



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

# **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



Travelling Art Histories



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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

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14h00	Welcome <b>Lena Bader and Thomas Kirchner</b>
14h15	Quick Round of Introductions
14h30	Connecting Art Histories <b>Joan Weinstein</b>
15h15	Zurich–São Paulo: Connecting Ideas, Objects and Institutions <b>Tristan Weddigen</b>
16h00	"Conviviality in Unequal Communities" – Research Cooperation between Germany and Latin America <b>Barbara Potthast</b>
16h45	Coffee-Break
17h00	Building Networks, the BIENALSUR Case <b>Diana Wechsler</b>
17h45	Transregional Academies – Perspectives from Inside <b>Anne Lafont and Thierry Dufrêne</b> (steering committee), <b>Laura Karp Lugo</b> (fellow)
18h30	An Afro-Atlantic History, Some Reflections on the Exhibition <i>Histórias Afro-Atlânticas</i> at the Museo de Arte de São Paulo (June–October 2018) <b>Elvan Zabunyan</b>
19h15	<i>Cocktail with colleagues from the DFK</i>

Friday, 12 October 2018

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9h30	Connecting the Atlantic: Decentralised Modernities and Socio-Political Entanglements from the Cold War to the Global Dis/order <b>Paula Barreiro López</b>
10h15	The Global Renaissance as seen from Latin America: Comments on the Study of Art History through the Lens of Cultural Exchange <b>Patricia Zalamea</b>
11h00	<i>Coffee-Break</i>
11h15	The Languages of Global/Transregional Art History – why Concepts Matter <b>Monica Juneja</b>
12h00	Entangled Art Histories. Perspectives on Art, Migration and 'Transculturalidade' <b>Alexandra Karentzos</b>
12h45	<i>Lunch at the DFK</i>
14h15	Entangled Histories? Transcultural Negotiations on "Norm and Form" <b>Margit Kern</b>
15h00	Thinking about European Folk Art and its Collections through the Lens of Postcolonial Legacy <b>Baptiste Brun</b>
15h45	<i>Coffee-Break</i>
16h00	Outside In: Teaching the Ancient Americas in Brazil <b>Amy Buono</b>
16h45	Discussion: - Working on/in Latin America - Scientific Transfer - Formats of Collaboration
18h45	<i>Verre de clôture at the DFK</i>

### **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)
- Bild-Prozesse im 19. Jahrhundert. Der Holbein-Streit und die Ursprünge der Kunstgeschichte, München 2013.
- "Nachleben und Vororte der Kunstgeschichte. Kleines Plädoyer für kritische Verortung", in: "Newest Art History" Wohin geht die jüngste Kunstgeschichte? (18. Tagung des Verbandes österreichischer Kunsthistorikerinnen und Kunsthistoriker), Wien 2017, pp. 17–29.
- Verdrängte Orte und einverleibte Bilder. Die Antropofagia-Bewegung im Spiegel transregionaler Bilderwanderungen, in: Zeitschrift für Kunstgeschichte, Vol. 81/2, 2018, pp. 242–255.
- "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 deplatzierten 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

- Arte normativo español: Procesos y principios para la creación de un movimiento, Madrid, 2006.
- La abstracción geométrica en España (1957-1969), Madrid, CSIC, 2009.
- Crítica(s) de arte: Discrepancias e hibridaciones de la guerra fría a la globalización, Murcia, 2014 (ed. with David Moriente Díaz).
- Reinterpreting the Past: The Baroque Phantom During the Franco Regime, in: *Bulletin of Spanish Studies*, vol. 91, no. 5, 2014, pp. 715-734.
- Modernidad y Vanguardia: Rutas de intercambio entre España y Latinoamérica, Madrid, Museo Reina Sofía, 2015 (ed. with Fabiola Martínez).
- Collectivization, Participation and Dissidence on the Transatlantic Axis During the Cold War: Cultural Guerilla for Destabilizing the Balance of Power in the 1960s, in: *Culture & History Digital Journal*, vol. 4, no.1, 2015.
- 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 20<sup>th</sup> century to the present, Dubuffet and the art brut and the epistemology of art history regarding primitivism.

### Publications

- Le monde des apparentés à l'Art Brut: pour une approche historiographique, in: *De quoi parle l'art brut?*, Paris 2012, pp. 59-69.
- D'un mythe son négatif: du poids de l'historiographie surréaliste dans les manières d'appréhender l'art brut aujourd'hui, in: *Mythologies individuelles à partir de l'art brut*, Lille, 2014, pp. 145-161.
- Art brut, éthique et droit: l'autorité confisquée?, in: *Ethique et patrimoine culture: Regards croisés*, Paris, 2016, pp. 55-62.
- Voyage au bout de la langue d'Asger Jorn, in: *Cobra: Une explosion artistique et poétique au cœur du XXe siècle* (exh. cat.), Paris, 2017, pp. 262-265.
- Art contemporain et anthropologie: un partage d'expériences, in: *Critiques d'art*, vol. 49, Rennes, 2017, pp. 34-46.
- Le Fou, le Nègre, le Montagnard: Chercher l'Art Brut aujourd'hui: L'écueil postcolonial de l'essentialisme?, in: *Art brut: actualités et enjeux critiques*, Lausanne, 2017.
- Dubuffet's Olympia: Criticism of the Tradition of the Avant-Garde in Paris around 1950, in: *Manet Mania Redux: The Olympiad: Celebrating the 150<sup>th</sup> Anniversary of Manet's Olympia and Déjeuner sur l'herbe*, New Haven, 2018 (forthcoming).

### 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

- Jean-Baptiste Debret's 'Return of the Negro Hunters,' the Brazilian Roça, and the Interstices of Empire, in: *Orientes-occidentes. El arte y la Mirada del otro. XXVII Coloquio*, ed. Gustavo Curiel, Mexico City, 2007, pp. 69-99.
- Tupi Featherwork and the Dynamics of Intercultural Exchange in Early Modern Brazil, in: *Crossing Cultures: Conflict, Migration, Convergence*, ed. Jaynie Anderson, 2009, pp. 291-295.
- Crafts of Color: Tupi Tapirage in Early Colonial Brazil, in: *The Materiality of Color: The Production, Circulation, and Application of Dyes and Pigments 1400-1800*, eds. Andrea Feeser, Maureen Daly Goggin and Beth Fowkes, Aldershot, 2012, pp. 18-40.
- Interpretative Ingredients: Formulating Art and Natural History in Early Modern Brazil, in: *Journal of Art Historiography*, vol.10, Birmingham, 2014, pp. 1-21.
- Historicity, Achronicity, and the Materiality of Cultures in Colonial Brazil, in: *Getty Research Journal*, vol.7, Los Angeles, 2015, pp. 19-34.
- "Their Treasures are the Feathers of Birds": Tupinambá Featherwork and the Image of America, in: *Images take Flight: Feather Art in Mexico and Europe (1400-1700)*, eds. Alessandra Russo, Gerhard Wolf, and Diana Fane, Chicago, 2015, pp. 179-189.
- Representing the Tupinambá and the Brazilwood Trade in Sixteenth-Century Rouen, in: *Cultural Exchanges between Brazil and France*, eds. Regina R. Félix and Scott D. Juall, West Lafayette, 2016, pp. 19-34.

## 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 20<sup>th</sup> and 21<sup>st</sup>-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

- Giacometti: *Les dimensions de la réalité*, Paris, 1994.
- *La Grande galerie des Sculptures*, Paris, 2005.
- Giacometti/Genet: *Masques et portrait moderne*, Paris, 2006.
- *Le Journal de Giacometti*, Paris, 2007.
- *Le dilemme de la sculpture moderne entre autonomie de la forme et sculpture sociale*, in: *Oublier Rodin?*, Paris, 2009, pp. 95-102/254-255.
- *Le portrait inattendu*, in: *Visage et portrait, visage ou portrait*, Nanterre, 2010,  
pp. 11-12.
- *Cannibalismes disciplinaires: Quand l'histoire de l'art et l'anthropologie se rencontrent*, Paris, 2010 (ed. with Anne-Christine Taylor and Vanessa Capieu).
- *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).
- *La poupée sublime: Quand Niki de Saint-Phalle et les artistes contemporains font des poupées*, Paris, 2014.

- From Matisse to Morellet: What French Artists Owe to the Islamic Line, in: *The Power of Line*, Munich, 2015, pp. 162-171.
- Situation de Giacometti dans l'après-guerre, in: *Les arts à Paris après la Libération*, Heidelberg, Passages Online, 2018, pp. 58-75.
- Dalí, Gala, Léda, Cornell, Atomica, Cassiopée: De l'esthétique du collage à la "mystique nucléaire", in: *Du texte à l'image*, Lyon, 2018, pp. 167-179.

### Research Projects

- Centre de recherches en Histoire de l'Art et Histoire des Représentaions (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).
- Religious Conversion in Medieval and Pre-Modern Societies, in: *The Medieval History Journal* vol. 12.2, London/Los Angeles/New Delhi, 2010 (ed. with Kim Siebenhüner).
- Multi-Centred Modernisms: Reconfiguring Asian Art of the Twentieth and Twenty-First Centuries, in: *Transcultural Studies*, 2010-11 (ed. with Franziska Koch).

- Global Art History and the Burden of Representation, in: *Global Studies: Mapping Contemporary Art and Culture*, Stuttgart, 2011, pp. 274-297.
- Frames of Reception: Islamicate Visual Culture in Western Contexts, in: *The Medieval History Journal*, vol. 15, no. 2, 2012 (ed. with Vera Beyer and Isabelle Dolezalek).
- Die Universalität der Kunstgeschichte, in: *Kritische Berichte: Zeitschrift für Kunst- und Kulturwissenschaften*, vol. 2, 2012 (ed. with Matthias Bruhn and Elke Werner).
- Circulation and Beyond: The Trajectories of Vision in Early Modern Eurasia, in: *Circulations in the Global History of Art*, London, 2015, pp. 59-78.

### 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 phenomena, 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 19<sup>th</sup> and 20<sup>th</sup> 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

- Körperproduktionen: Zur Artifizialität der Geschlechter, Marburg, 2002. (ed. with Birgit Käufer and Katharina Sykora)
- 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.
- Traveling Fashion: Materialisierungen von Transkulturalität und Globalisierung, in: Dinge befremden: Essays zu materieller Kultur, Wiesbaden, 2015, pp. 169-178.
- Wilde Mode: Exotismus und Tropikalismus, in: Wilde Dinge in Kunst und Design: Aspekte der Alterität seit 1800, Bielefeld, 2017, pp. 98-135.
- Post Orientalismus in der zeitgenössischen Kunst: Akram Zaatari und Walid Raad, in: Orient – Zur (De-)Konstruktion eines Phantasmas, Bielefeld, 2017, pp. 249-268.

### 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: Protestantische 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 iberoamerikanische Kunstgeschichte* in 2006. In 2010 she habilitated with a thesis entitled "Transkulturelle Imaginationen des Opfers in der Frühen Neuzeit: Übersetzungsprozesse zwischen Mexiko und Europa". After working as a junior professor for early modern art history at the *Humboldt-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 19<sup>th</sup> and 20<sup>th</sup>-century as well as photography.

## Publications

- Cultured Materiality in Early Modern Art: Feather Mosaics in Sixteenth Century Collections, in: The Nomadic Object: The Challenge of World for Early Modern Religious Art, Leiden/Boston, 2017, pp. 319-341.
- Transkulturelle Imaginationen des Helden im 19. Jahrhundert: Tlahuicole auf dem Opferstein von Manuel Vilar 1851, in: 1810 – 1910 – 2010: Independencias dependientes – Bedingte Unabhängigkeiten, Frankfurt am Main, 2016, pp. 303-316.
- Transkulturelle Imaginationen des Opfers in der Frühen Neuzeit: Übersetzungsprozesse zwischen Mexiko und Europa, Berlin/München, 2013.
- Imaginaciones transculturales del sacrificio en la pintura española del Siglo de Oro, in: Las artes y la arquitectura del poder. XIX. Congreso Nacional de Historia del Arte, Castellón, 2013, pp. 2008-2015.
- Übersetzungsprozesse in der religiösen Kunst der Frühen Neuzeit: Die Mission in Neuspanien, in: Religion und Mobilität: Zum Verhältnis von raumbezogener Mobilität und religiöser Identitätsbildung im frühneuzeitlichen Europa, Göttingen, 2010, pp. 265-291.
- Übersetzung und Transfer: Die Neusemantisierung des Herzopfers der Mexica in Europa, in: Visualisierung und kultureller Transfer, Würzburg, 2009, pp. 181-200.

## 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, Auslöschen, Neuschreiben, und Reinszenieren kultureller Identität und Geschichte: Kulturenzyklopädien 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

- Le héros épique. Peinture d'histoire et politique artistique dans la France du XVIIe siècle, Paris 2008.
- Joachim von Sandrart, Deutsche Academie der Bau-, Bild- und Mahlerey-Künste (édition scientifique commentée en ligne), 2008-2012. (ed. with Alessandro Nova, Carsten Blüm, Anna Schreurs et Thorsten Wübbena)
- 'Les reines de Perse aux pieds d'Alexandre' de Charles Le Brun. Tableau-manifeste de l'art français du XVIIe siècle, Paris, 2013.
- "Stefan Germer und das 17. Jahrhundert/Stefan Germer et le XVIIe siècle", in: Regards croisés, n°3, 2015, pp. 19–23 / pp. 25–29.
- "Bilder im Konflikt. Positionen der französischen Porträtmalerei im 17. Jahrhundert ", in: Das Porträt als kulturelle Praxis, Berlin 2016, p. 19–31.

### 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 19<sup>th</sup> and 20<sup>th</sup> century.

### Publications

- L'ex-libris d'artiste: Un nouvel espace pour l'autoreprésentation, in: *Territoires contemporains*, vol. 4, Dijon, 2012 ([http://tristan.u-bourgogne.fr/CGC/publications/image\\_artiste/Laura\\_Karp\\_Lugo.html](http://tristan.u-bourgogne.fr/CGC/publications/image_artiste/Laura_Karp_Lugo.html)).
- Catalan Artists in Paris at the Turn of the Century, in: *Foreign Artists and Communities in Modern Paris, 1870-1914*, eds. Karen Carter and Susan Waller, Dorchester, 2015, pp. 111-124.
- L'art espagnol de l'Europe à l'Argentine: mobilités Nord-Sud, transferts et réceptions (1890-1920), in: *Artl@s Bulletin*, vol. 5, no. 1, 2016, pp. 38-49.
- "Une exposition sans Espagnoles, au reste, n'eût pas été une vraie exposition": La recepción de la obra de los artistas catalanes en París a principios del siglo XX, in: *Identitat, poder i representació: Els nacionalismes en l'art*, 2017, pp. 137-143.
- Beyond the Pyrenees: Catalan Artists in Paris at the Beginning of the 20th Century, Rennes, 2018.

### Research Projects

- METROMOD – Relocating Modernism: Global Metropolises, Modern Art and Exile, ERC – European Research Council, 2017-2022

**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 catégories 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 18<sup>th</sup> and 19<sup>th</sup>-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

- L'artiste savant à la conquête du monde moderne, Strasbourg, 2010.

- Plumes et Pinceaux: Discours de femmes sur l'art en Europe 1750-1850, Paris, 2012. (ed. with Mechthild Fend and Melissa Hyde).
- Les formes du XVIII<sup>e</sup> siècle, ou la connaissance par la vue et le toucher, in: Les cahiers du musée des Confluences: Revue thématique Sciences et Sociétés, 10, 2013, pp. 17-25.
- La représentation des Noirs: quel chantier pour l'histoire de l'art ?, in: Perspective: La revue de l'INHA, Paris, 2013, pp. 67-73.
- Visual Terms of Cultural Contact: The Australian Experiment by Petit and Cuvier, in: Of Elephants and Roses: Encounters with French Natural History, 1790-1830, Philadelphia, 2013, pp. 157-167.
- Existe-il une énonciation visuelle?, in: Visual Studies: Les nouveaux paradigmes du visuel, Dijon, 2014, pp. 111-124.
- Fabric, Skin, Color: Picturing Antilles's Markets as an inventory of Human Diversity, in: Anuario Colombiano de historia Social y de la Cultura, Colombia, 2016, pp. 155-183.
- How Skin Color Became A Racial Marker: Art Historical Perspectives on Race, in: Eighteenth-Century Studies, vol. 51, no. 1, Baltimore, 2017, pp. 89-113.
- 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

- Lateinamerika. Geschichte und Gesellschaft im 19. und 20. Jahrhundert, Wien, 2004 (ed. with Martina Kaller-Dietrich and Hans Werner Tobler).
- Madres, obreras, amantes... Protagonismo femenino en la historia de América latina, Madrid/Frankfurt, 2010.
- Ciudadanía vivida, (in)seguridades e interculturalidad, Buenos Aires, 2008 (ed. with Wollrad Dörte and Juliana Ströbele-Gregor).
- ¿"Paraíso de Mahoma" o "País de las mujeres"? El rol de la familia en la sociedad paraguaya del siglo XIX, Asunción, 2011.
- Mächtig, mutig und genial: Vierzig außergewöhnliche Frauen in Lateinamerika, Berlin, 2012 (with Eva Karnovsky).
- 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.
- Lateinamerika und Genderforschung: Von machismo und maternalismo zu Maskulinität und indigenem Feminismus, in: Handbuch Interdisziplinäre Geschlechterforschung, Wiesbaden, 2018.

## 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 consagración 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

- Imágenes desde es exilio, in: Arte y política, Madrid 2002, pp. 134-151. (ed. with Jaime brihuega et al.)
- Novecento sudamericano: Relazioni artistiche tra Italia e Argentina, Brasile, Uruguay, Milan, 2003 (with Tadeu Chiarelli).
- Joaquín Torres García y Constructivo en Blanco y Negro y Physique, in: El cubismo y sus entornos, Madrid, 2004, pp. 244-256.
- Papeles en conflicto: Arte y crítica entre la vanguardia y la tradición: Buenos Aires 1920-30, Buenos Aires, 2004.
- La memoria compartida. España y la Argentina, Buenos Aires, 2005 (with Yayo Aznar Almazán et al.).
- Arte y política. Algunas coordenadas para pensar el debate en América Latina, in: Arte e política, Sevilla, 2005.
- Disputas por lo real: Realismos y sobre realidad en Europa y América, in: Arte moderno: Ideas y conceptos, Madrid, 2008.
- Picasso: La mirada del deseo, Buenos Aires, 2010.
- Desde el salón. Políticas de las imágenes, Buenos Aires, 2012.
- Viajes, migraciones, exilios, Buenos Aires, 2014.
- Fokus Südamerika: Kunst über ihre Grenzen hinaus, in: Kunstforum international, vol. 231, Berlin, 2015, pp. 126-157.

### Research Projects

- Annemarie Heinrich – la intimidad del taller, la intimidad del archivo, Untref-IIAC-Endangered Archives Programm, British Library London, 2014-2016, director
- Imágenes del arte y rescrituras de las narrativas en la cultura visual global, Ministerio de Ciencias de España, 2010-2012/2014-2016
- Redes intelectuales: Arte y política en América Latina, Getty Foundation, 2011-2013

### **Tristan Weddigen**, Biblioteca 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 18<sup>th</sup> 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.
- Raffaels Papageienzimmer: Ritual, Raumfunktion und Dekoration im Vatikanpalast der Renaissance, Berlin, 2006.
- Mythen der Kunsthistorik. Ein Antilexikon, Marburg 2007.
- Alien Spotting: Damien Hirst's Beagle 2 Mars Lander Calibration Target and the Exploitation of Outer Space, in: *Imagining Outer Space: European Astroculture in the Twentieth Century*, New York, 2008, pp. 304-315.
- Die Sammlung als sichtbare Kunstgeschichte. Die Dresdner Gemäldegalerie im 18. und 19. Jahrhundert, Universität Bern 2009.
- Weaving the Face of Christ: On the Textile Origins of the Christian Image, in: *Senses of Sight: Towards a Multisensorial Approach of the Image. Essays in Honor of Victor I. Stoichita*, Rome, 2015, pp. 83-110.
- Hispano-Incaic Fusions: Angel Guido and the Latin American Reception of Heinrich Wölfflin, in: *Art in Translation*, vol. 9, Edinburgh, 2017, pp. 92-120.
- Materiality and Idolatry: Roman Imaginations of Saint Rose of Lima, in: *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, Leiden/Boston, 2018, pp. 103-146.
- Heinrich Wölfflin: *Gesammelte Werke*, Basel, 2018 (publ. with Oskar Bätschmann).

### 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 20<sup>th</sup> 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

- The End of Expressionism: Art and the November Revolution in Germany, 1918-19, University of Chicago Press, Chicago 1990.
- Portrait of a People: The photographs of August Sander, in: August Sander: Photographs from the J. Paul Getty Museum, Los Angeles, 2000, pp. 101-139 (with Hilla Becher, Claudia Bohn-Spector, Gabriele Conrath-Scholl, David Featherstone, Sander Gilman, Ulrich Keller and Weston Naef).
- Käthe Kollwitz: The First World War and Sacrifice, in: Nothing but the Clouds Unchanged: Artists in World War I, Los Angeles, 2014, pp. 146-155.
- Introduction: Connecting Art Histories, in: Art in Translation, vol. 9, London, 2017, pp. 3-6 (with Deborah Marrow).

### Research Projects

- Multicultural Undergraduate Interns (funding for summer internships at Los Angeles museums and arts organizations), *Getty Foundation*, since 1993
- Pacific Standard Time: LA/LA: Latin American & Latino Art in LA, *Getty Foundation*, 2017-2018

## **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 20<sup>th</sup> and 21<sup>st</sup>-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

- L'objet sexuel: Le personnel est politique, in: *Sous-titrée X, la pornographie entre image et propos*, Rennes, 2001, pp. 45-57.
- Black is a Color: A history of African American Art, Paris, 2005.
- Histoires de l'art contemporain et théories féministes: Le tournant de 1970 aux États-Unis, in: *Cahiers du genre*, vol. 43, 2007, pp. 171-186.
- Sans elles, ou quelques remarques sur l'accrochage des artistes femmes au Centre Pompidou, in: *May*, vol. 2, Paris, 2009, pp. 148-155.
- From Him to Us (ouvrage français/turc), Istanbul, 2010.
- Artistes versus musées: Enjeux d'une pensée critique, in: *Cahiers Philosophiques*, vol. 124, 2011, pp. 66-83.
- Strip-tease: désarticuler Duchamp par le genre, in: *Cahiers philosophique*, vol. 131, no. 4, Paris, 2012, pp. 64-82.
- Teresa Hak Kyung Cha: Berkely 1968, Dijon, 2013.
- "Did you hear what they said?" Historicité et actualité dans les œuvres d'Adrian Piper et de Renée Green, in: *Perspective, actualité en histoire de l'art*, vol. 2, 2015, pp. 181-187.
- Travail au corps: La performance féministe, une révolution, in: *Impact féministe sur l'art actuel: La centrale à 40 ans*, Montréal, 2015, pp. 30-36.
- La puissance de la troisième voix/The Power of the Third Voice, in: *Critique d'Art: Actualité internationale de la littérature critique sur l'art contemporain*, vol. 50, 2018, pp. 64-76.

### 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

- Devozione a san Nicola da Tolentino in America centro-meridionale. Organizzazione coloniale e presenza agostiniana nella Nueva Granada, in: XIII Congreso Internacional Sobre Integración Regional. Fronteras y Globalización en el Continente Americano, Italy, 2006, pp. 137-138.
- At the Ovidian Pool: Christine de Pizan's Fountain of Wisdom as a Locus for Vision, in: Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe, Toronto 2007, pp. 91-106.
- Del grabado como estrategia. Mediaciones entre el original y la copia, in: Revista de Estudios Sociales, vol. 30, 2008, pp. 58-71.
- Frente al espejo ovidiano: La metamorfosis como impulso pictórico, in: IV Jornadas Filológicas: Aproximaciones interdisciplinarias a la antigüedad griega y Latina, Bogotá, 2011, pp. 56-78.
- El Patrimonio Artístico En Cundinamarca: Casos Y Reflexiones, Bogotá, 2014.
- Inscribing the paragone in French Renaissance art: René Boyvin and Pierre Milan's engraving of the Nymph of Fontainebleau, in: Word & Image, vol. 32, no. 3, 2016, pp. 311-325.
- Charles IX et la tradition cynégétique dans les livres de vénerie et leurs paratextes, in: Miroirs de Charles IX. Images, imaginaires, symbolique, Geneva, 2018.

### 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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*Centre allemand d'histoire de l'art*  
Hôtel Lully  
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F-75001 Paris

### Contact

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