilation and the memory of recent atrocities, the era is characterized by the heady new perspectives of space exploration, scientific discoveries and new technology. Inspired by this theme, the timespan of the project is defined by images from above: From the first photo taken from the outer atmosphere by a V2 rocket in 1946 to the iconic Blue Marble photo taken from Apollo 17 in 1972.

The horizon of a new society: From the rulers of the super powers to grassroots movements the period was characterized by visions for a new society and radical experiments in cultural forms and ways of life, from new-built suburbia to hippie communes.

Kristian Handberg is a postdoctoral researcher with the project “Multiple Modernities: World Images and Dreamworlds in arts and culture, 1946-1972” at the Louisiana Museum of Modern Art and Department of Arts and Cultural Studies, the University of Copenhagen, Denmark (2015-2018). He received his PhD from the University of Copenhagen in 2014 with the project “There’s no time like the past: Retro between memory and materiality in contemporary culture”, an analysis of retro culture as cultural memory of 20th century culture. Handberg holds an MA from Aarhus University, and he was a visiting scholar at McGill University, Montreal, Canada 2012. He is a deputy member of COST, Action 1231, “In Search of Transcultural Memory in Europe”. His research interests include: modernism and postwar arts and culture, cultural memory, material culture and thing theory, revival and retro culture. He works as a writer, curator, art critic, and editor.

Laura Karp Lugo

A Transnational History of Latin American Art in the Post-Colonial Era

The aim of this project is to study the history of contemporary Latin American art (19th and 20th centuries) from a transnational perspective. Two main lines organize this work. The first one focuses on transfers and confluences, and considers Latin American art beyond national borders, extending to other Latin American countries, Europe and the United States. Mapping the connections will help visualize the mobility of artists, patterns, artworks and the press. Primary sources will be central to the study of the diffusion and reception of Latin American artists and their work. The ambition here is also to shed light on how and why Latin American art arrived in foreign collections. A second major axis concerns a Latin America confronted with foreign art. Researching mobilities, diffusions and receptions of artists from abroad will allow this project to carry out a transcontextual study of Latin American cultural hubs. The aim here is also to better understand local versions or stylistic strengths of each region in response to foreign art. Her research aims to answer the question: How have Latin American countries built their own art style by mixing tradition and modernity in both international and national contexts?

Laura Karp Lugo has a PhD in Art History from the University Paris 1. In the course of her doctoral studies, she received graduate fellowships to complete her dissertation titled “Beyond the Pyrenees: Catalan Artists in Paris at the Turn of the 20th Century”, and was defended in 2014. Her work has been awarded the Prize of the Musée d'Orsay 2015 and will be published as a book in 2016. Since 2007, she has served as a research assistant at the Institut National d'Histoire de l'Art (Paris), where she co-organized symposiums, seminars and an exhibition of artworks by Emile Bernard (with Neil McWilliam, Duke University). Her publications include articles in Spanish, English, French and Catalan. Her last article was published in K. Carter & S. Waller, *Foreign Artists and Communities in Modern Paris* (Ashgate, 2015). She is an associate researcher at InTRu (Interactions, transferts et ruptures artistiques et culturels), a research laboratory at the University of Tours, where she currently teaches art history.

Abigail Lapin Dardashti

Re-Constructing Blackness in Brazil: Politics, Race, and Modernity in Brazilian Art and Architecture, 1950s-1980s

Starting in the 1950s, the Brazilian government positioned itself as a leading economic partner for emerging, independent African nations. Through officially-sponsored art exhibitions and academic exchanges, state assertions of “pure” Africanness denied the centuries-long development of Afro-Brazilian culture. Responding to the state’s essentialization of blackness, an emerging Afro-Brazilian civil rights movement not only exposed the country’s pervasive racial inequalities, but also developed an ethno-religious and cultural Afro-Brazilian identity. By depicting Afro-Brazilians, their religion, and their neighborhoods on a monumental scale in painting, sculpture, and photograph, visual artists challenged persistent stereotypical depictions of “blackness” as backward and folkloric. The connections between art-making, the civil rights movement, and official artistic exchanges with Africa have remained largely unstudied. Dardashti’s study positions artworks and exhibitions as both critical to the civil rights movement and fundamental in constructing the official discourse of Brazilian blackness. The project shows that visual constructions were essential to the broader socio-cultural project of defining blackness in Brazil in the postwar period. Even though black Brazilian artists are usually analyzed as discrete entities in the broader history of international exchange, Dardashti traces the stylistic changes in artworks that were produced not only in Brazil, but also in Senegal, Nigeria, France, Spain, and the United States. Through this global approach, she amends isolated studies on Brazilian blackness that to date have omitted international exchanges and contexts. Thus far, art historical scholarship has isolated black art in Brazil from the mainstream history of Brazilian art, and art history in general. This project seeks to break these divisions and rightfully integrate black artists into Brazilian art history.

Abigail Lapin Dardashti is a PhD candidate in Art History at the CUNY Graduate Center. She received her BA and MA in Art History from New York University. Her research focuses on formations of ethno-religious and racial identity in twentieth century art of the Americas, with a concentration on the Dominican Republic and Brazil. Her dissertation studies postwar black Brazilian art and its relationship to politics, modernity, and the public sphere. This research was presented at the College Art Association Conference in February 2016. Her work has been funded by the Mellon Foundation, the Smithsonian Institution, the CUNY Graduate Center, and the New York Council of the Humanities and was recently published in *Border-Lines*, Journal of the Latino Research Center, University of Nevada. As guest curator at Taller Puertorriqueño, she authored the forthcoming 2016 exhibition catalogue *Unpacking Hispañola*. Lapin is a Graduate Teaching Fellow at City College, CUNY. Born and raised in Paris, France and Santo Domingo, Dominican Republic, she is fluent in French, English, Spanish, and has advanced knowledge of Portuguese.

Camila Maroja

The First Mercosul Biennial: Showcasing an Abstract and Political Latin America

Maroja proposes to examine the curatorial project of the I Bienal de Artes Visuais do Mercosul (Porto Alegre, 1997), also known as the Mercosul Biennial, revealing how avant-garde art became the new canon for Latin America. By adapting the theories and debates of the 1970s, curator Frederico Morais presented a unified (but plural) interpretation of Latin American art grounded in the political and the abstract. Capitalizing on the 1991 Mercosul Treaty that created an economic union between Argentina, Brazil, Paraguay, Uruguay and Venezuela, and building on regional interpretations of the art scene advanced in the 1970s (namely, that art in Latin America was social and political), Morais linked the curatorial proposal to the socio-economic and political context of the Southern cone. Ultimately, Maroja defines the curatorial project of the 1997 Mercosul Biennial as an index of the transformation of Latin American canon in art from fantastic and congenital to avant-garde and constructed from the 1970s to the late 1990s.

Camila Maroja is an art historian and visual culturist specializing in modern and contemporary art with an emphasis on Latin America. Originally from Brazil, she completed her PhD in the Department of Art, Art History & Visual Studies at Duke University in 2015. Her work has appeared in *Carte Semiotiche*, *Artlas Bulletin*, and *Art & Documentation* and is soon to be forthcoming in *Art Margins*. She co-edited an anthology about precariousness in art, *The Permanence of the Transient: Precariousness in Art* (Cambridge Scholars Publishing, September 2014). Her current book project, *Framing Latin American Art*, investigates how artists, curators, and institutions created the idea of “Latin America” to challenge the notion that Latin American art was derivative of US-European art. To that end, she studies exhibitions held in the Americas to explain how anthropophagy, geometric abstraction, and the political were proposed to defy an image of an ahistorical and subordinated art production. Overall, her work intervenes in the way Latin American artistic production is currently inserted into collections as part of the “global art turn,” arguing that the current image of Latin American art showcased in the US and Europe is an indigenous construction.

Sabrina Moura

Decenterings and Regionalisms: An Intercrossed History of the Havana and Dakar Biennials

This research intends to investigate the role of two strategic projects in the visual arts field – the biennials of Havana (1984) and Dakar (1990/92) – in view of political, intellectual and cultural exchange between Africa and Latin America during the 1980s and 2000s. These exhibition platforms are discussed with regard to their programs, agents and discourses, and reviewed in light of the recent contributions from the history of exhibitions to the discipline of Art History, from a non-European perspective. In order to map and confront their historical and social insertion modalities, Moura makes use of the notion of *Histoire Croisée*, put forth by Michael Werner and Bénédicte Zimmermann, as a methodological tool in the field of relational theories. This premise enables a broader contextualization of the exhibition platforms at hand, putting in perspective the emancipatory projects carried out by the non-aligned countries during the Cold War, the emergence of the notions of pan-Africanism and blackness in the Senegalese context, and Cuba’s anti-imperialistic ideology and cultural policies outlined between the 1950s and the 1980s. In addition, it is worth noting that this research is underpinned by a set of perspectives that converse with the fields of anthropology of art, sociology of culture and political geography.

Sabrina Moura is a researcher, curator and editor based in São Paulo, Brazil. She is currently a PhD Candidate at the History Department of the University of Campinas. Moura received an MA in Art History and Aesthetics from the University Paris VIII and an MA in Management and Conduct of Cultural Projects from the University Paris III Sorbonne Nouvelle. She conceived and organized seminars and public programs presented by a number of institutions, including: SESC-SP, Goethe Institut, Videobrasil, World Biennial Forum. In 2015, she edited the book *Southern Panoramas: Perspectives for other geographies of thought* (Ed. SESC Videobrasil) which presents historical and artistic perspectives on the concept of the Global South. More recently, she served as a visiting researcher at Columbia University with a grant from the Getty Foundation (Connecting Art Histories Program at Unicamp).

Miriam Oesterreich

Artistic Indigenism in Mexico

The artistic Mexican avant-garde (ca. 1920-1950) considered the Mexican-indigenous a fresh resource apt for the establishment of an individual masterly status, of a unique artistic selling point, as well as for staging a modernistic discourse beyond national frontiers—the latter especially to define an own national art style. Avant-garde artists referred to the allegedly own indigenous heritage by means of indigenism—the idealizing recourse to indigenous traditions, the artistic use of indigineous handcrafts and the simultaneous indifference towards contemporary indigenous artistic currents and life situations thus creating a specifically Mexican discourse on modernism.

However, this attribution of artistic modernness can be read as a result of diverse global and historically extensive exchange processes. A lot of Mexican artists just had returned from Europe or the US and used their experiences of international conceptions of modernity in their Latin American-based oeuvre. Also in Mexico itself the artistic milieu was entangled with international trends. Mexico at the time represented a preferred travel destination, emigration and exile country for Western avant-garde. Hence, the project analyses these complex linkages of diverse conceptions of modernity in Mexican indigenism.

Miriam Oesterreich, MA, studied Art History, Spanish Literature and Ancient American Cultures in Heidelberg, Havanna (Cuba), Valencia (Spain) and at the Freie Universität Berlin. She just finished her PhD on historical advertising pictures dealing with ‘exotic’ bodies (summa cum laude; supervised by Prof. Werner Busch and Prof. Karin Gludovatz, Freie Universität Berlin). As she specialized on Latin American topics, she completed her studies with a Magister thesis on the Mexican painter and muralist Raúl Anguiano and his treatment of indigenous subjects in the 1950s. She was research assistant in Transcultural Studies at the University of Heidelberg (2008-2011) and worked in the Wilhelm-Hack-Museum (Ludwigshafen a. Rh.) where she initialized and curated the show *DoubleVision* with the artist Rajkamal Kahlon. She works as a research assistant with Prof. Alexandra Karentzos in the Department of Fashion and Aesthetics at the Technische Universität Darmstadt.

Pablo Santa Olalla

Transatlantic Conceptualisms: Spain, Latin America and the Displacement to the United States, 1972-1989. Muntadas'Acción/Situación: Hoy. Proyecto a través de Latinoamérica as a Case Study

The hegemonic historiography of artistic conceptualisms is often based on national or regional studies about the different versions of a supposed one-piece phenomenon, giving priority to the variants occurred at the centers of production. Nevertheless, conceptualist art plays a main role within the transition between artistic modernity and its postmodern overcoming. Thus, conceptualism cannot be analysed with traditional methodologies, which do not take into account the mutations that succeeded in the last decades inside the art field. This lecture wants to present a transnational analysis of conceptualisms from Spain and Latin America, putting special attention to the spatial turn of the contemporary thinking. Taking into account the latest contributions of anthropology, sociology and geography, Olalla posits the opening of the South-Atlantic space of conceptualism, studying the different instances from which it is composed: the internal one,—space topology, human and non-human actors, institutions, circulations, reception—as well as the external one—position into the global context, the space's linkage with the North. This space and its analysis work conjoined toward an ‘other’ paradigm beyond the borders of the modern/colonial world system, from which they try to get far away, although they are still working inevitably from its interior. In order to clarify this theoretical and methodological approach, Olalla will present it from the case study of Antoni Muntadas, and especially from his 1975-1976 artwork *Acción/Situación: Hoy. Proyecto a través de Latinoamérica*.

Pablo Santa Olalla holds a BA in Arts and an MA in Advanced Studies of Art History, both from the University of Barcelona. As a researcher, he is currently developing a PhD thesis about the networks between Latin American and Spanish art conceptualisms within the framework of the research group Art Globalization Interculturality (AGI) and the research project “Decentralized Modernities: Art, Politics and Counterculture in the Transatlantic Axis During the Cold War [MoDe(s)]”. His interests lie in art conceptualisms, the transition from modernity to postmodernity (and beyond), sociology of the arts, network and systems theory, post- and decolonial studies, visual culture and the nexus between art practice and its context. He is also interested in curating and archiving art. He has recently curated the exhibition *Tedium Vitae* at the gallery ADNplatform as a member of the selected group for the practical phase of the curatorial workshop “On Mediation/2”. He started collaborating with the Arxiu Muntadas more than a year ago. His writings have been recently published in *Interartive* and will form part of a book published by the University of Granada (*Suffering, Repression and Political Censorship in the 21st Century Culture*, in press).

Renata Rocco

Danilo di Prete: Between Syndical Exhibitions in Italy and São Paulo Biennial of Art

The project has as its main goal the case study of the Italian artist Danilo di Prete (Pisa, 1911 – São Paulo, 1985), who acted in the Brazilian artistic milieu from 1946 on, when he immigrated to São Paulo, where he stayed until his death. While he lived in Viareggio, Italy, he took part in several shows promoted by the fascist regime and saw a large range of artistic production. In Brazil, his artistic production was vast and multiple, and it started effectively when he was granted the 1st prize for Brazilian painting at the 1st São Paulo Biennial in 1951. However, when he arrived in São Paulo, the self-taught artist was not able to find a place in the artistic milieu, which led him to dedicate himself to publicity and working for great advertising agencies as a poster designer. Rocco's research aims at examining carefully some aspects of his pathway in Brazil: First, with regard to his production in a broader sense, which encompasses not only his artistic creations, but also those from his period in the advertising market; second, the relations that he kept with the Italian milieu during his regular trips, and how he absorbed its influences and reflected them in his own creations in Brazil; third, about his role along with the São Paulo Biennial and its foundation, which, according to his own statement, was decisive.

Renata Rocco has been a PhD student at the Post-Graduation Interunits Program in Aesthetics and Art History of University of São Paulo, under orientation of Dr. Ana Gonçalves Magalhães (MAC USP professor and curator) since 2014 (FAPESP scholarship). Her research is titled “Presence of Danilo di Prete in Brasil, 1940-1970”. She obtained her MA at the same institution in 2013 (CAPES scholarship) with a thesis titled “Beyond Futurism: Gino Severini's Poetics at the Collection of the Museum of Contemporary Art of University of São Paulo (MAC USP)”. She authored articles such as “O Caso dos ‘Italianos De Paris’ no Acervo do Museu de Arte Contemporânea da Universidade de São Paulo” (*Revista de História da Arte e Arqueologia*, RHAA 20-2013); “Danilo di Prete: entre a IV Quadrienal de Roma e a I Bienal de São Paulo”, (*IX Congresso Internacional de Estética e História da Arte - Desenhos da Pesquisa: Conhecimento e Produção*. São Paulo: MAC USP, 2014. v. 1. p. 481-489); “O Caso Di Prete e a pintura de Di Prete”, (website of São Paulo Biennial, 2015, available at: <http://www.bienal.org.br/post.php?i=2233>). Between April and August 2014 she assisted the Art Historian Caroline A. Jones, Professor of Art History, Radcliffe Institute for Advanced Study, Harvard University, regarding the chapter about the São Paulo Biennial of her book *The Global Work of Art*.

Nadine Siegert

Utopian Modernism – The Aesthetics of Socialism in Africa

Nationalism in socialist Africa was expressed in a form of utopian modernism that was directed to a socialist future but at the same time linked to nostalgic notions of the past. How nostalgia and utopia are interlinked in that formulation of a socialist modernist aesthetic is my key interest. In the context of the aesthetics of African Socialism, both terminology and discourses are adopted from the discourse of Russian Socialist Realism and its repercussions in other countries of the so-called former Eastern Bloc. A critical investigation of these notions and their applicability for the context of the Global South is one of my interests. Siegert argues that we have to relate the artistic practise also to other tendencies and styles of local, regional and global modernisms that were combined with the socialist aesthetics within the establishment of a national, modernist aesthetic in the period of revolution and independence of the African states. Siegert geographically focuses her research on the two post-socialist countries Angola and Mozambique. Due to the different duration of the following civil wars, both countries developed their local art scenes diachronically, which connected to the global art world. Siegert asks how socialist modernism was embedded in the discourse and practises of the revolutionary and post-revolutionary nations.

Nadine Siegert holds a PhD in Art Studies from the Bayreuth International Graduate School of African Studies for her dissertation “(Re)mapping Luanda. Utopie und Nostalgie in der ästhetischen Praxis”. She is deputy director of Iwalewaha and Associated Project Leader of the project “Revolution 3.0 – Iconographies of Utopia in Africa and its Diaspora” at the Bayreuth Academy of Advanced African Studies and project leader of the research project “African Art History and the Formation of a Modernist Aesthetics”. Since 2009, she has curated a number of exhibitions, focusing on lusophone Africa and East Africa.

Rachel Vallego

The Print Donation from the Central Bank of Brazil to the Museum of Contemporary Art of the University of São Paulo

Starting from a print collection donated by the Central Bank of Brazil to the Museum of Contemporary Art of the University of São Paulo, this research aims to understand how the prints in question are deeply connected to the evolution of the art market and the consecration of Brazilian Modernism. The prints donated are late productions of some of the most distinguished Brazilian modernist artists, such as Di Cavalcanti, Tarsila do Amaral, Cicero Dias, Clóvis Graciano, Alfredo Volpi, and were produced around the same time as the 50th anniversary of 1922 Week of Modern Art was celebrated. Analyzing the rescue of modernism alongside the outburst of Brazil’s art market during the 1970’s could help to explain how the movement was recovered as a symbol of national identity and canonized by the public opinion, and to widen our understanding of how the modernism narratives have been elevated to a new level ever since that period.

Rachel Vallego is a PhD student at the Post-Graduation Interunities Program in Aesthetics and Art History of the University of São Paulo (PGEHA USP) in the research field “Theory and Art Criticism”. Her research project is titled “The Print Donation from the Central Bank of Brazil to the Museum of Contemporary Art of University of São Paulo”. Vallego holds an MA in Theory and Art History from the Post-Graduation Program in Art of the University of Brasilia (UnB). She received the CAPES scholarship with a project titled “The Gallery Collectio of the Central Bank of Brazil – Paths of an Art Collection”.

Riccardo Venturi

Porosity as Modernism: A Transatlantic View on Post-War Italian Visual Practices

Venturi’s project aims to offer new insights on Italian Modernism—that is post-war art and culture—through the concept of “porosity” that Walter Benjamin developed on the occasion of a long stay in Naples and the neighborhood during the 1920s. What is especially porous is the ground, as Naples—for Benjamin “la ville la plus incandescente que j’aie vue, en dehors peut-être de Paris”—is built on tuff stones, on a volcanic rock. But porous is also the architecture and urban planning of this city, the traits and costumes of its inhabitants.

Porosity becomes a true and proper interpretative key to the character of southern Italy if not of the entire country. Within this approach, past is not a chronologically perished and lost era to be recovered or recollected with nostalgia, but a complex, geological, stratigraphic time— an under-covered time ready to surface and meld with our living present. Multiple intertwined layers take the place of historical and successive stages. Is porosity our Modernism? Giving attention to the specific cultural and geographical morphology of Italian territory, Venturi argues that porosity could be developed beyond Benjamin’s intentions, and functions as a radical reassessment of Italian artistic practices within the issues of national identity and cultural memory.

Riccardo Venturi received a PhD in Art History and Aesthetics from the Université Paris X – Nanterre and University of L’Aquila (Italy) with a dissertation on “Screen Memories, Mark Rothko and the Cinematic Experience”. He was Postdoctoral Fellow in Residence at The Phillips Collection Center for the Study of Modern Art and George Washington University, Washington, D.C. He currently holds a position as postdoctoral research scholar in residence (“pensionnaire”) at the Institut National d’Histoire de l’Art (INHA) in Paris, affiliated with the program “History of Contemporary Art, XX-XXI century” with a focus on the relationships between visual arts and cinema (<http://www.inha.fr/spip.php?article4173>) and on a reassessment of the role of the screen in visual culture through art history, film studies and media archaeology. At INHA he is also in charge of the seminar “Ecrans exposés. Cinéma Art Contemporain Médias” and “Archéologie des médias et histoire de l’art”. “La porosità dell’arte italiana” is the working title of his book project, to be published by Johan & Levi.

Samuel Wagen-Magnon

The “Tree of Modern Art” as Prime Object or Replication? Miguel Covarrubias Between Art History and Anthropology

Starting from the “Tree of Modern Art” by Miguel Covarrubias published in 1933 in *Vanity Fair*, this presentation will investigate the sense of genealogies for Modernism, their roots, ramifications, ends and limits, at a moment where this artistic concept was still experimental, adapted and debated through international and interdisciplinary contexts. It will also seek to bring out the emergence of the “contemporary” in relation to the “modern” to define the understandings of time implied and to apprehend, through the blurring of official and popular cultures, “what was contemporary” (Richard Meyer). Best known as a caricaturist and aside from some fashionable exoticism and stereotypes, Covarrubias was also a notable figure of Mesoamerican studies and was recognized for his research on the Olmec culture, which he popularized with his controversial thesis of a “mother culture”. He is associated with a generation of artists such as Adolfo Best Maugard, Jean Charlot, Salvador Toscano, William Spratling or Wolfgang Paalen (with the journal DYN) whose engagements with anthropology and archeology stand out the tangled links between the elaboration of modern arts and those of (pre)historical pasts. By studying objects according to their uses and functions, recognizing “operational sequences”, observing declinations, variances and disseminations, they consider objects as generators of new conceptual frames constantly reinvented. These “memories of the future” cross time and space through the solutions they provide. Thus, artistic creations reveal historical processes and coincide with the simultaneous “phylogenetical” reunification of multiples and potential development phases. Confronted with many contradictions, considering the violence of acculturation and the assimilation of indigenous peoples to the official discourses of mestizaje, these artists’ art histories think modernity not only as a temporal or cultural label but as a critical concept to think about the relations between the past and the future, the possibilities they conceal, and as a condition of existing amidst different objects, peoples and situations.

Samuel Wagen-Magnon earned a diploma of museology from the École du Louvre and a MA from the École des hautes études en sciences sociales (EHESS) in Paris. He is currently graduate assistant in contemporary art at the University of Lausanne where he teaches and started his PhD research.

Caroline “Olivia” M. Wolf

“Emigrados de lejanas regiones”: The Art and Architectural Patronage of Arab and Armenian Diaspora Communities in Modern Argentina, 1910-1955

At the turn of the twentieth century, Argentina experienced a wave of mass migration that radically transformed the racial, urban, and architectural environment of the southern cone. While the majority of migrants arrived from Europe, Arab and Armenian immigrants also arrived as early as the 1860s. This religiously diverse group—problematically labeled “turco”—hailed from neighboring Ottoman provinces in the Eastern Mediterranean. My project explores modern public monuments sponsored by these immigrants in modern Argentina as a response to nationalist discourses and a means of self-representation. Via case studies of key monuments sponsored by these communities, I demonstrate how art and architectural patronage served as an agential tool to rebuild and re-shape rapidly shifting collective identities during politically turbulent decades. The appropriation, re-signification of space, and styles incorporated in the institutions sponsored by these communities constructed a positive public image in a city where their presence was initially marginalized. My project ultimately seeks to contribute to emergent research on minority contributions to modernity, inscribing new transcultural meaning to local, national and global styles.

Caroline “Olivia” Wolf’s research explores issues of immigration and identity via art and architecture in modern Latin America. As a PhD candidate in Art history at Rice University, her dissertation examines the public monuments and architecture of Arab and Armenian communities in modern Argentina (1910-1955) as a response to nationalist debates. She has previously studied Orientalist influences in Peruvian costumbrismo and nationalist architecture in Argentina, Brazil, Chile and Uruguay. She was the 2013-2014 Camfield fellow in the Latin American department of The Museum of Fine Arts, Houston (MFAH), and participated in the National Endowment for the Humanities 2014 Jewish Buenos Aires seminar. Wolf received a 2012 Wagoner grant, 2013 SAHARA award, and 2014 Brown Foundation Award. As a recent Fulbright Hays Doctoral Dissertation Research Abroad (DDRA) fellow, she is researching on-site in Buenos Aires, Argentina with the guidance from her host institution, the Historia del Arte Argentino y Latinoamericano graduate program at the Universidad Nacional San Martín—the host institution which is co-directing her dissertation. She received her MA at Indiana University in 2011 and BFA from the University of Notre Dame in 2001.

Group A

1. **Lena Bader**
Deutsches Forum für Kunstgeschichte, Paris
2. **Joaquín Barriendos**
Columbia University
Geopolitics of Global Art: The Reinvention of Latin America as a Geoaesthetic Region
3. **Kristian Handberg**
University of Copenhagen and Louisiana Museum of Modern Art
Multiple Modernities: World Images and Dreamworlds in Art and Culture, 1946-1972
4. **Laura Lugo Karp**
University of Tours
A Transnational History of Latin American Art in the Post-colonial Era
5. **Margit Kern**
Universität Hamburg
6. **Anne Lafont**
Institut national d’histoire de l’art, Paris, INHA
7. **Sabrina Moura**
University of Campinas
Decenterings and Regionalisms: An Intercrossed History of Havana and Dakar Biennals
8. **Miriam Oesterreich**
Technische Universität Darmstadt
On Mexican Artistic Indigenism: An Anachronistic Conception of Modernity
9. **Dafne Cruz Porchini**
El Colegio de México
Modern and Transnational Cultural Artistic Networks Between Mexico and Europe (1900-1930). Case Studies
10. **Diana Wechsler**
Museo de la Universidad Nacional de Tres de Febrero, UNTREF, Buenos Aires

Group B

1. **Hannah Baader**
KHI Florenz/Max-Planck-Institut, Art Histories and Aesthetic Practices, Berlin
2. **Jens Baumgarten**
Unifesp, São Paulo
3. **Abigail Lapin Dardashti**
CUNY Graduate Center
Re+constructing Blackness in Brazil: Politics, Race, and Modernity in Brazilian Art and Architecture, 1950s-1980s
4. **Nikolas Drosos**
Colombia University
A Tale of Two (University) Cities: The Modernist Campuses of Mexico City and Caracas in the Imaginary of Socialist Eastern Europe
5. **Thierry Dufrêne**
Université Paris Ouest Nanterre La Défense
6. **Thomas Kirchner**
Deutsches Forum für Kunstgeschichte, Paris
7. **Camila Maroja**
Brown University
The First Mercosul Biennial: Showcasing an Abstract and Political Latin America
8. **Nadine Siegert**
University of Bayreuth
Utopian Modernism: The Aesthetics of Socialism in Africa
9. **Riccardo Venturi**
Institut National d’Histoire de l’Art, Paris
Porosity as Modernism: A Transatlantic View on Post-war Italian Visual Practices
10. **Samuel Wagen-Magnon**
University of Lausanne
The “Tree of Modern Art” as Prime Object or Replication? Miguel Covarrubias Between Art History and Anthropology
11. **Caroline “Olivia” Wolf**
Rice University
“Emigrados de Lajanas Regiones”: The Art and Architectural Patronage of Arab and Armenian Diaspora Communities in Modern Argentina, 1910-1955

Group C

1. **Mariola Alvarez**
Colby College Maine
Transnational Brazil and Modern Calligraphic Abstraction
2. **Pauline Bachmann**
Freie Universität Berlin
Constructivism as Construction: Brazilian Neoconcretism Between Language and Object
3. **Monica Bravo**
Brown University
Picturing Greater America: U.S. Modernist Photography and the Mexican Cultural Renaissance, 1920-1945
4. **Katarzyna Cytlak**
CONICET, Argentina
Utopia and Resistance: Art During the Sixties and Seventies. Dialogues Between Argentina and Eastern Europe
5. **Patrick Flores**
University of the Philippines, Manila
6. **Ana Gonçalves Magalhães**
MAC-USP, São Paulo, USP
7. **Pablo Santos Olalla**
Universidad de Barcelona
Relational Networks Between Conceptualisms: Spain, Latin America, United States, 1968-1984
8. **Renata Rocco**
University of São Paulo
The Presence of Danilo di Prete (Pisa, 1911 – São Paulo, 1985) in Brazil, 1940-1970
9. **Gabriela Siracusano**
Universidad Nacional de Tres de Febrero, UNTREF, Buenos Aires
10. **Rachel Vallego**
University of São Paulo
The Print Donation from the Central Bank of Brazil to the Museum of Contemporary Art of the University of São Paulo

Steering Committee and Speakers

Hannah Baader

Hannah Baader is Permanent Senior Research Fellow at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut and Academic Program Director of the research and fellowship program ART HISTORIES AND AESTHETIC PRACTICES and “Connecting Art Histories in the Museum”. She holds a doctorate from the Freie Universität Berlin with a thesis on portraiture and languages of friendship and had research positions at the Bibliotheca Hertziana, Rome, and at the art historical department at the Freie Universität. From 2007 to 2012 she was Head of the Minerva Research Group “Art and the Cultivation of Nature 1200-1650”. Together with Kavita Singh, she has developed the Max-Planck Partner Group “The Temple and the Museum” at JNU, New Delhi, since 2009. She received grants by the Gerda-Henkel-Stiftung and the Getty Foundation for “Art, Space and Mobility in Early Ages of Globalization. The Mediterranean, Central Asia, and Indian Subcontinent”, together with Avinoam Shalem and Gerhard Wolf. In 2014, she was a Fellow at the Getty Research Institute, Los Angeles. Currently she is working on a book project on maritime iconology in early modern times and she co-authored a book project on transcultural Art History before Modernity.

Lena Bader

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

Jens Baumgarten

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

Thierry Dufrêne

was Alumnus of the Ecole Normale Supérieure (1977-1980) and Professor of History of Art at the University Paris Ouest Nanterre La Defense. Thierry Dufrêne published, among others, *Giacometti. The Dimensions of Reality*, Geneva, Skira, (1993), *The Big Gallery of sculptures*, Paris, Center Pompidou Pompidou/Louvre/Orsay (2005), *Giacometti / Genet. Masks and modern portrait*, Paris, Vilo (2006), *David Nash*, Paris, Gallery Lelong (2012), *Dali. Double image, double life*, Paris, Hazan (2012) and *La poupée sublimée. Quand Niki de Saint-Phalle et les artistes contemporains font des poupées*, Paris, Skira (2014). He was one of the curators of the exhibition *Salvador Dali* (Pompidou Center, 2012-2013, Museo Reina Sofia, Madrid, 2013-2014) and of the exhibition *Persona. Etrangement humain* (Musée du Quai Branly, January-October 2016). He is currently preparing a book on the history of contemporary sculpture (Hazan/Hachette). From 2007 to 2013, he was Deputy Head of the Institut National d'Histoire de l'Art (Paris). He is a member of the Comité français d'Histoire de l'art and of AICA International (International Association of Art Critics) and he is chief editor of the journal *20/21. Cahiers du Centre Pierre Francastel* (2008-); he belongs to the editorial committee of the journal *Diogenes* (UNESCO). He was invited to teach and give lectures in several countries. Since 2004, the Academic Secretary of CIHA, he has organized 2 CIHA' colloquia : “Art history and anthropology” in June, 2007 at the Musée du Quai Branly (Paris) and “Civilization(s) : Mediterranean Sea and beyond” in June, 2014, at the MUCEM (Marseilles).

Patrick Flores

Patrick D. Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the *Gwangju Biennale* (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organized by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum's Asian Art Council (2011 and 2014). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference “Histories of Art History in Southeast Asia” in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He curated the Philippine Pavilion at the Venice Biennale in 2015.

Ana Gonçalves Magalhães

has been Associate Professor at the Museum of Contemporary Art of the University of São Paulo (MAC USP), Brazil, since 2008, where she is involved both in curatorial research, teaching and supervising undergraduate and graduate students. Her current research focuses on a collection of Italian modern paintings belonging to MAC USP that were acquired for the creation of the former São Paulo Museum of Modern Art (MAM). The first part of this research was presented in the exhibition *Classicism, Realism and Avant-Garde: Italian Painting in Between the Wars* that she curated at MAC USP, in 2013, accompanied by the international seminar “Latin Modernity: The Italians and the Centers of Latin-American Modernism”. The second part of the research was presented as her habilitation thesis in 2015, titled “Modern Classicism: Margherita Sarfatti and Italian Painting at the Collection of MAC USP”, now under preparation for publication in Portuguese.

Margit Kern

Margit Kern is professor for Art History at the Universität Hamburg. She taught as professor for History of Spanish and Latin American Art at the Kunsthistorisches Institut of Freie Universität Berlin from 2011 until 2012. From 2009 until 2011 she was an assistant professor of Art History at the Theologische Fakultät of the Humboldt-Universität zu Berlin. Her habilitation took place in 2010 at Freie Universität Berlin. The book deals with concepts of sacrifice in the missions in New Spain and in Europe in the early modern era. The aim of the book is to write a form of “entangled histories” demonstrating that also Europe changed itself in contact with the Americas. In order to promote studies in Spanish and Latin American Art in German art history she founded the Arbeitsgruppe “Spanische und iberoamerikanische Kunstgeschichte” in 2006. In 1998 she received her PhD for a study of the art of the Reformation (“Tugend versus Gnade” – awarded the Martin-Luther-Preis in 2000). She specializes in art of the early modern era, investigating religious art and the processes of transcultural negotiation in art. In 2011 she received a Feodor Lynen Fellowship of the Alexander von Humboldt Foundation to spend nine months at Yale University working on photobooks dealing with Mexico.

Thomas Kirchner

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

Anne Lafont

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

Gabriela Siracusano

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

Diana Wechsler

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

Reading List

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Institutional Framework

The Transregional Academy is part of the strategic cooperation between the Forum Transregionale Studien and the Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland. They are supported by the German Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung, BMBF). The Academy is organized in cooperation with the German Center for Art History Paris and the Universidade Federal de São Paulo.

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

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. Gaetgens in 1997, DFK Paris belongs to the Max Weber Foundation (DGIA). It is funded by the Federal Ministry of Education and Research. Thomas Kirchner took the helm of the institute in February 2014.

The Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland 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. Through its globally operating institutes, the Foundation is able to contribute to the communication and networking between Germany and the host countries or regions of its establishments.

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