Round Table “Travelling Art Histories“

11–12 October 2018

DFK Paris (German Center for Art History)
Hôtel Lully
45, rue des Petits Champs
75001 Paris

Organizers: Lena Bader and Thomas Kirchner
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1. On the Round Table

Background
Art history is a discipline that has always dealt with a transnationally defined object. Yet, on a methodological level, it has also always been firmly positioned both linguistically and culturally. Consequently, as a result of phenomena of mobility and circulation, its own methods and canon are faced with considerable challenges. Under the title “Travelling Art Histories,” the research focus examines this issue in a consciously transregionally-defined framework, specifically in the form of an exchange between Latin America and Europe. The initiative is part of a fundamental paradigm shift in the humanities that places an emphasis on the study of non-European cultures. With its new research concentration, the DFK Paris would like to actively participate in this movement and contribute to the innovative reframing of the field.

"Travelling Art Histories" was conceived as a kind of mobile research project based on a series of transregional academies to be held at different locations throughout Latin America. Critically distinguished from a division into center and periphery, the project was deliberately assembled as a network that reflects hegemonic asymmetries without reproducing them. It thereby discourages a differentiation between (European) actors and ("exotic") objects of study from the very beginning. Changing the location of project meetings is meant to ensure the incorporation of as many different viewpoints as possible and facilitate changes in perspective.

Groundwork
As part of the program, along with the 2016/17 annual theme, "Art in France in a Transcultural Context," two transregional academies on Latin American art were organized in partnership with Latin American colleagues and institutions: in 2016, in São Paulo at the Universidade Federal de São Paulo on the topic of "Modernisms: Concepts, Contexts, and Circulation," and, in 2017, in Buenos Aires at the Universidad Nacional de Tres de Febrero on the topic of "Mobility: Objects, Materials, Concepts, Actors." Both events were realized in cooperation with the Forum Transregional Studies. For 2019, a transregional academy in Mexico City has been agreed upon and, for 2020, discussions with colleagues in Bogotá, namely Patricia Zalamea from the Universidad de los Andes, are well
underway. The intention of the proposed exploratory workshop, scheduled for 2018, is to mediate between the blocks of events in Latin America like a hinge. As a stopover in Europe, its purpose is not only to comprehensively carry the results of the past meetings forward but also to specifically ask how these results can be further developed in relation to their importance for art history in France and Germany and what expectations are connected to this from a Latin American perspective. Therefore, along with individuals from the academies in São Paulo and Buenos Aires, participants will also include strategic cooperation partners as well as international experts, who can report on current issues.

Objectives
Following the organized academies in São Paulo and Buenos Aires, the DFK Paris would like to host a meeting of experts in Paris to discuss further perspectives and opportunities for collaboration within the framework of the "Travelling Art Histories" research focus with an emphasis on Latin America. The event is conceived as a meeting of disseminators on the conceptualization and formatting of future cooperative research endeavors: the round-table discussion is intended to expand existing networks by bringing together proven experts and facilitating mutual exchange in order to provide impulses for future perspectives. Beginning with the topic areas discussed at length in São Paulo and Buenos Aires—"Modernisms: Concepts, Contexts, and Circulation" and "Mobility: Objects, Materials, Concepts, Actors"—problems rooted in the history and theory of science as well as methodological questions will be discussed. Practical aspects of exchange and of collective work will also be considered. In the process, the focus will primarily be placed on possibilities of connecting these questions and concepts to art historical research in Germany. The development of promising formats is intended to specifically take place in dialogue with pre-existing networks and select scholarly initiatives.
2. Programme

Thursday, 11 October 2018

14h00  Welcome
        Lena Bader and Thomas Kirchner

14h15  Quick Round of Introductions

14h30  Connecting Art Histories
        Joan Weinstein

15h15  Zurich–São Paulo: Connecting Ideas, Objects and Institutions
        Tristan Weddigen

16h00  “Conviviality in Unequal Communities“ – Research Cooperation between Germany and Latin America
        Barbara Potthast

16h45  Coffee-Break

17h00  Building Networks, the BIENALSUR Case
        Diana Wechsler

17h45  Transregional Academies – Perspectives from Inside
        Anne Lafont and Thierry Dufrêne (steering committee), Laura Karp
        Lugo (fellow)

18h30  An Afro-Atlantic History, Some Reflections on the Exhibition
        Histórias Afro-Atlanticas at the Museo de Arte de Saõ Paulo (June-
        October 2018)
        Elvan Zabunyan

19h15  Cocktail with colleagues from the DFK
9h30    Connecting the Atlantic: Decentralised Modernities and Socio-Political Entanglements from the Cold War to the Global Dis/order  
Paula Barreiro López

10h15   The Global Renaissance as seen from Latin America: Comments on the Study of Art History through the Lens of Cultural Exchange  
Patricia Zalamea

11h00   Coffee-Break

11h15   The Languages of Global/Transregional Art History – why Concepts Matter  
Monica Juneja

12h00   Entangled Art Histories. Perspectives on Art, Migration and 'Transculturalidade'  
Alexandra Karentzos

12h45   Lunch at the DFK

14h15   Entangled Histories? Transcultural Negotiations on "Norm and Form"  
Margit Kern

15h00   Thinking about European Folk Art and its Collections through the Lens of Postcolonial Legacy  
Baptiste Brun

15h45   Coffee-Break

16h00   Outside In: Teaching the Ancient Americas in Brazil  
Amy Buono

16h45   Discussion:  
- Working on/in Latin America  
- Scientific Transfer  
- Formats of Collaboration

18h45   Verre de clôture at the DFK
3. Participants

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

**Biography**

Lena Bader is research director at the German Center for Art History in Paris (DFK Paris). 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. 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”.

Her research interests are the history of science, image theory, and transregional art histories. Her current research project deals with touring images in the twentieth century.

**Publications**

- Vergleichendes Sehen, München, 2010. (ed. with Martin Gaier and Falk Wolf)
- "Quelques visages de Paris" (Vicente do Rego Monteiro, 1925), Reiselust und Bewanderte Bilder aus Brasilien (in preparation)

**Research Projects**

- “Travelling Art Histories” with Thomas Kirchner
- “Paris-Pindorama. Bewanderte Bilder aus einer deplazierten Moderne”
- Workshop Series "Encounters of Reality - Reality of Encounters" with Mathilde Arnoux
Paula Barreiro López, Université Grenoble Alpes

Biography

Paula Barreiro López studied art history at the Universidad de Salamanca and won the first prize of art history studies in Spain with her MA-Thesis in 2001. Afterwards, she studied at the École du Louvre where she received her Diplôme Spéciale de Muséologie in 2006. She received her PhD in Art History at the Complutense University Madrid in 2007. She worked at several European research institutions and universities including the Institut National d’Histoire de l’Art (INHA) in Paris, the University of Liverpool, the Université de Genève and the Instituto de Historia of the Consejo Superior de Investigaciones Científicas (CSIC) in Madrid. She was lecturer at the Art history Department of the Universidad de Barcelona (Ramón y Cajal program) and currently works as a professor at the Université Grenoble Alpes.

Her research focuses on art criticism, cultural networks, and politics in Spain, Western Europe, and Latin America during the Cold War as well as the diverse and divergent developments of modernity reflected in the art-historical accounts of an increasingly globalized world. Currently, she heads the research project MoDe(s) Decentralised Modernities: Art, Politics and Counterculture in the Transatlantic Axis during the Cold War.

Publications

- Crítica(s) de arte: Discrepancias e hibridaciones de la guerra fría a la globalización, Murcia, 2014 (ed. with David Moriente Díaz).
- Modernidad y Vanguardia: Rutas de intercambio entre España y Latinoamérica, Madrid, Museo Reina Sofía, 2015 (ed. with Fabiola Martínez).
- Algarabía tropical en la vanguardia: Wifredo Lam, la izquierda cultural española y la Cuba revolucionaria, in: Wifredo Lam, Madrid, Museo Nacional Centro de Arte Reina Sofía, 2016, pp. 35-41.
- Avant-garde Art and Criticism in Francoist Spain, Liverpool, 2016.

Research Projects

- MoDe(s) – Modernidad(es) Descentralizada(s). Decentralized Modernities. Art, Politics and Counterculture in the Transatlantic Axis during the Cold War, Ministry of Economy and Competitiveness, 2015-2017, director
- Art, Globalization and Interculturality, Universidad de Barcelona
Baptiste Brun, Université Rennes 2

Biography

Baptiste Brun studied art history and museology at the École du Louvre. He received his PhD at the Université Paris-Nanterre and the École du Louvre for his thesis "De l'homme du commun à l'Art Brut: « mise au pire » du primitivisme dans l'œuvre de Jean Dubuffet (1942-1951)". In 2014 he was a postdoctoral fellow at the Centre allemand d'histoire de l'art during the annual theme "Les arts à Paris après la Libération" with the project "« 40.000 ans d'art moderne » : le monde de l'art contemporain parisien face à la Préhistoire (1944-1955)". Since 2015 he is a lecturer in history of contemporary art at Université Rennes 2 and a member of the teaching team of the Master 2 program "Métiers et arts de l'exposition" devoted to curatorial practices.

His research focuses on the various interactions between artistic creation, art history, and anthropology from the second half of the 20th century to the present, Dubuffet and the art brut and the epistemology of art history regarding primitivism.

Publications


Research Projects

- Collectif de réflexion autour de l’art brut (CRAB), 2010-2015, co-founder
- Commissaire d'exposition à Mucem, Marseille and IVAM, Valencia (exhibition 2019-2020); Biennale Hors Norme de Lyon et Galerie La Rage, Lyon (exhibitions 2011/2015)
Amy Buono, Chapman University (California)

Biography

Amy Buono studied art history at the University of New Mexico and holds a PhD from the University of California Santa Barbara. She is a visiting assistant professor in the Department of History of Art and Architecture, University of California Santa Barbara, and an affiliated researcher at the Department of Art History and Theory at the Rio de Janeiro State University (UERJ). She taught in the Art History Department at Southern Methodist University in Dallas, the Department of Art History and Theory at Rio de Janeiro State University in Brazil (UERJ) and for the Getty Foundation's "Connecting Art Histories" program in the History Department of the State University of Campinas in Brazil. Recently she became an assistant professor at Chapman University, Southern California.

In her research she focuses on Latin American art (colonial to modern), transatlantic visual and material culture, intangible heritage studies and indigenous and afro-Brazilian artistic practices and material. Her work intersects with science studies, art and anthropology, history and theory of museums, and (art-)historical historiography and methodology.

Publications

Research Projects

- Connecting Art Histories (teaching at the Department of History at the Universidade Estadual de Campinas in Brasil), Getty Foundation, 2015
- Race, pedagogy, and the visuality of crime in the Civil Police Museum of Rio de Janeiro (publication project)

Thierry Dufrêne, Université Paris-Nanterre

Biography

Thierry Dufrêne studied history at the École normale supérieure de Saint-Cloud from 1977 until 1980. He is a member of the Comité français d'histoire de l'art, the Conseil International pour la Philosophie et les Sciences humaines (CIPSH-UNESCO), the International Association of art critique, and, since 2004, Secrétaire scientifique of the Comité international d'Histoire de l'Art (CIHA). From 2007 until 2013 he was the vice director of the Institut National d'Histoire de l'Art (INHA) and responsible for international affairs. Currently, he is professor for contemporary art at the Université Paris-Nanterre.

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 PhD 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.

Publications

- Salvador Dali (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou (Paris) and Museo Reina Sofia (Madrid), Paris, 2012 (ed. with Montse Aguer, Jean-Michel Bouhourset and Jean-Hubert Martin).

Research Projects

• Centre de recherches en Histoire de l’Art et Histoire des Représentations (CHAHR), Université Paris-Nanterre, director

Monica Juneja, Universität Heidelberg

Biography

Monica Juneja studied art history at the University of Delhi and received her PhD at the École des Hautes Études en Sciences Sociales (EHESS) in Paris. She has been the recipient of several fellowships of, amongst others, the Maison des Sciences de l’Homme, German Academic Exchange Service, Alexander von Humboldt Foundation, and the Volkswagen Foundation. She is professor of Global Art History at the Cluster of Excellence – Asia and Europe in Heidelberg. Before her assignment in Heidelberg, she was a visiting professor at Emory University (Atlanta, GA), professor at the University of Delhi, held visiting professorial positions at the Universities of Vienna and Hannover, and completed several research and teaching assignments at the Universities of Bielefeld, Halle a. d. Saale and Heidelberg.

Her research is situated within the fields of European and Indian studies. Of particular interest to her are practices of visual representation, the disciplinary trajectories of art history in South Asia, gender and political iconography in modern France, and the interface between Christianization, religious identities and cultural practices in early modern South Asia.

Publications

• Text und Bild in den Berichten über außereuropäische Welten, in: Zeitenblicke, 2008 (ed. with Barbara Potthast).
• Religion und Grenzen in Indien und Deutschland: Studien zu einer transnationalen Historiographie, Göttingen, 2009 (ed. with Margrit Pernau).
• Multi-Centred Modernisms: Reconfiguring Asian Art of the Twentieth and Twenty-First Centuries, in: Transcultural Studies, 2010-11 (ed. with Franziska Koch).

Research Projects

• Transkulturelle Visualität (research group), Universität Heidelberg, 2009-2011
• Arts and the Transcultural: Concepts, Histories and Practices

Alexandra Karentzos, Technische Universität Darmstadt

Biography

Alexandra Karentzos studied art history, archeology, psychology, and pedagogy at Ruhr Universität Bochum where she received her PhD with a thesis entitled “Kunstgöttinnen: Mythische Weiblichkeit zwischen Historismus und Secessionen”, which was published in 2005. In 2004, she became junior professor for art history at the University of Trier where she served as an Associate Member of the DFG-post graduate program “Identität und Differenz” and, in 2005, co-founded the Center for Postcolonial and Gender Studies (CePoG). She was also a co-founder and editor of “Querformat”, a journal on contemporary phenomenons, international art and popular culture. After fellowships at the Universidade Federal de São Paulo, the Alfried-Krupp-Wissenschaftskolleg and Dartmouth College, she became professor for fashion and aesthetic at the Technische Universität Darmstadt in 2011.

Her research interests cover fashion, art and globalization, art of the 19th and 20th century, culture theory (visual culture, postcolonial/gender studies and systems theory), concepts of body and identity, laughter and irony as well as traveling and tourism in art.

Publications

• Gender Studies und Systemtheorie: Studien zu einem Theorietransfer, Bielefeld, 2004. (ed. with Sabine Kampmann and Thomas Küpper)
• Kunstgöttinnen: Mythische Weiblichkeit zwischen Historismus und Secessionen, Marburg, 2005.
• Der Orient, die Fremde: Positionen zeitgenössischer Kunst und Literatur, Bielefeld, 2006. (ed. with Regina Gödecke)
• Schlüsselwerke der Postcolonial Studies, Wiesbaden, 2012. (ed. with Julia Reuter)
• Incorporation of the Other – Exotic Objects, Tropicalism, and Anthropophagy, in: Art History and Fetishism Abroad. Global Shiftings in Media and Methods, Bielefeld, 2014, pp. 251-270.

Research Projects

• Fashion and Globalization (with a publication project on "Postkoloniale Ironie: Positionen gegenwärtiger Kunst/Theorie"), director
• Topologien des Reisens, 2007, director
• AG Kunstproduktion und Kunsttheorie im Zeichen globaler Migration, Ulmer Verein für Kunst- und Kulturwissenschaften e.V., member since 2013

Margit Kern, Universität Hamburg

Biography

Margit Kern studied art history, theatre sciences and philosophy at the universities of Erlangen, Vienna and Berlin. In 1998 she received her PhD at the Freie Universität Berlin with a thesis entitled “Tugend versus Gnade: Protestantisiche Bildprogramme in Nürnberg, Pirna, Regensburg und Ulm”. During her time as scientific assistant at the FU Berlin from 2002 until 2009, she founded the research group Spanische und iberoaerikanische Kunstgeschichte in 2006. In 2010 she habilitated with a thesis entitled “Transkulturelle Imaginationen des Opfers in der Frühen Neuzeit: Übersetzungsprozesse zwischen Mexico und Europa”. After working as a junior professor for early modern art history at the Humbold-Universität zu Berlin, she became professor for Spanish and Latin American art history at the FU Berlin. Since 2012, she is professor for art history at the Universität Hamburg.

Her research focuses on early modern and late medieval art, double coding (Doppelcodierung) and resemanticization (Neusemantisierung) of signs and transcultural negotiation processes in visual cultures, Mexican and Spanish art of the 19th and 20th-century as well as photography.
Publications


Research Projects

- Spanische und Iberoamerikanische Kunstgeschichte (research group, Universität Hamburg)
- Globalisierungsprozesse in der Ordenskunst der Frühen Neuzeit, German Research Foundation (DFG), since 2011, director of sub-project A2
- Sammeln, Auslösen, Neuschreiben, und Reinszenieren kultureller Identität und Geschichte: Kulturenzyklopäden über Neuspanien, German Research Foundation (DFG), 2015-2019, director

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

Biography

Since February 2014 Thomas Kirchner has been the Director of the German Center for Art History in Paris (DFK Paris). He received his PhD at the University of Bonn with a thesis on “Expression des passions. Ausdruck als Darstellungsproblem der französischen Kunst und Kunsttheorie des 17. und 18. Jahrhunderts” (Mayence 1991). He was Assistant Professor at the Freie Universität Berlin where he submitted his habilitation treatise on "Der epische Held. Historienmalerei und Kunstpolitik im Frankreich des 17. Jahrhunderts" (Munich 2001, French translation Paris 2008). Before directing the institute in Paris he was Professor of Art History at the universities of Heidelberg and Frankfurt where he taught modern art and art theory. 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 Ancient 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.

**Publications**


**Research Projects**

- ARCHITRAVE – Art et architecture à Paris et Versailles dans les récits de voyageurs allemands à l’époque baroque
- Between Art, Research, and Occupation Policy
- Travelling Art Histories
- Spring Seminar for Chinese Students

**Laura Karp Lugo, Ludwig-Maximilians-Universität München**

**Biography**

Laura Karp Lugo holds a PhD 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. From 2007 on, she was affiliated with several international research institutions and universities including the Institut national d’histoire de l’art (INHA), the Universidad de Buenos Aires, the Universidade de São Paulo, the Universidad de Barcelona and the DFK Paris. She participated in the Transregional Academy I in São Paulo as well as in the Transregional Academy II in Buenos Aires, organized by the DFK Paris. Currently, she is a post-doctoral researcher at METROMOD, a project led by Prof. Dr. Burcu Dogramaci at the Ludwig-Maximilians Universität München and funded by the European Research Council.
Her research focuses mainly on Latin American art and migration, exile, and artistic transfers, as well as networks and mobilities in the 19th and 20th century.

**Publications**


**Research Projects**


**Anne Lafont, École des Hautes Études en Sciences Sociales (EHESS) Paris**

**Biography**

Anne Lafont studied art history at the *Université de Montréal* and the *Université Paris IV Sorbonne*, where she received her PhD for a thesis entitled “Seuils de visibilité: Quelques categories de l’histoire de l’art en question”. In 2007 she joined the *Institut national d’histoire de l’art* (INHA) where she conducted historiographical research on art and science, art and nationalism, and gender studies and art discourses before becoming editor-in-chief of the *INHA* review “Perspective”. In 2017 she became a director of studies at the EHESS in Paris.

Her research focuses on 18th and 19th-century art and takes a particular interest in the pictorial imagination of new citizens surrounding the French Revolution. It further explores questions of naturalistic and anthropological knowledge related to the visual cultures of travel, scientific expedition, and cabinets of curiosities. Her current research centers on art of the French West Indies during the colonial period and visual and artistic cultures of the French Americas more generally.

**Publications**

• Fabric, Skin, Color: Picturing Antilles’s Markets as an inventory of Human Diversity, in: Annuario Colombiano de historia Social y de la Cultura, Colombia, 2016, pp. 155-183.
• L’art et la race: L’Africain (tout) contre l’œil des Lumières, 2018 (forthcoming).

Research Projects

• Conseil scientifique de l’Institut du Genre (GIS), 2016-2020
• Comité national pour la mémoire et l’histoire de l’esclavage, 2016-2019

Barbara Potthast, Universität zu Köln

Biography

Barbara Potthast studied history and Spanish philology in Cologne and Sevilla. In 1992 she habilitated with a thesis entitled “‘Paradies Mohammeds’ oder ‘Land der Frauen’? Zur Rolle der Frau und der Familie in der paraguayischen Gesellschaft im 19. Jahrhundert”, which was published in the collection "Lateinamerikanische Forschungen" in 1994. From 1992 until 2000 she was a university professor of general history with an emphasis on Iberian and Latin American history at the Universität Bielefeld and had numerous visiting lectureships at universities in Europe and Latin America. Since October 2000 Barbara Potthast is professor of Iberian and Latin American history at the Universität zu Köln and head of the Iberian and Latin American section of the department of history.

Her research focuses on the history of gender relations and family structures as well as the general social history of Latin America. She is also researching on the history of photography in Latin America. Geographically, her work centers primarily on the history of Paraguay, Argentina, and the Caribbean coast of Central America.
Publications

- Madres, obreras, amantes... Protagonismo femenino en la historia de América latina, Madrid/Frankfurt, 2010.
- ¿"Paráíso de Mahoma" o "País de las mujeres"? El rol de la familia en la sociedad paraguaya del siglo XIX, Asunción, 2011.
- Dinámicas de inclusión y exclusión en América Latina: Conceptos y prácticas de etnicidad, ciudadanía y pertenencia, Frankfurt/Madrid, 2015 (ed. with Christian Büschges, Wolfgang Gabbet et al.).
- Heroines or Victims? Gender Roles and Memories of the War of the Triple Alliance, in: Of Fatherlands and Motherlands: Gender and Nation in the Americas, Trier, 2015, pp. 87-100.

Research Projects

- Conviviality in Unequal Societies: Perspectives from Latin America (cooperation with the Ibero-Amerikanische Institut, Freie Universität Berlin, Universidad de São Paulo, Colegio de Mexico, Universidad Nacional de La Plata), since 2017, German Research Foundation (DFG)
- Ethnicity, Citizenship and Belonging (cooperation with the universities of Cologne, Bielefeld and Bonn), 2010-2016, Federal Ministry of Education and Research (BMBF)

Diana Wechsler, Universidad Nacional de Tres de Febrero Buenos Aires

Biography

Diana Wechsler studied art history at the Universidad de Buenos Aires and received her PhD in art history at Universidad de Granada in 1995 with a thesis entitled “Critica de arte, condicionadora del gusto: La consagracion y el consumo de obras de arte: Buenos Aires 1920-1930". She designed and directed the Master’s program in Curatorial Studies and Visual Arts at the Universidad Nacional de Tres de Febrero de Buenos Aires and has curated exhibitions of modern and contemporary art in Buenos Aires, Berlin, Milan, Madrid, São Paulo, Curitiba, and Mexico. Currently, she is a Scientific Researcher at the National Research Council (CONICET), Director of the Institute of Art and Culture at the
Universidad Nacional de Tres de Febrero (UNTREF), and Co-director of the Museo de la Universidad Nacional de Tres de Febrero (MUNTREF).

Her research focuses on modern and contemporary South American, Argentinian, and Spanish art, as well as curatorial studies and practice.

Publications

- Novecento sudamericano: Relazioni artistiche tra Italia e Argentina, Brasile, Uruguay, Milan, 2003 (with Tadeu Chiarelli).
- La memoria compartida. España y la Argentina, Buenos Aires, 2005 (with Yayo Aznar Almazán et al.).

Research Projects

- Imágenes del arte y rescrituras de las narrativas en la cultura visual global, Ministerio de Ciencias de España, 2010-2012/2014-2016

Tristan Weddigen, Bibliotheca Hertziana Rom

Biography

Tristan Weddigen studied art history and philosophy in Heidelberg, Rome, Cambridge and Berlin. He received a PhD from the Technische Universität Berlin with a thesis entitled "Raffaels Papageienzimmer", which was published in 2006 and habilitated at the Universität Bern in 2008 with a study on the Dresdner Gemäldegalerie in the 18th century. He became assistant professor at the
Université de Lausanne in 2008 and full professor for history of early modern art at the Universität Zürich in 2009. In 2010 he received a Scholar Grant from the Getty Research Institute in Los Angeles.

In June 2017 Tristan Weddigen was appointed director and scientific member at the Bibliotheca Hertziana - Max Planck Institute for Art History in Rome. 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, studies the history of art history, and engages in 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.

Publications

- Im Blickwinkel des Todes: Holbeins Gesandte und die Malerei als exakte Wissenschaft, in: Der unbestechliche Blick, Trier, 2005, pp. 367-381.

Research Projects

- TEXTILE – An Iconology of the Textile Medium in Art and Architecture, Swiss National Foundation/European Research Council, 2013-2016, principal investigator
- New Art Histories: Connecting Ideas, Objects and Institutions in Latin America (cooperation project with the Universidade Federal de São Paulo), Getty Foundation (Connecting Art Histories program), 2011-2013/2013-2015
Joan Weinstein, Getty Foundation Los Angeles

Biography

Joan Weinstein studied art history at the University of California, where she received a PhD in art history in 1986 with her thesis entitled “The End of Expressionism: Art and the November Revolution in Germany, 1918-19”. Weinstein started her career as an assistant professor of fine arts at the University of Pittsburgh. After working as associate director and interim director, she eventually became deputy director of the Getty Foundation in 2004. Since joining the Getty Foundation in 1994, she has worked on special grant initiatives in Latin America, Africa, and the Middle East.

In recent years, Weinstein has been co-directing Pacific Standard Time, a multi-year collaboration of more than 60 cultural institutions across Southern California. The project’s most recent initiative, “Pacific Standard Time: LA/LA”, was a four-month-long exploration of Latin American and Latino Art in 2017/18.

While her initial field of interest as an art historian was early 20th century German art, Weinstein is also an expert on the artistic influences and movements of Post-War Los Angeles, such as the city’s skate scene and the Chicano Mural Movement.

Publications


Research Projects

- Multicultural Undergraduate Interns (funding for summer internships at Los Angeles museums and arts organizations), Getty Foundation, since 1993

Elvan Zabunyan, Université Rennes 2

Biography

Elvan Zabunyan studied theatre sciences, cinematography, and contemporary art history at the Universités Paris X and Paris I. She received her PhD from the
EHESS Paris with a thesis entitled “Une histoire des arts visuels afro-américains depuis les années 1960” and qualified as a professor at Université Rennes 2. After working as enseignant-chercheur in contemporary art history at Université Paris 8 and maître de conférences, she became professor for contemporary art history at the Université Rennes 2 in 2014 where she co-directs the Master 2 program “Métiers et arts de l’exposition”. Since 2001, she is a member of the Association Internationale des Critiques (AICA-France). She is the recipient of multiple fellowships and was an invited researcher at the Department of Gender and Women’s Studies at the University of California in 2007.

In her work, she focuses on contemporary art of the 20th and 21st-century in the context of North America, Africa and the Caribbean. Research interests include postcolonial theory, gender and cultural studies, cultural transfer, colonization, creolization, exhibition history, and critique and theory of the visual arts.

Publications

- From Him to Us (ouvrage français/turc), Istanbul, 2010.

Research Projects

- Artists and Citizens (Bristol, Cape Town, Marseille), ECHOES – European Colonial Heritage Modalities in Entangled Cities, 2018-2021
Patricia Zalamea, Universidad de los Andes Bogotá

Biography

Patricia Zalamea studied art history at the John Cabot University in Rome and the Rutgers University in New Jersey where she received in 2007 a PhD in art history with a thesis entitled “Subject to Diana: Picturing Desire in French Renaissance Courtly Aesthetics”. Currently, she works as an associate professor at the Department of Art History at Universidad de los Andes Bogotá.

Her research centers on medieval French literature and manuscripts, Renaissance art in France and Italy, gender studies, colonial art and the Portuguese and Spanish Empires, historiography, and on visual culture, including prints and their connection to Latin American art.

Publications


Research Projects

- Mujeres en el arte, Universidad de los Andes Bogotá, 2009-2011
- Intercambio cultural y circulación de imágenes en el arte colonial, Universidad de los Andes Bogotá, 2011-2013
- Unfolding Art History in Latin America, Universidad de los Andes Bogotá (with the Universidade do Estado do Rio de Janeiro), Connecting Art Histories (Getty Foundation), 2012-2014
4. The DFK Paris and Practical Information

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