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PAPERS ABSTRACTS

CONTENTS

SESSION 01: ARTISANAL KNOWLEDGE AS TRANSCULTURAL CATEGORY	3
SESSION 02: BORDER AS METHOD: ART HISTORICAL INTERVENTIONS	13
SESSION 03: ECOLOGIES OF MIGRATION. ENGAGED PERSPECTIVES	24
SESSION 04: FORCED MIGRATIONS AND THEIR IMPACT ON ART AND VISUAL CULTURE	34
SESSION 05: MIGRATION, CLIMATE, SURVEILLANCE – WHAT DOES MEDIA ARTS COMPLEXITY WANT?	44
SESSION 06: MISSIONS AS CONTACT ZONES: MIGRATING ARTISTS, MATERIAL OBJECTS, AND AESTHETIC PRACTICES IN A GLOBAL WORLD	53
SESSION 07: MOVING BODIES. THE TRANSFORMATIVE POWER OF BODY “ART”	63
SESSION 08: QUESTIONS OF RESTITUTION: REPAIR, NEGOTIATIONS AND DISCUSSIONS ON EXPROPRIATED OBJECTS	74
SESSION 09: TRANSCENDING BORDERS: RESHAPING CULTURES THROUGH IDEAS AND IMAGES	81
SESSION 10: MIGRATION OF IDEAS. ARTISTIC THEORIES ON THE MOVE	90
SESSION 11: MIGRATION OF IDEAS. ARTISTIC THEORIES ON THE MOVE	101
SESSION 12: MIGRATIONS OF OBJECTS	111
SESSION 13: MIGRATION, TRANSCULTURALITY, AND HYBRIDITY: AGENTS OF TRANSCULTURAL ART AND ART HISTORY	121
SESSION 14: HOME AND HOSPITALITY	132
SESSION 15: IN TRANSIT: ADDRESSING WORLD ART SYSTEMS	141
SESSION 16: VOYAGES BETWEEN BRAZIL AND ITALY: CONNECTING SESSION BETWEEN FIRENZE 2019 AND SÃO PAULO 2020, IN COLLABORATION WITH THE ITALIAN SCIENTIFIC COMMITTEE	150

SESSION 01: ARTISANAL KNOWLEDGE AS TRANSCULTURAL CATEGORY

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Greenlandic Woodcuts and the Global Circulation of Inuit Knowledge circa 1860

In 1860, an album of thirty-nine woodcuts carved by five Inuit men circulated the globe. Collectively known as *Kaladlit Assilialiait* or *Greenlandic Woodcuts*, the album is striking in its appearance, mode of production, and artistic intent. Printmaking was new to Greenlanders, made available through select access to a workshop in Nuuk, the colonial capital, where a Danish geologist had brought a single printing press. A leading scholar in the nascent field of glaciology, Hinrich Rink would be the first to measure the island's colossal interior ice sheet through the methods of European science. In a similarly scientific effort, Rink collated an album of images in the novel medium of printmaking as a series of "experiments." that revealed "the mental capabilities of the Greenlanders."

At first glance, an album designed to display the "mental capabilities" of Inuit people illustrating their history and mythology appears to satisfy Euro-American desire for indigenous authenticity. European discourse had prized the woodcut as a medium of authenticity, arguing that the carving of grooves into wood emulated sculptural methods consonant with the primordial relationship between indigenous peoples and the natural world that settler colonialism had long romanticized. No less significant was the emergence of a new discourse around making imagery itself, freshly coined in the word *eqqumiitsuliorneq*, the Greenlandic neologism for "art" that communicated an idea more expansive than, yet nonetheless inclusive of, the Danish *kunst*.

This paper investigates *Greenlandic Woodcuts* as a critical index of the transformation of indigenous artisanal knowledge under the colonial conditions of cultural encounters in the nineteenth-century Arctic. I explore how the album's iconography reveals important enduring elements of the Inuit conception of ancestral and experiential knowledge known as *qaujimanituqangit*. Specifically, I examine how the tenet of *qanuqtuurniq*, roughly translated to "innovation and adaptation," is manifest in the makers' embrace of the woodcut. Importantly, I emphasize how the Inuit artisanal knowledge deployed by Rasmus Berthelsen and Aalut Kangermiu (Aron of Kangeq) in their creation of woodcuts was not a transformation of previous modes of visual ^{culture}, but rather an adaptive, forward-looking strategy indebted to tactical choices that enabled the Inuit to thrive in Arctic environments. It is an approach to craftsmanship that saw, for instance, no contradiction in replacing the harpoon with the rifle while insisting on sealskin as the sole suitable material for fashioning *qajaq* (kayaks). In exploring such questions, the paper strives toward a more inclusive understanding of the material and cultural production of indigenous peoples under settler colonialism while restoring historical Inuit agency.

CHRISTINE GÖTTLER

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Crafting containers for charismatic goods: Salt and saltcellars in a globalizing world

From antiquity salt was believed to be a condiment that surpasses all others in excellence and virtue, thanks to its ability to cleanse, fatten, and enrich the body as well as to enhance its fertility and its generative powers. In addition, salt was used as a metaphor for wit, liveliness, and social humor. In 1600 salt was still the only product available for preserving fish and meat, and was thus

an indispensable commodity for seafaring nations including the Portuguese, Spanish, English, and Dutch. Together with mercury, salt served as an important tool for the extraction of silver and was occasionally believed to have some 'friendship' or 'affinity' with silver. While Aristotelians drew analogies between the salty exhalations of the body of the earth and those of the human body (sweat, urine, and tears), Paracelsians considered salt, together with sulfur and mercury, as a primary component of matter. Physicians such as Luis Nuñez and Johan van Beverwick privileged beneficial and essential salt above honey and sugar. There were about twenty different kinds of salts, but the most sought-after kinds were those produced along the Portuguese coast. The ongoing conflict with Spain, however, forced Dutch traders to seek out alternative sources in the Cape Verde Islands and the Caribbean.

Using examples of some early seventeenth-century silver saltcellars connected with competing trading companies and empires, this paper aims to bring together the flows, imaginaries, and politics associated with American silver and the many different kinds of salts. With the 'discovery' and appropriation of Spanish American mines silver became the New World's 'abundant' metal that sparked the desires originally fueled by gold. Like the work of the silversmith, salt was considered a product of both nature and art. In what ways did these saltcellars (in their shapes, materials, ornaments, and inscriptions) comment on and pay homage to the 'charismatic' and 'transformative' substance they contained? And how did they negotiate or harmonize the vastness and violence of the maritime space, ruled by conflicting interests and desires? Emphasizing dimensions of materiality and virtuoso craft, this paper aims to situate the saltcellars in a context that takes into account their interactions with global narratives on both smaller and larger scales as well as different ways of understanding the human body and the world. It takes these artefacts as a point of departure to engage with some methodological approaches that emphasize a dynamic relationship between art and nature, and between processes of making, knowing and using. As a whole the paper argues for an art history that is attentive to the ways in which an expanding world changed, transformed, and redefined the values and properties of (precious) materials.

DEEPTI MULGUND

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The Artisan and the School-Goer: Drawing and the Continuities of 19th Century Colonial Education in India

This paper examines the continuities between artisans' and general education by focusing on the teaching of drawing as a subject within the formal schooling system in colonial Bombay in the late 19th and early 20th century. The teaching of drawing— in Britain and its colonies— underwent a critical reconfiguration once the Department of Science and Art (DSA), established in 1854, in London, centralized art and design pedagogy. The DSA's policies posited the requirement for learning drawing, as an important skill, '[...]not hamstrung by the particular requirements of any individual trade...' ¹Drawing had acquired a new-found urgency in the heyday of empire and industrial capitalism, as '... a material language of industry.' ²Concurrently, drawing also permeated general education, including in the colony; 'hand-eye co-ordination' began to be recognized as an important aspect of child-centred pedagogy, and the teaching of drawing segued into this project.

The paper posits drawing as a material practice, connecting colony and metropole, education and industry, and artisan and non-artisan. It argues that drawing's ascendancy in the heyday of empire

¹ Arindam Dutta, *The Bureaucracy of Beauty: Design in the Age of Its Global Reproducibility* (New York: Routledge, 2006), 145.

² See, Rafael Cardoso Denis, "An industrial vision: the promotion of technical drawing in mid-Victorian Britain," in *The Great Exhibition of 1851: New Interdisciplinary Essays* ed Louise Purbrick (Manchester :Manchester University Press, 2001)

created a continuity between artisans' education and the native child, both governed by the DSA's policies, whether directly or mediated by DSA-trained teachers. Artisans and Indian school-goers were also seen as in need of reform: against imitation and rote memory, respectively.³ They were also united by the fact that the DSA oversaw the teaching of drawing of both these groups, in varying degrees. While the teaching of artists and artisans has been the subject of some rigorous scholarship,⁴ how drawing figured in general education in the colony has received scant attention. It has fallen through the gaps of the histories of art and the histories of education; the former have focused on pedagogy of the art schools and the figure of the artisan/artist while histories of colonial education have paid scant attention to visual training/education. The paper intends to delineate how this 'instrument of industry' was transmitted in the colony while also transculturally framing its 'effects': accounts of boredom due to the repetitive/monotonous nature and the anxiety that the entire programme would devolve into meaningless copying plagued educators and administrators in the colony as well as metropolitan Britain.⁵ Drawing, the paper will demonstrate, was situated amidst the intersecting discourses around child-centred pedagogy, the demands of industrial capitalism and empire, and changing ideas around vision, connecting artisanal education to discourses of general education and annotate a key site of transcultural practice of the 19th century.

DARIO DONETTI & LORENZO VIGOTTI

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Migrating Inventions. The Double-Shelled Domes of Soltaniyeh and Santa Maria del Fiore

In 1971, the Italian conservator Piero Sanpaolesi presented an ambitious research hypothesis that challenged the canonic view of the Early Renaissance as shaped by a distinctly humanistic ingenuity, by contesting such a traditional Western-centered narrative at its very heart: Brunelleschi's design for the dome of the Florentine cathedral. Sanpaolesi, in particular, addressed an outstanding comparison with the mausoleum of Oljaitü in Soltaniyeh, an Iranian domed building of the late 13th century, far in time and space, but surprisingly similar in its constructive technique and typology. After almost fifty years, the critical potential of this critical intuition still awaits to be unlocked and gains new credibility within a global and comparative approach, as the groundbreaking hypothesis for a study on the evolving history of domed structures along the Silk Road.

Rather than proposing a study on the evolution of forms, our paper will build on this premise to pursue an architectural history of materials that aims to expand the traditional boundaries of the discipline by drawing attention to the circulation of technical knowledge. The uniqueness of Brunelleschi's dome is, in fact, a material one: its technological innovation lies in the double-shell structure of self-supporting brickwork, which had no precedents in the Western context. Only in these terms, one can understand the outstanding familiarity of Santa Maria del Fiore with the tradition of Iranian brick-domes. Their affinity is a structural one, only vaguely mirrored by formal similarities. It is rather the material composition of Oljaitü's mausoleum, built more than a century earlier, that speaks to a theory of the circulation of craftsmanship and building techniques in a global, early modern world that included both Europe and the Mongol Empire.

One must ask what kind of information was the minimum required to be carried, in the early modern world, in order to understand the revolutionary possibilities of these technical features. A possible answer can be extracted from the evidence of continuous streams of communication that persisted between Florence and Iranian cities, such as Tabriz and Soltaniyeh, throughout the fourteenth and fifteenth century: a scenario in which news and people traveled fast between the two nations, and oral communication played a major role. Within a broader Mediterranean context, we will thus encompass new systems of classification for medieval and early modern

domed structures: one based on the process of making, and with a focus on material qualities and technical devices, inspired by the parallel between Brunelleschi's dome and the mausoleum of Oljaitü. The study of technological innovations, when seen in a comparative perspective, could thus reshape the traditional boundaries of the discipline and question its typological tools, and ultimately result in a more inclusive understanding of the history of construction.

ERIN E. BENAY

Case Western Reserve University

From Stone and Wood: Carving Christian Identity in Early Modern India

It has long been acknowledged that the success of the Jesuit mission in Goa, India was due in part to its strategic use of art and architecture to promote the ideals of the Order and to garner local support. European missionaries in Goa and ambassadors to the Mughal court were often accompanied by artworks (primarily works on paper), and sometimes even artists and architects. Thus, at the imperial courts of Akbar (1556-1605) and Jahangir (1605-27), and at the Jesuit epicenter of Goa, the topoi of Renaissance art were relatively well known by the end of the sixteenth century and were handily incorporated into church architecture and decoration as Gauvin Bailey, David Kowal, and others have shown. This talk, however, focuses on the 'peripheral' Jesuit mission in the modern-day state of Kerala, where the advent of a material culture of Christianity was complicated by a pre-existing community of Christians. Tracing their lineage to the arrival of Saint Thomas apostle in the first century, Thomas Christians were a vital part of the economic and spiritual life of the Malabar coast long before the arrival of the Jesuits. During the later sixteenth and seventeenth centuries, however, Thomas Christians engaged directly with the Jesuit mission in southern India and subsequently adopted many Roman Catholic rituals, edifices, and object types. On the surface, these virtually unknown Keralan churches and liturgical objects look similar to Jesuit constructions in Goa. As a result, scholars have summarily disregarded them as the diluted biproducts of Jesuit expansion.

And yet, stone architectural supports such as archways and columns, wood ceiling beams, and small-scale sculpture were important sites for the display of religious images in Thomas Christian churches and Hindu temples alike. Carved by members of the same caste regardless of religion, these sculptures incorporate Hindu motifs, but they were also made using techniques that were charged with centuries of spiritual significance. Once complete, carvings in temple and church structures were capable of conferring blessings on the worshipper through vision, or *darśan*. By virtue of their material, the method of carving, and their decorative motifs, these sculptural components acted jointly as functional supports and as embodiments of devotion. By examining a diverse group of precolonial and colonial carved objects, ranging from stone crosses to baptismal fonts to chalices, largely made by non-Christian craftspeople for a diverse Christian community, it is possible to better understand how Christian art in India was and is *Indian* and not simply a reflection of European ideals. In so doing, the practice of 'global' Renaissance art history is expanded to account for the pluralistic and performative function of art in the contact zone between cultures.

IARA LIS SCHIAVINATTO

UNICAMP

In exile and l'ami des arts, an image maker in the tropical world. The visual experience in Hercule Florence

Between 1820 and 1870, Franco-Monegasque Hercule Florence produced in Brazil a wide, varied and long-lasting visual work. His main medium was paper, which was thought and managed in

the midst of a print culture marked by the ideas of the era of revolutions. His production was based in part on the visual culture of scientific illustration under the guise of natural history close to Linnaeus. Between 1810 and 1820, this production had an unprecedented editorial success in Rio de Janeiro's court. There, Florence was an apprentice at French Pierre Plancher's typographic workshop, then a meeting point for the arrival, information and circulation of post-revolution French migrants. There, press culture and political culture intersected, bringing attention to the colonial transits of people, artifacts and images, and their radical experiences. Plancher participated in the transatlantic literate debate about the revolution in Santo Domingo. This did not escape Florence's attention, a fan of Napoleon.

A craftsman, Florence invented imagetic things, making images of various types in Campinas. In the 1830s, he made a chemically elaborated set of images, based on the matter's photosensitive capacity. It was then a novelty, published in European literary and scientific journals and read throughout the Atlantic, by a diverse array of literates. He called his process *photographie*, associating it with the press culture. In it, the image usually maintains the principle of the printed image: it impregnates the paper. In that sense, Florence's visual experience, understood as a laboratory for the making and circulation of a visual artifact, assumes an image conceived and made under the need for it to be marked by *mobility* and *portability*. To this extent, it fits in with the historical experience of technical reproducibility.

During the 1830s and 1850s, Florence wrote a diary entitled *L'Ami des Arts*. In this writing, he dealt with his processes of making images, from his drawings on the Langsdorff Expedition to his method of producing the "papel inimitável" (inimitable paper). The manuscript also represents a place of self-elaboration for Florence. Scholars have noted a strong notion of *self* in this text, assumed as a *nouveau Robinson*, in a clear allusion to the novel about Robinson Crusoe that Florence had read in his youth. In this paper, I would like to discuss in what ways he incorporates his so-called exile situation as part of his experience as an image-maker. This notion of exile is also combined with the idea of *l'ami des arts*. This point of view should be highlighted in Florence, considering his social experience was marked by ethnicity. In short, these notions of exile and the writing of *l'ami des arts* should be contextualized within an imagined geography of the tropics in which images must convey meaning.

JEANETTE FAVROT PETERSON

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Artisanal Authority and Indigenous Knowledge in the Book Culture of Sixteenth Century Mexico

In his influential volume, *De la diferencia de los libros que ay en el universo* (Toledo, 1540), the Spanish humanist Alejo Venegas extols the rapidly expanding book culture of his time. A pocket-sized edition of Venegas was accessible overseas in viceregal libraries, helping to inculcate the oversized authority invested in alphabetic writing and print culture, tools in the arsenal of the colonization effort in the Americas. Venegas outlines a typology of books ranging from the divine archetype at the highest level to those earth-bound works of natural and rational wisdom comprehensible to human readers. I explore how a hierarchical value system that elevates the conceptual over the material is inverted in the encounter of print with Amerindian artisanal technologies of writing and book-making.

The monastic scriptoria in sixteenth-century Mexico provided an abundant supply of imported graphic illustrations and printed books for the traditional writer-painters, or *tlacuiloque*, working in a transcultural colonial environment. The *tlacuiloque* emulated these models and appropriated style and iconographic features, but they also altered them to meet their own agendas. I draw from an inventory of pen, ink and watercolor paintings in two beautifully illuminated encyclopedias produced between 1575 and 1581: Diego Durán's *Historia de las Indias* and the

Florentine Codex, the latter compiled by Bernardino de Sahagún and his indigenous collaborators. In the Florentine's Nahuatl text, books (*amoxtli*) are described as the red and the black colors (in *tlilli*, in *tlapalli*), conjoining the metaphorical and the physical. The use of inks on bark paper and the creative act itself embodied ancestral knowledge, both historical and cosmological. The *tlacuiloque* selectively incorporated elements from their time-tested pictographic tradition that honored the primacy of images; they also took pride in other esteemed artisanal crafts, such as feather-working and lapidary work, that are painstakingly pictured in the Florentine Codex. As independent carriers of meaning, painted images were valuable, even sacred, and were archived. The physical recycling of images is stunningly shown in the cut-and-paste images in two books of Durán's *Historia*. Unlike the mechanically produced print book, hand-crafted manuscripts privileged the materiality of pigments and paper, elevated the artisanal process over the end product, and underscored the rhetorical capacity of the image itself. The recognized power of these pictorial manuscripts as both containers of divine wisdom and, paradoxically, as purveyors of demonic activity, made them consistent objects of censorship and expurgation.

LEAH R. CLARK

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Making and Sensing: Aromatics and their receptacles in transcultural exchanges

Aromatics and spices served a number of purposes in the early modern world used as medicines, cleaning agents, seasonings for food, and perfumes both to scent the body and the air, and were often exchanged as gifts between Mamluk and Ottoman sultans and Italian princes. The receptacles for these aromatics were also frequently part of the gift, ranging from glass flasks and metal incense burners to *albarelli* and porcelain. To what extent did the sensorial practices associated with aromatics and the craftsmanship of the vessels that displayed, stored, or burned these aromatics translate across cultures? To what extent were Mamluk, Ottoman, and even Persian fumigatory practices adopted and adapted in the Italian courts through the exchange of such objects and their contents?

Taking drug jars (*albarelli*) and associated metal and ceramic vessels as a case study, this paper will trace the mobility of these objects from objects of exchange in gift-giving practices between courtly rulers across the Mediterranean to their display and use in the pharmacy (*spezieria*) and the elite Italian interior. Central to their value and function was their composite nature and their associative multisensorial and social practices. The decorations on these vessels reveal complex patterns of imitation, borrowing, and translation, underscoring how persons, practices, and objects are intertwined, affected by, and contribute to transcultural dialogues and processes. Certain types of early modern objects such as ceramics and metalware are particularly useful examples of how travel and movement were intrinsically part of an object's value, but these artefacts often deny a fixed category of geographic origin. The contemporary language used to describe the provenance of these objects can often be just as misleading as informative, underscoring a need for a close scrutiny of the objects themselves in combination with archival documents and the social exchanges they engendered. *Albarelli* and Mamluk metalwork convey the complexities of trying to disentangle origins and provenance for objects that reveal the close production and transfer of materials and motifs across the Mediterranean and further afield, while the trade in spices signals larger cross-cultural trade and diplomatic networks.

This paper will propose that taking a sensorial approach to objects, which moved between cultures, can open up new methodological perspectives. Such objects carried with them technology, knowledge, and practices, not always transferred through text or word of mouth, and these processes of cultural transfer and translation can often be obtained through close observation of the objects themselves.

MIA M. MOCHIZUKI

Independent Scholar

Making: A Global Methodology?

Art history has suffered a methodological crisis of confidence. During the early years of the emergence of the discipline, scholars sought to borrow the empirical rigor of the sciences as "*Kunstwissenschaft*." Through much of the second half of the twentieth century, art historians have looked to literary criticism for keys to unlock meaning, first in iconology and then later in semiotics, to name only a couple examples of constructive interdisciplinary cross-pollination. The major home-grown practice of art historians, the analysis of form, had been minimized to a preliminary mode of inquiry, valuable as a connoisseurial tool for artistic attribution, if ultimately inadequate as a hermetically sealed retreat from the world. But art history should have the confidence of its convictions. It is my contention that the field's expertise on making, seen in the "artisanal epistemologies" that came to the fore in early modern attempts at the global transmission of knowledge, has the potential to foster fresh approaches to visual analysis for art historians today.

The case of the trans-continental workshops of the Society of Jesus, like the Niccolò School in Japan (1583-1614), that supplied the majority of art for all the Society's missions in Goa and sites further eastward, promises the rare opportunity to place the communication of artistic techniques under the microscope. If Renaissance Italy gave us "*mano e ingegno*," the diaspora artistic communities of Baroque religious orders created the conditions for a flourishing of mechanical mediation, where machine, mind, and hand relied upon ingenious combinations of innovative technologies to address the challenges of distance and "disrupt" traditional associations with artistic production. Thanks to the standardization of the astrolabe, the image-chains of the *Salus Populi Romani Madonna* show the material resonances of oil painting, semi-precious stones, and unusual wood were more determinative for objects than the popular focus on hybridity studies derived from anthropology. The establishment of metal printing presses overseas underscored the power and flexibility of mimesis over methods based on textual translation. And the shifting fortunes of overseas caravels nurtured the growing subjectivity of faces (divine, saintly, and utterly human) that crowded out post-colonial notions of exoticism. The less-recognized religious implementation of global artistic production lay the foundation for a representation prefaced on the roles of mobility, novelty, and contingency in the analysis of objects, over the cross-section of a single moment in the life of the object, isolated, anachronistic, and static in its connection, and indeed relevance, to the world. This paper argues that taking a process-oriented framework to the study of all objects – both those produced outside of Europe, and importantly, to European art as well – provides a critical and under-utilized way forward for the future of the field as a whole.

RENÉ LOMMEZ GOMES

Federal University of Minas Gerais (Brazil)

Brazilian Techniques, Angolan Woods and Chinese Lacquer. The circulation of artisanal knowledge and artistic materials in João Stooter's practical manual

Explain "the perfect way to smooth metals, woods, ivory, bone" and coconut nuts; teach "the names and qualities of various woods", both from Brazil, Angola, Castile Indies and the Kingdom of Portugal; mentioning the new pigments and techniques coming from outside Europe, such as Chinese lacquer and Mexican cochineal dye, were some of the reasons that led João Stooter to publish an art manual dedicated to artisans living in Portugal. Observing the "perfect curiosities" ingeniously produced in the "emporiums" of Paris, London and Amsterdam, the Flemish diamond cutter noticed that "throughout the Lusitanian Kingdom" there was not "a single pair of curious masters who could give their creations a brilliant luster or grace", with quality that matches the variety of the global artistic materials available there. "Compassionate", thus, with "the poverty

that the Portuguese artisans use" in their works, the author published a compilation of paint and varnish recipes, together with "more curiosities" about artistic techniques he knew from "exact experiences". Titled "Arte de Brilhantes Vernizes, & das tinturas...", the booklet was printed in Antwerp in 1729 by the editorial house run by Hendrik Verdussen's widow - a publisher specializing in books for the Iberian Peninsula and its overseas possessions.

Four centuries later, a library in Stooter's hometown still holds a volume of the book, "augmented" with handwritten notes by the author himself. Registered in the margins or next to the printed text, the two hundred notes add to it translations of French and Flemish names of raw materials, Spanish and French bibliographic references, and full paragraphs with additional information on the topics covered. Interestingly, a significant number of data in hand-drawn margins refer to artistic techniques and materials used in Brazil, demonstrating the author's intimacy with the practices of artisans operating across the Atlantic Ocean.

Recently, studies on Art History, on History of Collections and on the Social Life of Objects have pointed to the importance of studying how mass-produced commodities and singular objects circulated across the Atlantic or the Global spaces, mediating commercial and social relations, shaping tastes and forging cultures. The study of Stooter's art manual gives us access to an aspect neglected by these studies: the importance of the joint circulation of artisanal techniques and artistic materials in the raising of the material and visual cultures of the modern era. This paper aims to analyze how, in the emergence of the technical literature fostered by Portuguese Enlightenment, the circulation of artistic materials was associated with the spread and fusion of artisanal knowledge from various origins. It will also be shown that, contrary to what canonical studies claim, technical and aesthetic transfers did not occur exclusively from Europe to colonial or peripheral spaces.

PETER KRIEGER

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Artisanal Popular Construction and Artistic Configuration of Waste in the Work of Contemporary Artist Abraham Cruzvillegas

The oeuvre of the globally active contemporary artist Abraham Cruzvillegas (*1968) is labeled by the term and principle of self-construction (*autoconstrucción*). Since the beginning of his career, the Mexican artist has transformed his own experience of growing up in a slum neighborhood of Mexico City into a principle of creativity, in both artisanal house construction and artistic installation, reusing waste as a material.

The first part of the proposed paper traces the conceptual migration of informal craftsmanship from the slums –where one third of the world's population lives– to the sophisticated art galleries. The case of Cruzvillegas reveals how alternative modes of creativity, the "architecture without architects", can be converted into powerful visual stereotypes, to be commercialized in the elite spheres of globalized contemporary art. Intermediated by a vast production of visual clichés of slum housing in the mass media –for example in the representation of the "picturesque" favelas in Rio de Janeiro–, the constructive creativity of the poor is transformed into a artistic "thrill" for the self-referentially circulating system of contemporary art in the Global North. Via a critical historiography of art, these transformations will be interpreted as a neo-colonial mechanism by which the habitat of the *lumpenproletariat* is merchandized, with a cynical aspect, similar to the colonial *topos* of praising and exposing the "noble savage" in the European 18th century discourses. The critical inquiry of the mechanisms of attention and promotion of poverty in the contemporary global art market allows a complex understanding and conceptual framing of Cruzvillegas's success story, based on the conversion from physical, urban reality to the metaphorical spheres of an art installation.

Yet, crossing these fluid borders, also liberates an epistemic potential, which will be revised in the second part of the paper. Cruzvillegas' *autoconstrucción* series, modified with different subtitles, and staged with local material in many world museums, in London, Paris, Zurich, Tokio, etc., confronts the public with the often ignored social and cultural reality of marginalized hyperurban "diaspora communities". The hand and mind –*mano e ingegno*– of slum dwellers appears as a cultural potential, catalyzed by the epistemic force of contemporary art works into critical knowledge production. Furthermore, the material of the self-constructed houses and *autoconstrucción* installations, waste, and recycling material, raises contemporary key issues of the Anthropocene: the uses of limited resources, and the environmental impact of garbage in landscapes and oceans of planet Earth. Thus, the "artisanal knowledge" of self-construction is a "transcultural category" with an implicit political iconography, apt to generate critical environmental consciousness.

SUSAN LOWISH

The University of Melbourne

Ochre, Bark, Brush: material concerns in Australian Indigenous art

Drawing upon over a decade's worth of conversation, collaboration and co-teaching, this paper presents aspects of the life and work of Wukun Wanambi, Marakulu Elder and Yolngu community leader from North East Arnhem Land, Australia. Wukun is an internationally renowned contemporary artist. His works are held in major collections (public and private) throughout the globe. He recently won the 2018 National Indigenous Art Award for best 3D artwork. He is a Director of the Mulka Centre in East Arnhem Land and is on the Board of Directors for Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKA).

Even though Wukun's prolific artistic practice increasingly utilizes a range of multi-media technologies, this paper will delve into the detail of his favorite lecture subject – the materials and techniques of bark painting - to consider the deeper historical significance behind this particular choice of subject matter and the consistency in the mode and method of delivery. The paper suggests that the near ritualised revelation of the unique materials and specific technologies of making has interrelated and inseparable economic, philosophical, social, and political underpinnings. Witnessing the process of demonstrating provides an aperture into a Yolngu art history designed to inculcate through a totalising system.

This paper will also present an investigation into the expectations and obligations generated as a result of various modes of transactions around artworks that operate outside the commercial art market. In particular, it will focus upon those artworks bestowed upon visiting dignitaries, given as gifts to politicians, and delivered directly as political messages. The paper draws from recent events, personal experience, as well as the written record, including Donald Thomson's work on *Economic Structure and the Ceremonial Exchange Cycle in Arnhem Land* (1949).

VERA-SIMONE SCHULZ

Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Transcultural Dynamics Beyond Art Historical Notions of Centers and Peripheries: Processes of Making along the Pre-Modern Swahili Coast

The Swahili Coast has long been understood as a place of encounter between people, objects, and materials from various regions of the world, particularly in relation to maritime entanglements and trans-oceanic trade. Persian ceramics, Chinese porcelain bowls and other imported items that were incorporated into architectural structures connected Swahili sites with the regions from

where these objects arrived, and they constitute intriguing and multilayered examples of the intersections between architecture, objects, and ornamentation from a transcultural perspective.

This paper seeks to shed new light on the impact of imported objects on the built environment and processes of making in pre-modern coastal East Africa. By means of case studies, it will elucidate how single monuments were characterized by the presence and evocation of diverse imported artifacts from distant regions all across the Indian Ocean world and beyond, as well as local coral stone from the sites, by these materials in conversation, their surface effects, transmedial and transmaterial dynamics. It will discuss how imported objects provided a challenge along the Swahili coast to adapt, transform, and translate their patterns into local coral stone surfaces by means of sophisticated carving techniques. But it will also show how, in the discipline of art history, these practices have long stood in the shadow of the artistic responses to imported objects that occurred in late medieval and Renaissance Italy. Several of the Islamic objects that came to have a crucial impact on the visual and material culture in 14th - and 15th - century coastal East Africa belonged in fact to the same types of items that had a no less significant impact on late medieval and early Renaissance artists working on the Apennine peninsula and beyond. Yet, it's the latter that receive far more scholarly attention. This paper will show what is to gain from new studies of transcultural dynamics, site-specific solutions, and aesthetic choices that were taken in premodern coastal East Africa in and beyond a comparison with what happened at the same time on the Apennine peninsula; from thinking outside of traditionally established canons of art history, and beyond art historical notions of hierarchies of media and materials, centers and peripheries. It will show the potential of a new look at solutions and processes of making along the Swahili coast, tackling the problem of a Eurocentric perspective that – at times even in the context of 'global art history' – still dominates the field, and it will discuss the possibility of thinking about artisanal knowledge as a transcultural category in coastal East Africa in the context of a world characterized by complex networks of long-distance- and short-distance relationships in the 14th and 15th centuries.

SESSION 02: BORDER AS METHOD: ART HISTORICAL INTERVENTIONS

ALEXANDER ALBERRO

Barnard College, Columbia University

"Borders Without, Borders Within"

My paper focuses on some of the ways art history might address the neoliberal myth of a borderless world and the reality of the continued vitality of material borders, security checkpoints and circulation disruptions between and within nations. To attend to this contradiction and the problems it poses for art history, I study some of the ways contemporary artists have addressed the border politics of inclusion. Francis Alys, Mircia Cantor and numerous others have produced artworks that consider national frontiers as politically and culturally contested boundaries. Borders, from the perspective of these artworks, are cast as dynamic processes and flows that change over time. By contrast, artists such as Candice Breitz and Bouchra Khalili have exhibited artworks that question the moral and legal use of the sovereign power of states to admit aliens into their territory. Refugees represent a crisis point in state power. The recent appearance of millions of displaced people at the borders of the E.U., the U.S., Turkey and Australia, for instance, has been met with a diverse response, including many calls to protect national identity and resources against the waves of asylum seekers. My third category investigates the work of artists and artist collectives who have explored the way in which the mechanism of borders and checkpoints operates to define who matters and who does not, who is and who is not to be trusted. Focusing on a small number of artistic practices and representative artworks, my paper as a whole questions what an art history that takes into account artistic interventions that reconceive borders and border zones, as well as the mobility and migration that they occasion (or prevent), as vantage points from which to analyze the distinction between inside and outside, inclusion and exclusion, and, increasingly, as the biopolitical turns into the necropolitical, between those who have the right to live and those who do not, might look like.

CORBEL LAURENCE

University Rennes 2 (France)

A site of permanent exception. Border through the prism of countercartographies

The notion of "border" refers to an unstable zone that is not limited to spatial existence. This notion also encompasses social and political dimensions which are crucial to certain contemporary cartographic practices. This paper aims to show how cartographic or topographic art renews understanding of Border by challenging the habitual frameworks of the representational approach to space in favour of emergent dynamic spatialities. The aim is to analyse these cartographic experiments within their underpinning circumstances, opening up into unprecedented territorialities and conceptions of border, highlighting a dimension of instability inherent in this site of permanent exception. As opposed to the descriptive and static tradition of mapping, where the border is associated with closure, control or filtering, these alternative cartographies reveal the discontinuous and fluid nature of this site by indexing crossings and transit in border zones. They promote a dynamic conception of Border by adopting the following three approaches:

1. These maps testify to a perceptive way of experiencing impeded flow or clandestine transit, rendered by subjective narrations (Bouchra Khalili, *Story Mapping*; Fabio Moraes, *Se atacarem, fuja aqui para casa*; Till Roeskens, *Videomappings Aida, Palestine*).

2. They evidence modes of tactical appropriation that operate shifts in the grids and compartmentalisations of social space, they also highlight misappropriations and subtle adaptations in uses of space resulting in fundamental re-organization (Rebecca Solnit, *Infinite City, A San Francisco Atlas*; Denis Wood, *Everything Sings. Maps for a Narrative Atlas*) or they evidence areas obstructed by invisible borders, "whitened out" zones or places of repression (Fernando Piola, *Guia de Ruas de São Paulo*, Horacio Zabala, *Apariciones, Desapariciones*).
3. Ultimately, these maps elaborate alternative spatial configurations and invent new forms of visibility. They sketch tactical cartographic contours that are tools of resistance, re-appropriation and contestation (*Atlas of Radical Cartography*).

By favouring a pragmatic approach to maps and borders, these counter-cartographies introduce the perspective of a method no longer reduced to considering the sole empiric accuracy of maps, a method that recognizes their potential for constructive and utopic empowerment. These critical or subversive cartographies are the cornerstone of geographical and geopolitical knowledge renewal, a laboratory of critical visions of border. They elaborate another concept of border, other models and cartographic forms (reticular or diagrammatic), new means of looking and of rendering them intelligible.

EDIT ANDRÁS

Wolf in Sheep's Clothing, Transcending the Borders in Post-Socialist Nationalist Hungary

Although Hungary joined the European Union in 2004, all institutions are currently being upgraded and named or renamed as national ones. This applies not only to major institutions, but also to minor ones (such as the government-controlled national tobacco stores) and newly established institutions (as National University of Public Service). Accordingly, they are decorated with national symbols to distinguish them from the former Socialist state institutions.

Being a member of the EU does not prevent Hungary from enacting brutal measures at its national frontiers, fortified with a fence on its border with Serbia and Croatia, and aiming at ensuring border security by preventing asylum-seekers and immigrants from entering. The reference point has been the wall-building US with its similar mission of protecting its southern borders. However, the imaginary borders the regime daydreams about are much more distant: the lines are drawn along the borders of the so-called Greater Hungary hundred years ago.

The *Monument to National Alliance* in Budapest commissioned by the reigning regime, advocates borderlessness regarding ethnic Hungarian communities - including minority Hungarians in neighboring countries, like Slovakia, Ukraine, Romania, Croatia and Serbia - but the hidden idea behind embracing all the Hungarians is to return, even if in imagination, to greater Hungary by extending and not at all eliminating borders. The disguised function of the monument is to enhance and to hypnotize masses in order to divert them from everyday problems. All the visual elements of this monument under construction are intended to put in service *affect*, a populist tool so effectively used by authoritarian powers.

The monument is supposed to be completed by June 2020, the 100th anniversary of Trianon Peace Treaty signed after WWI that "truncated" Hungary. The interwar period of the country that lost almost half of its territory was about revisionism that led to an alliance with Nazi Germany in the WW2. Lived state Socialism swept the issue of Trianon under the carpet and treated it as taboo, but it came back with vengeance after the collapse of the Soviet Socialist system. Trianon and the previous boundaries of an imagined greatness became a political tool in the hands of

subsequent nationalist regimes: the wound has been kept open and instrumentalized for political purposes.

The paper is a case study intending to elaborate on how various visual and contextual elements of the memorial arouse the intended sentiments and fantasies of a “lost greatness” and power while communicating the opposite, the innocent and sentimental feelings of belonging that cross all the physical borders and transcend them.

FERNANDA BERNARDES ALBERTONI

Programa de Pós-Graduação em Arte Visuais / Escola de Belas Artes / Universidade Federal do Rio de Janeiro

Archival borders in contemporary art practices: crossings and exchanges between cultures that meet globally and differentiate locally

Taking into account that borders not only are fixed divisions between territories and people, but they symbolically and sociologically expand into a diffuse and lively zone of cultural contact and exchanges, this paper proposes to reflect on concepts of the archive that are both incorporated and generated by art practices that deal with cultural meetings and negotiations (Stuart Hall, ‘Cultural Identity and Diaspora’, 1996; Arjun, Appadurai, *Modernity At Large*, 1996; Néstor García Canclini, *Culturas híbridas: Estrategias para entrar y salir de la modernidad*, 1990; Manuela Carneiro da Cunha, *Cultura com aspas*, 2009). It will be argued that the art practices’ creative and critical incorporation of archival material and concepts, which come from and circulate within different territories, bring forward forms of tensioning, putting into motion and grasping impermanent, conflictive yet also fruitful, contacts through borders. While in geopolitical terms a border is an imposed fixed line which separates two areas and creates a diffuse and conflictive zone of contact around it, in the archive the borders are what delineate a potential (and very creative in its arbitrariness) meeting zone where, as Hal Foster has poignantly observed in relation to an ‘archival impulse’ in art, connections can be forced and what is dispersed in the world can be put side by side (‘An Archival Impulse’, 2004). However, the art practices focused here do not deal with an expanded and forcedly horizontal idea of the archives of mass culture circulating across the globe, but negotiate with material, images and references which take part of global flows yet are locally bounded or signified – hence, operating with and against the notion of cultural borders.

Instead of promoting a utopic disintegration of borders which would celebrate and take further an undeniable wearing down of artificial and authoritarian separations between territories, people and cultures, archival art practices such as Jonathas de Andrade, Kader Attia and Yto Barrada, which will be focused in this analysis, work with the frictions caused by colonial legacies, geopolitical tensions, flows of migrations and global cultural exchanges in the recognition of borders even when they are not visible. Within this scenario, it will be examined how critical mobilisations of the power of commandment of an inside and outside of an archive (Jacques Derrida, *Archive Fever*, 1996) is used in their works as a way of bringing forward forms of critically dealing with lasting borders at the same time that tensioning and reorganising what, out of the zone of encounter and commandment of archives, might only exist as fleeting images or disjointed reflections of cultural encounters and frictions.

GIL VIEIRA COSTA

Universidade Federal do Sul e Sudeste do Pará (Unifesspa)

Contemporary art on borders: Belém, 1960s and 1970s, shaky transitions and global tensions

This paper aims to approach the production of visual arts, in the 1960s and 1970s, in the specialized artistic field in Belém, a city located in the Brazilian Amazonia. Usually, the 1960s and 1970s are seen as the moment when contemporary art was established worldwide, with the transition from the modern to the contemporary artistic paradigm. In this period, Belém can be considered a contact zone, a border, thought from broad conjunctural aspects: the metropolization process of this city started in the 1960s; the intensification of the process of economic and cultural integration of the Amazonia region; and, finally, the political, technological, epistemic and behavioral transformations that have been experienced worldwide. The local artistic field, as a border, maintained multiple relationships with values and practices of internationalist artistic currents, such as modernist abstractionism, postmodern vanguards and so-called contemporary art. The way this field has established openness and closure relations to these currents is analyzed from theories of coloniality and from studies on the processes of globalization. A historical approach will be adopted that privileges the connections and bonds established between the artistic field in Belém and artistic fields in other cities and countries, in order to observe approximations, similarities, dissonances and differences. In Belém, the consolidation of the contemporary artistic paradigm was experienced from shaky transitions - slow, discontinuous and hesitant - in which there was a clear dispute between global values and local practices. The tensions between 'global' and 'local' in the art produced in the city during this period conditioned the emergence of important but still little known and debated artistic projects. Some examples of these works will be presented and discussed, in order to analyze how the condition of Belém as a border stimulated the absorption of international artistic tendencies and also promoted transformations and resistances to these same tendencies. For many of these projects, the ideas and images of Amazonia were fundamental components - a theme that can add new information to the debate about 'Brazilian art' in those decades. The artists used from stereotypical images to unusual signs of the region: the forest and its fauna and flora, water as an Amazonian sign, indigenous and riverside or suburban visual cultures. This work will analyze, above all, the artworks in which the management of these images of the Amazonia was reconciled with the use of practices and procedures from the internationalist artistic currents of that period. In these tensions between global and local, observed from Belém, it may be possible to deepen the debate on borders in the history of contemporary art.

GIULIA DEGANO

Universitat de Barcelona (Espanya) – Universidad del Pacífico (Perú)

"I want to show something beyond this, I want to show life". Khaled Jarrar's art beyond borders from the global turn perspective.

As Wendy Brown stands in *Walled States, Waning Sovereignty* (2010), the first decade of this century has seen a great increase in walled states, a tendency that haven't been changed in the last decade.

The art of Khaled Jarrar (Jenin - Palestine, 1976) is the result of this global tendency. His art represents a valuable angle on this topic due to his experience of two of the most emblematic walls of our age, which stand between Mexico and the United States of America and between Palestine and Israel. Jarrar's work embodies a critical representation of these walls, and especially of their impact on the societies involved in the political and economical conflicts of these borders. Indeed, the border can be seen as the most relevant concerning in the artist's

methodology, as it constitutes the *leitmotiv* of all his work. By encouraging an inter and multicultural dialogue between the two sides of these walls, as in his recent collaboration with Culture Runners, *No man's land* (2016), the artist reiterates his effort to go beyond the border and to incorporate it into a wider global perspective which resists the conservative, and often "official", narration of the border. A great part of the artist's production is devoted to bonding together not only the two sides of a particular border, but also the societies related to different borders, as the Mexican and the Palestinian one. For this purpose, the artist employs an outstanding blend of contemporary mass-media languages and strategies inherited from the activism and the conceptual art of the second half of the last century. Furthermore, Jarrar's reflection on the implications of living on the border involves a significant dialogue with the past as can be seen in the relationship between the Berlin and Palestinian walls shown in *Buddy bear* (2013).

My purpose is therefore to present a selection of the most significant works of this Palestinian artist in order to highlight the uniqueness of his contribution to the contemporary description and understanding of the border and its paradoxes within a global perspective. Indeed, this uniqueness is given by Khaled's ability to join different countries and histories in a "local-global continuum", quoting Darian-Smith and McCarty (2017), that succeeds in going beyond the geopolitical landscape given by the concept of state-nation thanks to cultural exchange and conceptual translation. For his connection with most of the topics of contemporary art theory - such as global turn, postmodern hermeneutics, cultural studies, post/neo-colonial turn and multiculturalism - Jarrar's reflection about the meanings of the border could be considered as one of the most emblematic voices of contemporary visual arts.

JEANETTE KOHL

University of California, Riverside

Transplantations. Art History and Its Language(s)

Few intellectuals have embraced their exile more emphatically than Erwin Panofsky. In 1934, he had to leave Germany and settled in Princeton with his wife Dora. The blow of forced migration was softened by the fact the Panofskys had already been guests in the country of their immigration, where he was teaching at NYU. In a short essay of 1953, "Impressions of a Transplanted European," Panofsky reflects on the life-changing caesura of migration. The text is a remarkable – and in some parts debatable – account of successful linguistic and cultural acclimatization. In a discipline whose "native tongue," according to Panofsky, "is German," he experienced the severing of his intellectual ties and linguistic roots less as a tragic loss than a liberation. Forced migration had provided him with the opportunity to leave behind the fatal nationalisms of pre-war Europe and to detach himself from what he brilliantly describes as the "Hegelian" nebulosity of German academic writing. The almost unconditional embrace of US "art history without provincial limitations in time and space" puts Panofsky at odds with most of his fellow migrants, who struggled – and often enough failed – in a much more 'pragmatic' academic culture lacking the 'nuance' of German thought and expression.

While the movements of immigrant art historians in the early 20th century form a rather homogeneous pattern, our current experiences and perceptions of migrations across cultural and linguistic borders are much more complex. At the center of these complexities is an important question: Are we willing to embrace what James Elkins has identified as the "impeding single history of art" – in one language: English.

The promise of English as lingua franca ("art historians without borders," so to speak) is to promote global exchange. Yet at what cost? What do we lose in translation? Conversely, we should ask what the benefits of maintaining linguistic differences could be? How do national traditions of thought, of argumentation, and typical fields of interests fit into transnational and

global discourses, and how can they enrich them? Can English do justice to those traditions and to the discipline's micro-historical, regional, and trans-regional approaches?

My talk will address the question of the discipline's borders and differences from linguistic, theoretical, and historical/experiential viewpoints. I understand national traditions and their linguistic fault-lines as productive thresholds and both their maintenance and transgression as necessary to catalyze methodological cross-pollination in our thinking and writing about art. Transgression of the known is, after all, an integral part of our work as art historians.

The contribution is inspired by discussions held during the interdisciplinary conference "Powerful Migrations" (which I organized in 2017 at UCR), which sounded out catalytic effects of migrations across borders.

KATARZYNA CYTLAK

Universidad Nacional de San Martín, Buenos Aires / Polish Institute of World Art Studies, Warsaw

Become fixed in the transitory zone. Border Thinking and Making as an artistic strategy of the Polish/ Mexican artist Marek/Marcos Kurtycz/Kurtix.

By referring to the concept of border thinking and making, developed by Latin American researchers engaged in the decolonial debate such as namely Gloria Anzaldúa, Ramón Grosfoguel, Santiago Castro-Gómez, and Walter Dignolo, the paper proposes to analyze artistic strategy by the autodidact Polish-Jewish artist Marek Kurtycz who in 1968 escaped from the Communist Poland, settled down in Mexico and became one of the most radical performers, independent editors and mail art artists. In order to gain visibility in his new home country, Kurtycz referred to the Polish vernacular culture – he started to embody "Janosik", the Polish highlander-Robin-Hood figure: savage, dangerous, unpredictable, but at the same time sensible and fragile. He constantly played with stereotypes concerning the cultural "Other", simultaneously explored elements from the high and low culture, modern and vernacular, between Europe and America, Communist and Capitalist bloc, as well as Polish and Mexican art. Several quotations of customs and rites from the Polish folklore, customs and popular Catholic and also Jewish ceremonies became his artistic strategy aimed at distinguishing himself on the Mexican scene. However, Kurtycz's artistic strategy consisted of the constant rotation between the concept of "the Other" and the "Self". When he tried to gain some recognition in Poland, he presented himself as a savage Mexican, without changing his visual language. Kurtycz's letters sent to the Polish art institutions that contained his drawings, graphic works, and objects created by the artist and loaded with an "appropriated dose of Mexican magic", inspired by Mexican popular handicrafts: "*papel picado*" or wooden figurines of "*alebrijes*" from the Oaxaca region, exemplified "Polish vernacular art" in Mexico – related to the Polish colorful cut outs and polychromed angels that could be assigned to Podhale, a region of the mountains in Poland.

The paper will refer to Kurtycz's strategy of inventing himself always as the Other and always as positioning himself on the border – always as a stranger and "barbarian" - with his concept of the "total Soft War" – a cultural militancy that aspired to be a total war, a permanent, unrelenting fight developed on several fronts against an art system that was in the processes of globalizing. Kurtycz's total commitment, radical in its audacity, and his permanent performance as the subaltern subject would be presented as symptomatic for the artists originating from the non-western contexts who, starting from the 1970s, aimed to reveal and criticize the power relations, visual racisms and schemas of thinking of and connecting to "different" cultures that, as the Peruvian thinker Aníbal Quijano stressed, survived from the colonial domination.

KATHY YIM-KING MAK

The Hong Kong Polytechnic University

Reimagining There: Locality and the Relocates' Affective Affinity of the Chinese Great Wall in Post-1949 Taiwan's Landscape Painting

Despite its remote and geopolitically inaccessible location, the Great Wall of China has become the subject of reimagination by the displaced Chinese artist Lu Foting (1911– 2005) in his signature handscroll painting, *A Portrait of the 10,000 Li Great Wall* (1962–1963). This painting was created more than a decade after the artist had followed the Nationalist Party (a.k.a. Kuomintang, KMT) government to move out of the Chinese mainland—in the aftermath of their loss in the Chinese Civil War (1945– 1949)—for the offshore island of Taiwan in 1949. Stretching at the length of 40 meters, this handscroll has fully depicted, from right to left, the artist's imagination of the life and sceneries along the Great Wall from its eastern end in Hebei province through its western end in Gansu province. Prior scholarship has considered this work as one of the many nostalgic landscape paintings produced by a generation of Chinese artists to commemorate their “lost” homeland since their mass migration. Few studies have critically analyzed the instrumental role of this architectural structure as a tool to reshape the viewers' affection for the portrayed site.

This paper challenges this reduced interpretation by examining the Great Wall not as a site of emotional loss, but a reimagined locality by which Lu Foting sought to create in order to evoke his viewers' memories and affections for the site. First, this paper examines the spatial construction and the iconography of the painting. In doing so, I analyze how, under Lu's hand, the Great Wall has become a multicultural site where the Han Chinese, the Mongol, and the ethnic communities of the Muslim populations living along the historical Chinese northern borders interact and coexist peacefully with each other. Second, this paper examines the textual evidence from the painting's inscriptions and the artist's own published writings. By doing so, I seek to explain how Lu has translated different sources of cultural legends surrounding the Great Wall into a series of emotionally provocative “puncta,” with which he injects into his pictorial landscape in the form of vignettes. Furthermore, this paper investigates a history of exhibiting this Great Wall scroll at KMT's museums. Ultimately, this paper aims to destabilize the prior understanding of the role of the Great Wall as a nationalistic symbol, which it famously played during the Second Sino-Japanese War (1937–1945). Instead, I elucidate the contexts which allowed a frontier structure as such to serve as an affective locality that the displaced artist sought to construct, and that the KMT government sought to employ for mobilize the viewers' emotions for the site; therefore, their desire to reclaim their beloved yet abandoned territories across the Taiwan Strait.

KAVITA SINGH

Jawaharlal Nehru University

Archaeologists Crossing Borders

In his foreword to a collection of essays on the ancient history of Pakistan, a distinguished Pakistani historian asked: “Is it possible to write the history of Pakistan at all? Can it be disentangled from the history of India to stand by itself?” But the very book for which he wrote this foreword – Ahmed Hasan Dani's *Archaeological Foundation of History & Other Lectures* (1968) – was part of a project of just such a disentanglement.

Archaeology was key to the making of a new history for Pakistan: relying on material evidence, it could claim to be a scientific and objective discipline that dealt in incontrovertible facts. This of course obscures the crucial role of *interpretation* in archaeology, through which the subjectivity of the interpreter comes into play. This paper will discuss the role of two archaeologists who helped shape a history of Pakistan that could “stand by itself.” Both of these archaeologists were

quite literally border-crossers who, through different routes and under varying circumstances moved from India to Pakistan. I ask: what did this border-crossing mean to their work and to their shaping of the archaeology and the ancient history of Pakistan?

The first archaeologist considered here is R E Mortimer Wheeler (1890-1976). A famous and even flamboyant British archaeologist, Wheeler was appointed the head of the Archaeological Survey of colonial India in 1944. In just four years he was to witness the end of the empire and was caught up in the bloody riots that accompanied the Partition of India and Pakistan. Months later he was to return to South Asia, now as the Archaeological Advisor to the Government of Pakistan. Already a media personality and a populariser of archaeology through radio and television, Wheeler knew how to make archaeology speak to the common man. He was instrumental in setting up a National Museum for Pakistan and his book *5000 Years of Pakistan* (1950) gave the fledgling state the dignity of a long genealogy.

In the few years he was associated with Pakistan, Wheeler shaped its archaeological institutions and indicated the ideological work it could do. This impetus was carried forward in the long and distinguished career of the pre-eminent Pakistani archaeologist Ahmed Hasan Dani (1920- 2009). Directing many important excavations, writing over 30 books and shaping many institutions, Dani is a revered figure in Pakistani archaeology. Dani's own border-crossings are more numerous, more complex and more poignant than Wheeler's. Dani suffered discrimination in pre-Partition India because he was Muslim. He migrated to East Pakistan and devoted himself to historicizing and thus naturalising the links between the East and West Pakistan, two wings of one country that were separated by 2000 miles of Indian territory. Later, Dani moved to West Pakistan to pursue professional opportunities. East Pakistan became Bangladesh and another border became closed to him. And for the rest of his career, Dani reckoned with this shrunken geography of Pakistan.

KIRSTEN SCHEID

American University of Beirut

When Art Cannot Cross Borders: Learning from Palestinian Art under Occupation

People think of art as able to cross the boundaries that stop other kinds of traffic, but how can we understand art that is not able? As the art of an occupied population, Palestinian art must cross to make an impact; that makes it vulnerable to borders. At the 2014 press conference for the second edition of the *Qalandiya International Biennale (QIB2)*, organizers responded to a pointed question about the role art could have in protecting Palestinian identity and overcoming Israeli oppression: "We are not just talking art for the sake of having a vision, holding exhibitions irrespective of who comes or doesn't. To the contrary, we have a mission!" The spokesperson, Jack Persekian, proclaimed that naming the biannual Palestine art event for the infamous checkpoint in the Israeli separation wall could transform the barrier into a bridge.

The problem with Persekian's opening proposition—that art can cross borders, and with it Palestinians—is the inherent suggestion that, for Palestinians, there is another side to reach. But borders and checkpoints are constitutive of contemporary Palestinian experience given seven decades of an Israeli occupation that only tightens each year. And they are even more fundamental to the idea of art and the world that has developed since the eighteenth century to promote this aspect of human production. The art world is all about categorizing, ranking and issuing passes. If it is truly an instance of anticipatory representation, *QIB2* must be an occasion for rethinking how art relates to people and relates people to each other.

Rather than asking if Qalandiya is or is not a bridge, is or is not a checkpoint, I work with the following set of questions: How do we make sense of artwork that gets snagged at borders? Do we focus on the maker's intent or the obstructor's intent? Doing the former prizes the agency of

the artist but overlooks the necessity of materialization for art to have impact. Doing the latter trains the focus on the guardians of power and ignores the potential of creativity to transform. Pitting the two against each other serves a tale of art overcoming boundaries, but that tends to erase the general problem of the border and all the material forms that cannot surpass it. Therefore, I probe my ethnographic and formal, aesthetic material (gathered from 1992 through 2018 during intermittent fieldtrips and calling upon a rich collection of visual and interview material I have collected) to consider how transportation possibilities shape art-viewing; how artists' enforced absence from the scene of their installations produces uncanny collaborations; how artworks' censure or confiscation transforms media and meaning; and how the process of the border relocates artistic and reception subjectivities in more plural communities.

KRISTA KODRES

Institute of Art History and Visual Culture, Estonian Academy of Arts in Tallinn, Estonia

Border in Action: Writing Art History in Soviet Estonia

In the words of historian Fernand Braudel „to draw a boundary around anything is to define, analyze and reconstruct it”. Yuri Lotman’s theory of the semiosphere (1984) postulates that also the boundaries of cultures play the role of a kind of filter or translational mechanism. Thus, it is the borders of a culture where the “decision” is made as to what kind of information can be passed on to the “core” of a culture. Lotman’s theory allows us to use the notion of a border as a methodologically challenging tool for analysing the practices of communication and exchange that create the dynamics of every culture.

In my paper, I will ask what happens when the borders of a culture are drawn forcibly. This is a situation in which the political and cultural borders of a culture do not coincide. My case concerns art history writing in Soviet Estonia. Historically, Estonian culture was a part of the northern European region, and thus Estonians identified their artistic heritage as a part of Western art history. After the country was occupied by the Soviet Union in 1944, its coastline became the Western border of the SU. Estonian scholars had to involuntarily reconsider traditional cultural belonging, and the local art historical heritage had to be incorporated into the borders of “grand Russian culture” (in Stalin’s words) by binding its “progressive development” with “influences” from the East. This new narrative was never fully recognised; obviously, there was silent refusal to appropriate the new Marxist-Leninist packaging. The beginning of the Thaw period involved changes in the treatment of national cultures within the SU. As a result, the geographic map of Estonian architectural and artistic heritage could be corrected back to a historically truthful condition. However, the violation of the cultural-historical borders and of frames of art historical discourse in previous years caused strong suspicion regarding everything that concerned contemporary Soviet culture, including the honest renewal of the art historical discourse that since 1960s took place in Moscow and Leningrad. For decades to come there was almost no dialogue between Soviet-Russian and Soviet-Estonian art historians. Estonian scholars believed in safeguarding their culture, while refusing to rethink the foundations of the discipline that remained trapped in a pre-war mainstream discourse that treated art as a self-evolving formal phenomenon. National feelings, affected by the memory of political violence and fear, changed the borders of the Estonian cultural semiosphere into barriers, closed to “translation” from the “outside”. The case forces us to ask about ideologies that create imaginary borders for the partners of cultural exchange and determine their “permeability” or closure. At the same time they exemplify strong agency of the “border” regarding the composition of art historical narratives.

NAMAN P. AHUJA

Jawaharlal Nehru University, Delhi

The Border is a Cusp

An examination of tented dwellings takes us to nomads who do not have a fixed sense of belonging to a land, but often, living as they do on borders, in one country and then another; moving, migrating – their cultural moorings are more of kinship, language, performance rather than being associated with an idea of a home-land, a singular nation or territory.

Wanderlust, nomads carry their wealth, and the caravans of traders that crisscrossed Asia for centuries were hardly 'poor'. One community learned the courtly etiquette of another as they visited monarchs in such tented townships in their own neighbourhood. The people in the tented township, or those living in borderlands, seldom see themselves as peripheral. Borders are usually predicated on an idea of a centre, which is elsewhere and which is the hub or preserver of the finest of that culture. Diverse people came to live together in these spaces, and they can tell us about social mobility as much as physical movement. What can a 350-year-old tent panel in the National Museum, New Delhi, tell us about the context in which it was used then, and what resonance does it have for us today?

This 17th century grand red velvet panel with gold poppies bordered in an arch that is a cusped, shows many points of enquiry on a coming together of differences: to begin with it is a Rajput emulation of a Mughal aesthetic. Rather interestingly, research on its dye revealed the use of both cochineal and lac, both of which dye fabric red and both derive from insects. They come, however, from two separate parts of the world: cochineal from South America and lac from India. When and how did this red dye come to Jaipur from South America? Mobility takes on another point in this arc: Careful technical analysis and comparison with other velvets and carpets link the technological history of this fabric with Ottoman, Persian and Venetian weaving. And finally, it is worth recalling that such tents were known, in Mongol Chagatai Turkic, as Ordo or Urdu. An Urdu on the move often from one border to another gathered in its fold people anew in each place. Here a new language was born, not a creole but a refined language we today call Urdu. A language born of diverse people who learnt to live together on their journeys.

RACHEL BAASCH

University Currently Known as Rhodes (UCKAR)

'Looking with the Skin': a methodology for analysing borders from South African, Palestinian and Mexican Perspectives.

Globalization has made international travel, increased migration, and transnational trading a possibility for some, but it has also left many others on the wrong side of the geopolitical dividing line. Border walls, fences, and barriers privilege certain perspectives while masking or denying others. As boundary walls and security fences are fortified and multiplied, it is important to critique the simultaneous connection and disconnection that is created through borders and their practices of inclusion and exclusion. In this paper, I talk about the border as a visual narrative of division and discuss the importance of developing methods and approaches to navigating visual narratives of division from a creative perspective. While engaging in fieldwork in a South African and a Palestinian context (followed more recently by Mexico) I developed a framework for thinking about looking (in relation to visual narratives of division) through the metaphor of the skin. This metaphor combines the emphasis on embodied lived experience advocated by the anthropological method of participant observation with the method of visual analysis used in Art historical and Visual culture research. The skin is a semi-permeable boundary that provides a reference point from which to comprehend ideas of interiority and exteriority. The notion of a metaphorical looking with the skin is related to questions of how one can slowly and selectively

connect with the lived reality of people in place in a way that engages knowingly and responsibly with “practices of looking” and representation (Mirzoeff 2011:1). Thinking through borders in relation to the skin, for example, can add the dimensions of porosity, flexibility, and accommodation that characterises healthy skin. An impermeable, unaccommodating border results in rigid practices of inclusion and exclusion, much like a hardening of the skin due to scarring or sickness. In this paper, I discuss different examples of art, visual culture and architecture from South Africa, from the Palestinian West Bank Territory and from Mexico that inform my theorisation of this method. I draw on material that relates directly to borders within each of these three contexts and highlight the key methodological role played by artists who seek openings, cracks, and loopholes that signal the possibility for the physical and psychological transgression of seemingly impenetrable structures of division.

RASHMI VISWANATHAN

University of Hartford/ American Institute of Indian Studies / Smithsonian Institution

Modern Art as Borderland

The border is a productive site of meaning making, in which time and space are continually produced as ontological matter through difference. Viewing the border as an instantiation of Emily Apter’s concept of the ‘zone of translation,’ where information is marked as passing between political, logical, medial, and environmental differentials, therefore perpetually made and remade, I seek to theorize the performance of the border in the processual making of *Modern* in art.

The temporal and cultural category of *Modern*, richly explored in terms of its implicit geographic tethering and explicit power differentials, provides a fertile terrain for the analysis of the border as a meaning-maker. Given its function as a modality of knowledge, a non-place where consciousness is made known, *Modern* has been the crucible within which ‘local/history-bound’ art has been reconstituted as ‘global/timeless.’ As an aspirationally universal mode, *Modern* has functioned as a zone of translation, an intermedial social technology that perpetually makes and remakes borders through its utterance. Therefore, I will eschew center-periphery models of art history to analyze the epistemological grounds on which art has been rendered transculturally legible as *Modern*. Furthermore, as an aspirationally timeless mode imagined through politically mapped borders, the fertile imaginary of the *Modern* has engendered philosophies of self-determination and history construction that have facilitated new ways of conceiving of physical borders—from pan-Africanisms to a range of mid-twentieth century Afro-Asian solidarity movements in arts that sought to re-map time and space. Approaching the inscription of *Modern* into discourses of art as a translational process, this interdisciplinary paper seeks to interrogate the constitutive role of the border in producing artistic meaning.

SESSION 03: ECOLOGIES OF MIGRATION. ENGAGED PERSPECTIVES

ANTJE KEMPE

University of Greifswald, Germany

Nature Shipping. Remarks on the Contemporary Ideas of Cultural Heritage

Ships can certainly be regarded as media of transfer, migration, and capitalism. At the same time, ships also represented utopian counter-worlds, since as places of outcasts they are opposed to the existing social orders. Moreover, today ships—as nomadic places—inspire alternative solutions to urbanization processes.

Starting with the project *Swale* by Mary Mattingly founded in 2016, which included an experiential edible landscape cultivated on a barge on the Hudson River, the paper addresses various phenomena of created nature on floating grounds of ships in terms of a response to the shifting understanding of urban environments and the increasing human distance to nature. Henri Lefebvre argued in his book *The Production of Space* (1974) that nature can only be regarded as fiction, as a „negative Utopia“. According to his view, it is only the raw material – and not nature itself – that has been put under influence by the productive force of different societies. With regard to Land Art projects like Robert Smithson's *Floating Island to Travel around Manhattan* (1975, executed 2005) as well as the demonstration of the history of migration through plans in Thereza Maria Alvez' *Borderless Histories* in Liverpool, the paper deals with the question how we produce landscapes and how they affect our understanding of environment. Starting with these case studies, the paper aims to scrutinize the ambitions of creating artificial landscape ships. In combination with the fluid surface of the sea, they create spaces of democratization and self-administration beyond calculatory and normative policies. Nature itself occurs in such projects, though, as an exclusive aesthetic object, or, as a kind of threat that makes one aware of how humans are, nevertheless, still dependent of natural environment.

Therefore, we have to ask if these projects are utopian ideas, or, rather a next step towards taking possession of the sea? Do they fit the categories of a contact, or transit zone, or even of a cultural landscape – the sea perceived as holistic area of cultural activity and social hierarchies? (cf. Lucy Lippard). Taking this spatial concept as the point of departure, the paper proposes to widen the scope of reflexion upon the concept of cultural landscape by including the issue of the physical/raw material. In how far can nature be comprehended beyond its opposition to culture, and—according to Bruno Latour's strong revocation of the conflict Nat/Cul—get embedded in our *heritage* as its integral part?

In this regard, it is to examine the means of differentiation between two kind of dynamics: On the one hand, the retrospective and the progressive quality in the dynamic comprehension of heritage—as spanned between the preservation of the past and the historical appraisal of the future—and, on the other, the immanent dynamics of nature which escapes a strictly definitory designation as stable entity. This kind of reflexion helps in shaping new conditions for contemporary heritage narratives.

CARMEN POPESCU

Ecole Nationale Supérieure d'Architecture de Bretagne/ Rennes/ France

Displaced/ unplaced populations and the (reverse) lesson of ecological design

The past decades witnessed a recrudescence of vegetalising the hyper-developed urban agglomerations, which turned recently into a more focused approach aiming for urban sustainability (Brenner & Schmid 2015). According to it, cities are front lines in fighting the planetary ecological crisis, having the duty to develop strategies and tactics against it. Within the main frame of action of ecological urbanism (Mostafavi & Doherty 2011), Western cities adopted a tactical response borrowed from the rural world and based on nature resilience: permaculture.

If the wild herbs invading the sidewalks and other urban interstices can be seen as a *natura naturans* contemporary replica (vs. the *natura naturata* of "regular" landscaping), they hold meanwhile another signification. This latter is to be understood in the politicised context of ecological commitment (Bookchin, 2007) and interpreted as social engagement. My paper argues that vegetal resilience should be understood as the counterpart of the policy in favour of hospitable cities (Agié, 2017), welcoming displaced/ unplaced populations (homeless/ migrants/ refugees).

I will look at this encounter between political ecology and migrants crisis from a perspective of a zero degree architecture, going beyond Kyohei Sagauchi's approach of Zero Yen House. I propose to look at the encounter between newer (and older) vegetal places in the city and the presence of the migrants

Without exclusively analyse it, I will focus on the Jardins d'Eole, a park situated in a socially problematic neighbourhood in Paris. Designed in 2003-2005 by an adept of permaculture, the park is squatted since 2016 by numerous migrants who are the centre of interest of several associations and architectural collectives. Migrants and plants, incrementalism and interstitial development, hospitable cities and rural urbanity – all these seem to designate a new rising paradigm, reversing the vegetal metaphor of the 19th century historiography (Quatremère de Quincy, Taine).

Meanwhile, while going back to Claude-Nicolas Ledoux's "the shelter of the poor", with its almost philosophical input on what would be called today "the right to space", I will question the episteme of "Adam's house in Paradise" (Rykwert 1972), not from Rykwert's point of view but from Harries rereading of it (Harries 1998).

CEZAR BARTHOLOMEU

Visual Arts Graduate Program/School of Fine Arts/Federal University of Rio de Janeiro

Haruo Ohara: the nature of pictures

Haruo Ohara migrated from Japan to the south of Brazil in the 1930s to be part of an agricultural workforce formed to continuously replace the slaves who were freed in 1888. As a photographer, his body of work encompasses three types of images: an anthropologic documentation of Japanese migration to Brazil, a biographical album and an aesthetic portfolio of photographs set in the plantation. The aim of this paper is to situate Ohara's work critically within Brazilian culture, while observing multiple contexts in which race and art are deeply intertwined. Departing from Joel Rufino's quote: "Black would, therefore, be one of the names of our difference.", the article situates the plantation as the locus of such contexts, and as so considers the concept of nature in Brazil and Japan, the representation of the plantation, the concepts of art and photography at the time, as well as the severe lack of representation of black people in plantations (or any manual labor in Brazil, for that matter).

Within the scope of one paper, Ohara's images of nature will be considered using a limited number of representative images – including some color images from the 1960's. The paper will consider Ohara's work both in a transnational and historiographical context. Far from the idea of a menace – a "green hell", in Haruo Ohara's photographs nature is not only a recurring theme, but may also be seen as a representation of culture, labor, and humanity. Nature is an idealized state where life and tradition are continued through hard work. Aesthetic idealization in itself already tells us of the dramatic differences of life in plantations from the nineteenth century, where slaves were considered *part* of nature, and thus kept from proper rights within humanity itself.

CLAUDIA CENDALES PAREDES

Universidad Jorge Tadeo Lozano, Bogotá – Colombia

Plant hunters and their valuable booty

The activity of the plant hunters related to the transfer of materials, plants, is immersed between culture and nature. Plant hunters were professional hunters of plants, who in the context of the change of taste in the art of gardening in Europe in the 18th and 19th century in which more "exotic" plants were preferred and with the growing interest of collectors in orchids, migrated temporarily or definitively overseas, sent by European nurseries, botanical gardens and private collectors. An important number of travel reports, correspondence and illustrations on and of these plant hunters are preserved, mostly published in specialist gardening journals such as *Gartenflora*, *Gardener's Chronicle*, *La Semaine Horticole* and *Le journal des orchidées*. There are also many biographies and autobiographies, between real and fictitious, some of them highly dramatic such as Victor Ottmann's *Der Orchideenjäger* (1922). In these texts the plant hunters are described or self-describe as intrepid characters, who had to be willing even to risk their lives in a job full of adventures, tropical diseases, interacting with an unknown and wild tropical environment, with "wild" Indians, jealous colleagues, disloyal helpers and ferocious animals. Literature on them such as T. Whittle's *The Plant Hunters* (1970) commonly describes their relevant role in the discovery of new species, which contributed to the expansion of the assortment of decorative plants in Europe. To a lesser or no extent is reported on his colonialist view of the other, as well as on the destruction caused by some of them to prevent others from acquiring the same plant. Based on Arjun Appadurai's, ed., *The Social Life of Things* (1986) plants could be considered expensive and delicate commodities. They had a high economic and aesthetic value due to their "exoticism", rarity and scarcity for certain groups such as botanists, plant hunters, traders and people from their place of origin. Based on travel reports, biographies and literature, as well as on images and illustrations on and of plant hunters, this proposal analyses the social life of plants extracted from South America by them in the 19th and early 20th century and examines how this value affects interactions between people and between people and objects.

FERNANDA PEQUENO DA SILVA

Rio de Janeiro State University

Livia Flores, Landscapes and Cities Transformations: Poetics in Migration

We intend to investigate the work of Livia Flores and its relation with cities landscapes in their processes of transformation. Flores is a Brazilian artist who migrated to Germany in the early 1980s to attend the Düsseldorf Art Academy. After two years studying, she remained in the country working, producing art and attending exhibitions until the beginning of the 1990s when she returned to Brazil.

She has an experimental poetics that is interested in the city and also in the relationship with margins. Operating through distinct territories and vocabularies, the artist explores the

relationship between margins and centers proposing reverse landscapes by using mirrors or filming and photographing reflections of the city in the water as we can see in works like “Inserção de retrovisão”, 2002, “Livro Labirinto”, 2007 and “Passa batido mas não despercebido/ Rastreamento do Rio Morto”, 2004-2010.

These passages between media point to migrations from the artist's own works that are not tied to a specific support, concept, style, form or formula. Displacements between different memory inscription regimes such as dreams, texts, reused parquet flooring, books and fabrics point to changes in perspective and her engagement in showing the transitions in cities flows.

Bringing to the artistic field the work of Clóvis Aparecido dos Santos, an artist she met at Fazenda Modelo, a shelter for homeless people in Rio de Janeiro, the artist retards the centripetal force of the institution that cannibalizes everything. “Puzzleópolis” is a series developed with Clóvis, from his sculptures of houses, flashlights, cars and buildings that act as poetic models of cities. In this sense, the artist operates through social displacements, both geographic and symbolic, proposing that margins and centers resize themselves.

In her academic research project called “Desilha”, that she coordinates at the Rio de Janeiro Federal University where Flores acts as Professor Doctor, the artist investigates the neighborhood where the main campus of the university is located, understanding the different (dis)placements of the Fundão island and its surroundings like Maré favela. In her own words, in this complex universe operates a movement that is reverse of modernist utopia where “the imaginary creation from ground zero and the world’s pull away meet again”.

How the city with its environment, social and economic issues separates, deteriorates and segregates people, rivers, neighborhoods and institutions? She is interested in how landscapes move because of time and of processes of pollution, real estate speculation and economic exploitation, physical and social changes in and from urban settings, putting these images upside down or proposing different scales and angles. What we propose is to investigate how her artistic work operates on this terrain, focusing on her interest in track changes in urban landscapes including rivers and other resources.

GABRIEL NEIL GEE

Associate professor in art history, Franklin University, Lugano, CH

The ground beneath our feet: soil, souls, seeds

On the shores of lake Zurich at the school for applied science in Wädenswil, a new installation entitled *Erdreich*, half pedagogical display, half earthwork, was recently added to the school's public gardens (2018). The result of a collaboration between the artist Monica Ursina Jäger and scientists from ZHAW, *Erdreich* brings visitors in direct visual contact with the ‘treasures beneath our feet’. As one descends into the tunnel-shaped structure, window panels open into the soil, where insects, water and worms, mushrooms and roots mingle in the dark, usually unseen from human eyes. The display aims to showcase the preciousness of the earth's soil as a natural resource, constituted over thousands of years and not easily replaceable, as well as its *living* nature. This living presence is jointly material and mythical. For the soil, long favoured as a site for funerary rites, keeps reminding the living of the agency of the dead. In the black peat of the Irish bog, besides hoards of gold, men have emerged preserved in their last condition at the moment of their murderous death within the rich earth. Of the likes of the Oldcroghan man and the Clonycavan man now exhibited at the National Archaeology Museum in Dublin, of their dark skin and fingertips, open bowels and bundled hair, the poet Seamus Heaney wrote “As if he had been poured / in tar, he lies / on a pillow of turf / and seems to weep / the black river of himself.” (North, 1975). Similarly, Catherine Harper reading Heaney made a series of bog sculptures in the early 1990s, revisiting in *That treacherous lecherous one*, *Guilt*, and *From the breast* the uncanny

fertility of the bogland. Tellingly and fittingly perhaps, it is to a translation of the book six of the Aeneid, in which the Trojan prince descends under the earth to see his father Anchises, that Heaney was working at the time of his death, posthumously published in 2016. In the 20th and 21st centuries accelerated compression of time and space (Harvey 1989), the search and pull of humanity's buried souls combines the call for terrestrial rootedness (Latour 2018) with the transcendence of borders and continents (via Sloterdijk 2004). In the ongoing project *Seeds of change* (1999-...), Maria Theresa Alves investigates the circulation of plants in Europe through the ballasts used on ships. Dormant foreign seeds become local plants through maritime corridors of trade, changing the colour and 'DNA' of the landscape in which they surreptitiously migrate. In this vein, Anne-Laure Franchette in the sculptural resin and plant casts inserted in metallic building sites structures, (*Grands travaux urbains* 2019) pairs an attention to the production of our architectural and urban fabric, with a reflection on the physical and symbolical movement of migrating plants in a Swiss context, qualified alternatively as weeds or 'vagabondes' (Clement 2002), or as 'invasive species' (Hale & Vogelaar 2013). Alves and Franchette point to the interlacing of socio-natures in soil as both belonging and extraneous. In his novel *Les jardins statuaires* ('The statuary garden' 1982), Jacques Abeille depicts a world in which gardeners cultivate statues growing in the soil. These statues come in different forms and shapes, some evoking a classical heritage, some an emaciated Giacometti-haunting past. If properly cultivated, they can be sold to good fortune, but if left unattended, the soil can nurture perilous monsters. This paper considers the extent to which artists as gardeners of a soil from which the familiar and the alien emerges, can help us at a time of heightened terrestrial pressure in negotiating the ground as both anchorage and difference, in seeing the stranger in our anchorage, and the familiar in the stranger.

HENRIETTA OMO ESHALOMI

University of Ibadan, Nigeria

"Blame Climate Change": Rural Grazing Area, and the New Migration Patterns among Nigerian Herdsmen

Climate change, an irreversible phenomenon has continued to leave webs of daunting consequences with flora and fauna. One of such effects is the depletion of forest resources hindering the survival of man and animal. The variation in effect differs from place to place. In Nigeria where the Fulani are predominantly herdsmen, the quest of pasturage by herders is not unconnected with increased desert encroachment and disappearance of grazing land owing to climate change. This quest informs why the migration of these herdsmen is dovetailing to the Southern part of Nigeria where lush vegetation is still available. In the last decade of the last century, herdsmen's movement to the Southern parts of Nigeria was basically temporary but with the grave decline of the vegetation, their migration is not only becoming more permanent but also more conflicting. The result of climate change has thus, meant that herdsmen from Northern Nigeria have increasingly moved themselves and their herds permanently to Southern part of the country. While this should ordinarily not be a problem, the activities of the herdsmen seem to have generated more problems for the Southern dwellers in Nigeria who are predominantly farmers. This new pattern of migration by the Northern herdsmen has being mostly linked to the effect of climate change which has resulted in a lack of pasture for their herds. Nevertheless, this remains empirically proven. This is the task of this paper. The paper sets out to empirically interrogate the effect of climate change on the new pattern of migration among Northern herdsmen in Nigeria. This also raises the question of cultural dynamics because in the past century, the North had largely being a sit-home people, preferring to stay in their region than any other parts of the country. How has this culture changed over time and is that also a question of climate change? These are the questions the paper seeks to answer among others. The paper

adopts an explanatory research design, relying on primary and secondary data. Primary data were sourced using semi-structured interview conducted with 10 purposively selected respondents including herdsman. Secondary data were collected from the review of literature. The findings show that indeed the shortage of pasture in Northern Nigeria has significantly influenced the new migration pattern among Fulani herdsman. Also, the study found that while this new pattern of migration is not convenient for the herders as it betrays their sit-home culture they are used to, they however do not have a choice as they need to make ends meet. The paper concludes that indeed, climate change has not only changed the migration pattern among Northern herders in Nigeria, but it has also tinkered with their patterned way of life.

JOANNA FIDUCCIA

Yale University

The Smell of Our Catastrophes

The current crises brought on by both mass migration and climate destruction have proved resistant to visual representation, images failing on both accounts to convey the enormity of the emergency and the mutual exacerbation of human precarity and ecological ruin. We cannot see the disaster, it seems, so we cannot act on it — a predicament by no means new to the 21st century, and yet intensified immeasurably by the broad dominion of visibility today. While political philosophers and theorists including Jacques Rancière and Davide Panagia have addressed the relationship between politics and the sensorium, there are few accounts of contemporary aesthetics routed through non-visual perception. And yet may be precisely the distance and discretion of the visual that both miniaturizes our most urgent crises and obscures their intertwinement.

This paper considers the olfactory turn in contemporary art in light of the politics and aesthetics of the proximate senses. Taking the work of contemporary artist Anicka Yi as my point of departure, I demonstrate how smell, in particular, mediates between crises of migration and ecology. Yi's installations, in which the artist harvests bacteria from immigrant and/or gendered populations or synthesizes scents that she then uses to infiltrate the gallery space, straddle the camps of utopian techno-sensuality and biopolitical critique — the former directed toward diffuse communion, the other toward confrontational solidarity. They demonstrate how smell mediates asocial affects and communal space, the sensual unconscious and communicable knowledge, and coded and uncoded experience. Smell's capacity to occupy space, which is central to the concerns of human migration and ecological integrity alike, bridges the two central crises of current moment. Aesthetic operations that center on smell not only annihilate the polite space between political and environmental questions; they also reorganize the priorities of the senses for interpreting the world by rejecting the subject's distance from her object — a necessary condition for the distant senses, and an impossible one for the proximate senses. I argue that the resulting de-hierarchized aesthetics can serve not just hedonic, but epistemological and ethical ends, altering the membrane between our bodies and what we consider foreign to them, whether that foreignness redound on people or on other species.

LENA GEUER

Heinrich-Heine-Universität Düsseldorf, Germany

Aesthetics of renunciation – How migration and ecology create new aesthetical forms and practises of renunciation (Ästhetiken des Verzichts)

In the aerocene, a new ecological epoch proclaimed by the artist Tomás Saraceno, flying objects conquer the airspace. Aerosolar balloons float across cartographic and thus geopolitical boundaries. At the same time borders are overcome.

The flying objects consist of thermodynamic, black fabric, which is sewed to balloons, whose interior accumulates warm air. But also individual plastic bags, which are glued together, are used as prototypes for Saraceno's collaborative flight projects all over the world.

Saraceno renounces complicated technical machines, batteries, solar panels or other chemical materials for the design of his 'means of transport'. He only uses natural sources like solar and wind power. Movement and ecology are closely related. The solar energy creates warm air inside the black balloon and this is why it slowly starts to rise in the air. Thus, the airspace shows itself as an energetic space for living and locomotion which is totally independent of fossil fuels. The term of migration (*migrare* [Latin] means to move away and to wander) can be interpreted as a practice of movement, which is based on a natural physical principle.

Setting things as well as humans into motion in order to abandon fossil fuels is not just the goal, but the precondition for the aerocene age.

Based on the artistic works, the terms of 'migration' and 'ecology' can be thought differently. Instead of an anthropocentric interpretation of politics, it is the interrelation between cultural and ecological movements that is negotiated. For this reason, the political does not merely refer to the agency of human actors, but rather incorporates wind and sun as central political-ecological actors (Bruno Latour). What other aesthetical forms can emerge through renunciation – in particular, the renunciation of fossil energy sources?

Panel 3 "ecologies of migration" suggests to explore the interactions between migration and ecology. Through the phenomenon of renunciation, which does not necessarily define the omission of materials and behavior, but rather traces the transformation of aesthetic processes, those interactions can be described in their concrete appearance.

The work of Tomás Saraceno provides an important introduction to the matter. But other artistic positions such as those of Charlie Nijensohn can be discussed in this context. In Nijensohn's poetic spatial scenarios, man is lost in the vastness of the landscape. Nijensohn dispenses with structuring spatial elements and shows how the horizontal border between heaven and earth flows into each other. Meanwhile man is localized in the 'in-between-space' of aesthetic-political limits.

In the works of Saraceno and Nijensohn, man does not appear as an autonomous actor, but connects himself with the senses of nature. In what way do the other spaces of perception ultimately provoke another policy? And how could this policy be applied to the terms of migration and ecology? I would like to explore these questions more deeply by discussing the artistic works of the Argentinian artists.

LUCY STEEDS

University of the Arts London

The Migrating Work of Art in the Age of Ecological Exposability

If art history is to respond to the ecological emergency, then we urgently need to rethink our bases for contemporary art's evaluation. We need to resist canonising artists for the territorial extent of their museum and biennial exhibition history; to refuse the scaling-up logic of maximal international circulation, whereby the distance covered by a migrating artwork becomes the metric for its measure. Instead, I propose a focus on what we might call art's *ecological exposability*, meaning its capacity to root and blossom within a given context, or differently in distinct contexts, while foregrounding the stakes for more than just human lives.

To examine the parameters and possibilities of this shift of focus, I will analyse *Projeto Terra* (*Earth Project* or *Project Earth*, 1981 and ongoing) by Brazilian artist Juraci Dórea. Reading this work within the 19th Bienal de São Paulo of 1987, I will argue that if the overall installation of art in the massive exhibition that year had the ambition to transform Oscar Niemeyer's vast swirling modernist venue into 'a space analogous to postmodernity' (curatorial statement by Sheila Leirner), then *Projeto Terra* acted as a disruptive weed, pointing away from this self-contained cultural framework, towards an ecological space still profoundly marked by the global migrations of colonial modernity and by diverse ensuing sacrifices and survivalisms. This will be discussed as the exhibition-value of *Projeto Terra* in São Paulo in 1987 – that is, after Walter Benjamin, as its political functionality, as opposed to its auratic cult-value. This returns us to art's ecological exposability, as a reworking of Benjamin's concept of technological 'exhibitability' (*Ausstellbarkeit*).

In conclusion, I will reflect on instances in which it is harder to see *Projeto Terra* as lancing the cultural self-containment of biennial exhibitions, specifically observing how it becomes co-opted instead to the tired modernist exhibition rituals of the 43rd Venice Biennale in 1988 and to an emerging contemporary art regime trialled in the 3rd Havana Bienal of 1989. Here, the migration of the work, however well adapted – through particular installation approaches – to its new contexts, risks jeopardising its ecological exposability. This will be interpreted as distracting us from *Projeto Terra*'s value in 'train[ing] human beings in the apperceptions and reactions needed' (Benjamin) to deal with the environmental disasters of global capitalism.

VERÓNICA URIBE HANABERGH

Associate Professor of Art History / Chair, Art History Department / School of Arts and Humanities / Universidad de los Andes, Bogotá, Colombia

Extracting the visual: mobility, migration and ecology seen through Nineteenth-century visual representations of Colombian mining

White miners negotiating, black women panning for gold with babies on their backs, small rural towns that grow from the bounties of mining, sad-faced labourers that pose for a picture at the end of a hard day or close-ups of stone walls that barely leave any breathing space for the viewer. All of these scenarios coexist in different examples of watercolors, prints and photographs of Nineteenth-century Colombia and its relationship to mining and land. Current ecological, political and social discussions on *fracking*, on the rights and titles of indigenous lands for mining or on the intervention by foreign companies can be interweaved with many of these images that are clearly characterized by a strong human presence that dominates the pictorial space over the representation of natural resources. In most of the images studied, actual extraction is rarely taking place, an observation that allows for these gaps to become part of what is precisely not being recorded. If we understand mining as the act of getting valueable or useful materials from the ground, we can look at these images and extract from them basic visual elements such as

scale, emphasis, composition and subordination, in order to confront them, alone or against each other and understand how foreign and local actors produced specific visual approaches towards the relationship between man and land. Some outsiders created images that centered human manifestations of commerce, migration, exchange and exploitation, others created flat landscapes where rocks and mountains dominate as subject matter but where potential environmental damage is apparently still not present. By carefully looking at these images and the people and contexts that produced them we can chart historical issues that currently threaten mining communities with ecological and social disasters but that also allow for these visual constructions to be understood as complex territories that destabilize notions of identity, nation, land, resource or territory. Comparative examples of these nineteenth-century productions with Contemporary Colombian Art and its concerns can also be spun through reflections of actors and places, both old and new, and how the mining narratives are being revisited and reappropriated.

VIRGINIA ABREU BORGES

Freie Universität, Berlin

Tupinambá memory as European heritage: the ethnographic museum as a field of dispute

Throughout history indigenous production appears mediated by the other. In colonial Brazil, indigenous artifacts were mediated by Jesuits, who, already at the time, negotiated the introduction of new elements into local production aiming to adequate it to European taste. During my research at the *Musée du Quay Branly*, for instance, I could identify blue glass beads woven into the tupinambá cape of their collection.

This cape has a body of textile structure manufactured with vegetable fibers ornated with bird feathers. The indigenous technique used for fitting the feathers into the vegetable tissue gave the cape a very similar material aspect to that of the feathers on a live bird. Such a feat reveals that the Tupinambá of the 16th century were in possession of a very sophisticated textile technology. Moreover, in order to produce certain pigmentations, the feathers were manipulated on live birds through the indigenous dyeing technique called *tapiragem*. The beads aforementioned, on the other hand, were surely produced and colored using European techniques.

Even though it is not possible to determine if the introduction of the beads in fact occurred during the production process of the cape in Brazil, or at the moment of its reception in Europe, in the 16th and 17th centuries, the embroidery of delicate elements with very thin thread and needle belongs, in the History of textile art, to the French technique called *haute couture*. On the other hand, the sophisticated tupinambá weaving technique with which the vegetable tissue sustaining both, the feathers and the beads, has been researched very little until this day, and included into western (and westernizing) analytic categories that have proven insufficient for understanding it properly – in spite of it, just as the French technique, having been constantly reelaborated throughout time and continuing to be “efficacious” until today. Thus, sometimes as “art”, sometimes as “mere souvenir”, the high tupinambá textile technology – of extraction and preparation of different fibers; of dyeing; of weaving and of sewing with the *ouricuri* thread – keeps weaving, for five centuries until now, the back side of the history of tupinambá objects, since the Early Modern Age in Europe.

YU YANG (GLORIA)

Kyushu University (Fukuoka, Japan)

Embracing Climate and Lands: Japanese Art Exhibitions in the 1930s.

This presentation aims to provide a theoretical and analytical framework to understand the relation between migration and ecology in Japan during the first half of the twentieth century through the lens of artistic production. By the 1940s, Japan was an empire of migration: more than one third of the Japanese population lived outside of Japan: Taiwan, Korea, Manchuria, Russia (karafuto island), South East Asia, U.S., and Brazil, etc. Philosopher Watsuji Tetsuro in his famous 1935 book *Fudo (Climate and Culture: A Philosophical Study)*, translated in English in 1961) claimed that the distinctive cultural identity of the Japanese (ness) came from the island country's natural environment, including climate, soil, plantation, etc. This claim seemed to conflict with what the Japanese migrations encountered in local environments: from tropical regions to frigid zones, from continental fertile sorghum land to coffee farms.

This presentation explores how Japanese artists embraced the diversity of natural environments of Japanese migrations to establish the Japanese cultural identity in prewar and interwar time. During the first half of the twentieth century, groups of Japanese artists voluntarily or were organized to visit abroad Japanese migration communities for artistic inspirations. I take their "souvenir" art exhibitions held in Japan, which displayed artworks made after their trips, as well as the "imperial art exhibitions" held in Taiwan, Korea, and Manchuria during the 1930s as my case studies. My examinations of the subject, the making, and the reception of these artwork and art exhibitions reveal that Japanese artist in Japan and the abroad intentionally characterized the Japanese migrations' embracement of local natural environments (landscape, agriculture) as the component of the international Japanese cultural identity at the time. The variety of natural landscapes and environments lacked in Japan's home island, became artists' favorite themes and discussions. This identity making was not only due to the ideology of the imperialist expansion, but was Japanese artists' active engagements with the world of the flux and envisions of their positions in it. Watsuji's theory of climate and culture, therefore, provided a valid and convenient guidance for their (some of them romanticized) incorporation and internationalization.

This presentation hence deconstructs the homogenous narrative of the timeless Japanese cultural identity, mainly fabricated postwar, which claimed the distinctive Japanese-ness was bonded with the island enclosed natural environment.

SESSION 04: FORCED MIGRATIONS AND THEIR IMPACT ON ART AND VISUAL CULTURE

DINA A. RAMADAN

Bard College

Museum as Meeting Point: Arab Refugees and Culture as Integration

In December 2015, the Museum of Islamic Art in Berlin launched its program “*Multaka*: Museum as Meeting Point- Refugees as Guides in Berlin Museums.” The award-winning program, which has since become a model for similar initiatives in Europe and the United States, began by training Syrian and Iraqi refugees as Arabic-speaking tour guides in four of the city’s museums. It was subsequently expanded to include tours in English and German. By “experiencing the appreciation which the museum shows towards cultural artifacts from their homelands,” museum administrators “hoped to strengthen the self-esteem of refugees and allow for confident and constructive connection” with these cultural institutions.

Recent scholarship has largely focused on the ways in which refugees as artists have reflected on their own experiences of migration and displacement and the potential of such works to humanize and heal, or alternatively how international artists have addressed the ongoing refugee crisis. From Ai Weiwei’s lifejacket installation to Christoph Büchel’s recent *Barca Nostra*, debates have centered on the privilege and power inherent in act of representation as well as the efficacy of such high profile (and high budget) artistic interventions in raising awareness and fostering cultural understanding.

In this paper, I interrogate a different aspect of the relationship between host cities and displaced migrants. Using the *Multaka* project as a departure point, I examine how different museums in western art capitals have integrated refugees, largely from Arab countries, into their spaces, both as subjects and objects. What are the relationships that are forged between the refugees—either as visitors or guides—and the historical artifacts that surround them? What are the historical narratives that are (re)constituted between past and present, and in what ways do these narratives seek to “explain” the current crisis through historical precedent? Aside from the obvious elision of the “problematic” past of these institutions and their collections, my paper suggests that such attempts to connect disparate historical moments ultimately produces a state of “timelessness” in which the political specificity of the refugees’ current circumstances is compromised and the violence of the borders of the nation state system underplayed.

EMI KOIDE

Universidade Federal do Recôncavo da Bahia

Poetics of specters - dealing with colonial ruination and whitewash

This proposal aims to analyze and compare contemporary artworks about colonial history in which the white as color, material and symbolic power is mobilized to reflect about ruins of imperial past in the present. The video *Whitewash* (2013) by South African artist Kitso Lynn Lelliot was shot in one of the oldest Portuguese Fort in Baía de Todos os Santos in Salvador city, revisiting Atlantic slave trade history in this colonial space turned into a museum haunted by the image of a woman. The word white and the color unfolds in multiple meanings, presence and aesthetic strategy alludes as presence, as erasure, as the whitening and racial segregation policies in Brazil. The exhibition “Casa de Purgar” (Purge House) (2018) by Afro-brazilian artist Tiago Sant’Ana is composed by the serie of videos “Refino” (Refining), “Passar em branco”

(Ironing in white) and “Açúcar sobre capela” (Sugar over chapel), all of them were shot in ruined old sugar mills close to Paraguaçu river in Recôncavo da Bahia region. The refined sugar and its white color is reworked by the artist in several meanings: the main colonial product in Brazil during the XVI century, the source of wealth, the process of refining brown sugar into white, the Black enslaved workforce. In one of the videos the sugar cover idealized illustrations of Black enslaved workers made by Jean-Baptiste Debret, in another one the sugar appears as a waterfall moving downward over the body of the artist. The sugar (and its white color) appear invading spaces, ruins, images. Lelliot and Sant’Ana both deal with colonial ghosts that continues to haunt the present - working in the location of Baía de Todos os Santos - bringing back erased or denied aspects of colonial history. In doing so, they seem to invite us to be with specters, as defended by Derrida, reworking politics of memories and also a possibility to what still is not or does not have form.

IRENA KOSSOWSKA

Nicolaus Copernicus University, Torun, Poland

Alienated émigré in Paris: The residue of the trauma of World War II in the art of Józef Czapski

A long series of images of an anonymous resident of Paris - a flâneur, a passerby lost in the whirl of life, in the labyrinth of streets and the underground or in museum galleries and cafés, always lonely, preoccupied with his own thoughts, insensitive to fads and novelties. This is how I would describe the protagonist of the artworks painted in the 1950s-80s by Józef Czapski, a Polish émigré who settled in Paris after WWII. The alienated figure is the *alter ego* of the artist and the symbol of the fate of tens of thousands of Poles expelled from their country as a result of Nazi and Soviet occupation as well as the post-1945 communist regime. The biography of Czapski himself (1896-1993) is the best exemplification of the forced migration caused by the dramatic political history of the twentieth century. Born to the aristocratic family of Hutten-Czapski in Prague, educated to be a lawyer in Saint Petersburg and a painter at the Academies of Fine Arts in Warsaw, Cracow and Paris Czapski fought as a soldier of the Polish Army in the Polish-Soviet War (1919-1921). Mobilized again in 1939, he was taken prisoner by the Soviets and interned in POW camps in Starobilsk, Pavlishchev Bor and Gryazovets. Freed in 1941 pursuant to the Sikorski-Mayski Agreement, Czapski joined the Polish Armed Forces in the Soviet Union (Anders’ Army). Ordered by General Władysław Anders, he traversed Soviet territories in search of 22, 000 Polish officers held captive in the camps in Katyn, Starobilsk and Ostashkov – in vain as in 1940 they were executed on Stalin’s orders. As an officer in Anders’ Army, Czapski followed the entire combat trail of the Polish II Corps from the Middle East to Italy. A witness to the war trauma suffered by migrants, prisoners of war and soldiers, he described his experiences in two books titled *Memoirs of Starobilsk* and *The Inhuman Land*, respectively. He complemented the verbal narrative with drawings, both of which conveyed a horrifying depiction of the war hecatomb. The drawings render a subjective narration confluent with the historical grand narrative of WWII, yet distinctive. As a writer, columnist and art critic, Czapski became a moral and artistic authority for the Poles in exile in the post-1945 period. The burden of the wartime memories and the nostalgia for free homeland resulted in his visual art being idiosyncratic, yet perceived as a passé idiom when contextualized within the contemporary Parisian art scene. The proposed case study emphasizes the peculiarity of Czapski’s position, resulting from the artist’s mental blockade which prevented him from joining artistic progressivism and fully assimilating in the Parisian cultural milieu. I will argue that Czapski’s art encapsulates the fate of millions of political migrants in the course of twentieth and twenty first centuries.

MAURICIO BARROS DE CASTRO

Rio de Janeiro State University

Images and memories of slavery in the art of Eustáquio Neves

Eustaquio Neves is one of the most important Black Brazilian photographers, and a prizewinning artist recognized internationally. In 2015, he was invited to participate in the Foto Rio 2015, a traditional photograph festival, which happens in Rio de Janeiro, in the southeast of Brazil. As an invited artist Eustaquio produced an artwork based on the memory of slavery in Brazil, the country with the largest population of Afro- descendants of the world. The title of Eustaquio's artwork is "Valongo: Letter the Sea", inspired in the Valongo Wharf, the historical site of the memory of slavery in Rio de Janeiro.

It estimated that around 11 million enslaved Africans arrived at the Americas alive over three centuries of the slave trade. Five million of these were brought to Brazil, of which 60 percent entered through Rio de Janeiro. In 2011, the Valongo Wharf was accidentally rediscovered. Six years later, in 2017, the historical site received the title of World Heritage of Humanity by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

The Valongo Warf's rediscover and, its recognition as World Heritage confirm the importance of Rio de Janeiro as an international site of the memory of slavery. Since 2011, many artists, include Black Brazilians, are developing research and artworks about the Valongo Warth and his legacy. This paper is about one of these Black artists, Eustaquio Neves, and his images based on the memory of slavery, mainly the series called "Valongo: letters to the Sea".

This paper analyzes Eustaquios's series 'Valongo: letters to the sea' that he produced to the Foto Rio Festival and the AfroBrazil Museum, located in São Paulo, the biggest city of Brazil. The first section is about the trajectory of the artist since he began to make his initial images and series about the memory of slavery. The second section is dedicated to the history of the Valongo Wharf, which was recently rediscovered during the process of urban revitalization of the docks zone of Rio de Janeiro. The third section analyzes the nine images that Eustaquio produced for the series 'Valongo: letter to the Sea'.

The research on the images and art of Eustáquio Neves is focused in his series on the memory of slavery, mainly "Valongo: Letter to the Sea". Eutáquio's images denounced the inequality of Brazil, the structure of the racism in the country and, the "Contemporary Slavery" of the Black Brazilian populations.

MÓNICA DOMÍNGUEZ TORRES

Department of Art History, University of Delaware

Pearl and Ebony Treasures: Depicting Black Slaves from the Atlantic Pearl Industry in Early Modern Dresden

The early modern period saw a sharp increase in the number of pearls that were fished, traded, and consumed around the world. When in 1498 Christopher Columbus found pristine pearling grounds in southern Caribbean waters, he not only procured the first source of New World wealth for the Spanish Crown, but also established an alternative path to an industry that over the centuries had remained beyond European control. By the end of the fifteenth century, most pearls sold in European markets hailed from the Persian Gulf, a region controlled by Ottoman and Safavid rulers. Relying on the expertise and forced labor of Amerindian and African workers, Spanish colonizers established various pearling centers along the Caribbean and Pacific coast of Central America, which from the early sixteenth until the mid-seventeenth century injected considerable quantities of the precious commodity into the global markets. In doing so, they

disrupted not only the old trade networks but also the environmental and demographic dynamics of their overseas territories.

In response to these developments, there appeared in Europe several works of art that celebrated the newfound wealth and downplayed the high ecological and human cost that the new industry entailed. Hitherto such pieces have only been cursorily studied, either circumscribed to art historical discussions of patronage and style, or presented as illustrative examples in commodity histories. Focusing on a pair of ebony statuettes created around 1720 by Balthasar Permoser and Johann Melchior Dinglinger for the Dresden *kunstkammer* of Augustus the Strong, Elector of Saxony and King of Poland, my paper examines some of the idyllic ways in which the New World pearl industry was portrayed at the Saxon court in congruence with the elector's overall political agenda. Featuring black servants carrying plates made of pearl clusters, these figurines directly refer to the New World pearl industry as their gilded attires echo those featured in Theodore de Bry's representations of Native Americans. By the mid-sixteenth century, when the treacherous industry had annihilated a considerable number of Amerindian divers, African slaves became the workforce of choice at the New World pearling centers. Paradoxically, thus, behind the splendor of precious materials lies a rather dark story of human oppression. Analyzed against this historical context of forced migration and punitive working conditions, it becomes clear that the Dresden statuettes attempted to trivialize the harsh reality that African pearl divers faced by idealistically portraying them as naturalized to their new, imposed environment.

NATALIA DE LA ROSA

Independent Curator and Researcher

Experimental Museums confronting Migration: Dynamic Museology at the Sierra Hermosa Community Museum and Reading Club (Mexico)

In this paper, we present the collective work strategies that constitute the Sierra Hermosa Community Museum and Reading Club (Zacatecas, Mexico). This museum emerged as a small library for the children of Sierra Hermosa in the year 2000, with the donation of 200 books by visual artist Juan Manuel de la Rosa (b. 1945), a native of this place. A short time after its founding, this library acquired its own personality and dynamic. Reading was the perfect excuse to unfold a series of reappropriations of the town's spaces with new types of dialogue between its inhabitants and invited guests to generate different ways of thinking about the book. In this way, other forms of knowledge and alternatives of artistic production were incorporated, including the addition of textile, sewing, and carpentry workshops, as well as an exhibition space with a collection of donated works that follows a system of rotation within the town. This text reviews the historical, theoretical and critical implications around the conception and action of this museum, focused on the problematic of migration that sustains the history and reality of this rural settlement located in the North of Mexico, with a population of 200 people. The study describes how we conceived the notions of "dynamic museology" and "portable museums", two categories proposed to understand this curatorial methodology. Through an analysis of the extractive, migratory, agricultural, depopulation, and educational crisis in Zacatecas' context, the article highlights the forms of sensitive production developed in this experimental museum, as a new possibility of social configuration and community option.

This study redefines concepts as the border, mobility, and cultural contact in the context of an artistic project, working in collaboration with the Mexican collective Biquini Wax EPS. By recovering Sierra Hermosa's micro-political and economic history and considering a new institutional critique, we assume that this attempt is part of a genealogy of experimental museums and museologies from the region. This paper explains how in our local history and reality, museums can not just be destroyed or removed –as decolonial and postcolonial discourses had expressed. As a complement, some museological projects (Museo de la

Solidaridad, Museo del Barro, Museo Travesti, and Museo Comunitario y Club de Lectura de Sierra Hermosa) have been demonstrated the effectiveness of this artistic and institutional practices as political alternatives and actions for resistance.

NAZAR KOZAK

National Academy of Sciences, Ukraine

Helping migrants/breaking borders: art's agency and world's biopolitical divide

Looking at the roof of the gallery La Casa del Tunel in Tijuana from the side of San Diego one can notice a bilingual sign which reads “!El arte tumbara este muro! / Art will knock this wall down!” The sign looms over the wall that divides not only two cities but two countries, the U.S. and Mexico, and two worlds, which Stuart Hall once straightforwardly labeled “the West and the Rest.” That wall also stands as a symbol of biopolitical divide between migrants and anti-migrants, those who want to move in and those who do not want them “here.” The artists who put the sign on La Casa’s roof sided with the migrants, with those, for whom border crossing in many cases constitutes a life-threatening challenge, and with those, who are helpless against the militarized border regime with its oppressive violence. The sign’s claim may be regarded as a laconic expression of a pro-migrant position from which a long line of artistic projects were staged not only on the US/Mexico border but also worldwide. What, however, constitutes the problem here is the correlation of the sign’s claim with real life. How can art knock the wall down? How can it possibly insinuate itself into the global oppositional movement against world’s migrant/anti-migrant biopolitical divide, which borders engender and signify? Those scholars, who do not succumb into skepticism about art’s agency towards such problems, usually point to art’s ability to bring public attention to the borders and migrants and to make people think about these problems differently, to make people (especially those anti-migrant people) question their assumptions. Although this explanation seems reasonable, the effect of artworks on general public is highly questionable especially in the current regime of visibility, which is characterized by what Nicholas Mirzoyeff labeled as the “banality of images,” the society’s indifference to the representation of extreme violence that not so long ago would evoke strong resonance and political actions. In this paper, drawing on less known artistic interventions dealing with issues of borders and migration in Eastern Europe by such artists as Tanja Ostojić and Maria Kulykivska, I argue that art’s agency towards the borders and migrants lies not in the changing a general public’s opinion, but in providing a platform for helping migrants and breaking borders and in activation into this practice a special kind of audience which, to borrow a phrase from Michael Hardt and Antonio Negri, possesses “a will to be against,” to be against the world’s biopolitical divide. It is on this protest kind of audience that art performs its agency.

NENAD MAKULJEVIĆ

Professor, Faculty of Philosophy, University of Belgrade, Serbia

Expulsion, visibility and identity: visual culture of Sephardi Jews in the ottoman empire

The visual culture of Sephardi Jews is an important example of dynamic transformation of visual identity resulting from forced migration of population. After they had refused to convert to Roman Catholicism, Sephardi Jews faced expulsion from Spain and Portugal, which indeed happened in 1492 and 1496, respectively. A significant portion of the Sephardi population settled in the Ottoman Empire, where the rules and practices of use of visual culture were entirely different from those applied in this population’s previous, Roman Catholic countries. Adapting to their new milieu, but still treasuring a powerful cultural memory of their Iberian “homeland”, Sephardi Jews created a unique visual culture.

The visual culture of the Ottoman empire was based on a dominantly Islamic understanding of culture. The functions of visibility were manifold, and it was also used to delineate different religious communities and minorities. Sephardi Jews had to fit into the existing system and respect all limits in visual culture regarding minority communities.

The adaptation to a new context involved changes to the culture of dressing, private and religious architecture and funerary culture. The Ottoman dress code was completely different from European modern-history practices. Expulsion from the Iberian Peninsula literally entailed changing into a new type of costume and accepting the usual Ottoman system of colours, which forbade the use of green for non-Muslims.

Sephardi Jews settled in major Ottoman cities such as Istanbul, Thessaloniki, and Sarajevo, where they also founded synagogues. Since non-Muslim religious buildings were forbidden from being visible in the public space of the Ottoman Empire, the earliest Sephardic synagogues were hidden behind high walls, and their architecture did not differ from the usual architecture of the cities in question. One of the rare, partially preserved examples of oldest synagogues is the old Sarajevo synagogue, which clearly illustrates the principle of mimicry. The interior was shaped to meet the needs of the Sephardic religious service, while the religious character was not brought into prominence in the exterior architecture.

While adapting themselves to new conditions, Sephardi Jews have kept their memories of their Iberian homeland alive, and numerous synagogues have been named after their places of origin, as evidenced by the Thessaloniki examples - Kastilia, Aragon, Lisbon Yashan, Portugal.

The dramatic transformation of the visual identity of Sephardi Jews, characterized by the adoption of the Ottoman cultural model and by a lasting memory of their Iberian Peninsula lands, demonstrates an example of creation of a specific hybrid culture of people forced into exile. Forcibly exiled individuals and communities adopt models from the cultures in which they settle, but, at the same time, they do not erase the memory of the old homeland.

NORA M. ALTER

Temple University

Migratory Echoes: Sounding out pain in the work of John Akomfrah, Guillermo Galinda, and Lawrence Abu Hamden

Almost twenty years into this new century the flow of peoples across borders continues to grow. Driven from homelands for reasons including war, economic necessity, environmental catastrophes, religious and ethnic intolerances, and myriad other causes that have made life in their native homes unsustainable, individuals, families, entire communities have upended their lives, placing themselves in enormous peril and danger in order to cross borders. Daily reports and stories of tragic journeys, violent attacks on foreigners, detainments, deportations, ever increasing methods for guaranteeing border and homeland security fill our newsfeeds. As with any tragedy that receives continuous coverage the concern is how to keep the pressure on, how to maintain the urgency, the outrage.

Within the field of visual arts, several moving image artists have adopted different aesthetic strategies that seek to go beyond those hyper-sensationalized images that circulate in the everyday. Instead, they problematize and defamiliarize that which threatens to become dehumanized and banal. In an oft quoted phrase, Homi Bhabha once declared: "in every state of emergency there is emergence." Crisis and emergency can be particularly productive in terms of artistic practice. Furthering Bhabha's contention, Okwui Enwezor observes: "in the modern era artistic and intellectual collectives tend to emerge during moments of crisis," and produce a "counter challenge by artists." This counter challenge takes on many different forms including

those that challenge image centered representation and who turn instead to the sonic as a means of making audible the trauma of forced migration.

In my presentation I will examine how contemporary artists render the crisis of migration acoustically: John Akomfrah, Guillermo Galinda, and Lawrence Abu Hamden. Over the past decade, in his large-scale installations, Akomfrah has repeatedly explored the theme of migration from early instances of enslaved people in the middle passage to the recent migration of people from Africa due to disastrous environmental conditions. Not only does Akomfrah rely on spectacular visual imagery but, I argue, his soundtracks are carefully designed to provide another track through which to comprehend the tragedy. For his part, Gallinda takes a different tack—his artistic intervention is comprised of musical performances played on “instruments” repurposed from objects found on the border between Mexico and the United States—abandoned objects left behind like baby bottles, combs, lighters, plastic bottles, and the like. Galinda eschews any form of visual representation and instead produces haunting sounds that evoke the terror of crossing a hostile and dangerous space. Abu Hamden centers his work on an analysis of sounds to reconstitute the nightmare of torture in based on “ear witness” accounts gathered from prisoners at Syria’s Saydnaya prison North of Damascus under Assad’s regime. Part of the collective, *Forensic Architecture*, Abu Hamdan meticulously decodes and translates the unintelligible sounds into a comprehensible, albeit deeply disturbing, transcription as to what happened in the maximum security cells.

CAROLINE “OLIVIA” WOLF

The University of Tennessee at Chattanooga

Picturing West African Muslims in the 19th century Brazilian Landscape: Mâle Representations in Transatlantic Visual Culture and Architecture

Recent historical research, such as the work of Habeeb Akande, has shown that West African Muslim slaves— known as Mâles— played a critical role in the socio-political landscape of 19th century Brazil, a nation shaped heavily by the transatlantic slave trade. This diasporic community is credited for mobilizing key slave rebellions, such as the 1835 Mâle Revolt of Bahia— the largest slave resistance effort in the Americas, fostered by the ability to communicate among fellow Mâles in Arabic. Muslim slaves and freemen left a strong mark on Brazilian visual culture and architecture in the form of talismans and print culture, and featured in the works of French illustrator Jean-Baptiste Debret, who depicted African Muslim men and women in his landmark *Voyages Pittoresques et Historique du Bresil*, printed between 1816 and 1831. Similarly, the controversial Harvard-based biologist Agassiz and his wife recorded drawings of Muslim women in 1865. While these illustrations exported representations of West African Muslims in Brazil for consumption by a North American and European public, Mâle descendants also transferred their own image of collective identity in the form of transnational mosque architecture, constructed by members of the diasporic community upon the return of West African free slaves from Brazil to the Bight of Benin in the early 1830s. By focusing on 19th century case studies such as the work of Debret and the Shitta Bey mosque of Lagos, this paper traces images crafted of and by Mâle Muslims in print and architectural form across the landscape of Brazil and back to Benin via a transatlantic perspective.

RAFAEL CARDOSO

Universidade do Estado do Rio de Janeiro & Freie Universität Berlin

Beyond the pale: Émigré and refugee artists look at Afro-Brazilian culture, 1920s to 1940s

During the first half of the twentieth century, various European artists living in Brazil turned their attention to representations of black subjects and racialized themes. Perhaps the most famous example is Lasar Segall, but he is only one among many. Over the 1930s and 1940s, as events in Europe forced an increasing number of practitioners to seek refuge in Brazil, such depictions became more numerous and more complex. Representations of race sparked the interest not only of fine and graphic artists like Fernando Correia Dias, Ernesto de Fiori, Dimitri Ismailovitch and Axl Leskoschek, but also photographers like Alice Brill, Marcel Gautherot and Pierre Verger. The contribution of some of these artists to the iconography of Afro-Brazilian religious practices is especially noteworthy. In parallel to such efforts in the arena of visual culture, writers like Ulrich Becher, Benjamin Péret and Stefan Zweig were engaged in thinking about the legacy of African heritage in Brazil. It can be argued that white European migrants developed a peculiar gaze upon Afro-Brazilian culture during this period, clearly inflected by primitivism and ethnology but also prone to empathy and self-identification. The ways they chose to depict Afro-descendant people and Afro-Brazilian culture differed in significant ways from analogous representations produced by Brazilian-born artists and contributed to rethinking paradigms of black identity in Brazil. The peculiar hybridity, from the 1940s onwards, of artists like Carybé and Hansen-Bahia – both foreign-born but pointedly regionalist in their adoption of a Bahian Brazilian identity – is suggestive of an outlook in which the borders between nativism and cosmopolitanism are effectively blurred.

The present paper will focus on one or two specific case studies as a means of teasing out meanings and relating them to larger issues surrounding forced migrations. What is it about the exile and refugee experience that attracted white artists to the legacy of Atlantic slavery and remnants of the African diaspora in Brazil? Can this be viewed as a more general phenomenon, considering the well-known interest in African American culture displayed by Jewish photographers and artists in the USA? Can it simply be written off as a form of cultural appropriation of the subaltern? How does the Brazilian experience fit into larger discussions of transculturation, hybridization, diasporic identities, transnational belonging and strategic essentialism? These and other questions would benefit from an increased range of comparisons across national boundaries and cultural contexts.

RICHARD BULLEN

University of Canterbury

Mount Fuji and the Long White Cloud: the art of Japanese Prisoners of War in New Zealand

This paper introduces artworks made by 850 Japanese prisoners of war (POWs) held in the Featherston POW Camp, Aotearoa New Zealand during the Pacific War (1941-1945). The men were captured during fighting in the Solomon Islands in 1942 and transported to New Zealand by American navy forces. They were deported back to Japan in 1946. The historical significance of the camp has been identified with a shooting in February 1943, in which 48 Japanese prisoners were killed, and the narrative of violence, misunderstanding and racism which accompanies it, but the artworks complicate this bias. About 400 works have been uncovered by the author to date, which represent the particular socio-geographical environment of the camp: an all-male territory, where comfort is often expressed in depictions of Japanese female entertainers, poignantly mirroring an Orientalist troupe, and familiar Japanese images, created in established

'traditional' pictorial grammars, which also suggest a nationalist aesthetic. These include colored relief sculptures depicting 'traditional' Japanese scenes of figures in kimono and immediately recognizable Japanese landscapes – typically including Mount Fuji or Japanese castles. Japanese musical instruments and small gardens using Japanese garden design principles were also manufactured. Distinctive of the Featherston camp was that artworks were often gifted to those who showed kindness to the prisoners, and despite widespread discrimination against Japanese people in New Zealand at the time, a very active culture of commissioning and exchanging art for commodities and currency with the local population distinguished the New Zealand POW camp experience. Subtle resistances to hegemony expressed in some works reflect the highly asymmetrical power relations in the camp. In addition, items made to be used by the prisoners expressed familiarity, including mahjong sets, colorful *hanafuda* playing cards, and *geta* sandals, as well as depictions of Japanese landscapes which decorated the men's huts. Milled timber was readily available as the camp's buildings were constructed after the prisoners arrived, and carving tools were made from discarded nails and cutlery. This paper also compares the art made at Featherston with that made at internment camps situated at remote sites in Australia, where 4301 ethnic Japanese civilians from across the South Pacific were detained – including 1141 captured in Australia – in addition to over 2000 POWs. Some sculptures uncovered in Australia made by civilians are entirely Western in style, in contrast to artworks made by imprisoned military men which utilize Japanese representational techniques, and repeat the troupe of alluring female entertainers. The materials available to prisoners in Australia, such as unmilled native hardwoods, also played a key role in determining very different artistic forms to those in New Zealand. Art made in the North American Japanese internment camps, and prisoner of war art elsewhere, also provide useful points of comparison.

TESSA MURDOCH

Rosalinde and Arthur Gilbert Research Curator / Victoria and Albert Museum

Paul Revere, the English and Channel Islands' springboard to the New World, the Huguenot Diaspora in the Americas, and the impact of Huguenot material culture

This paper begins with a Huguenot family living in southwestern France; discusses a descendent, the 'American' patriot Paul Revere, his family background and training; and opens questions about the larger diaspora of Huguenots in the New World including the coast of today's Brazil and the impact over time of their material culture, especially precious metal work.

Apollos Rivoire (1702–54), father of the famous patriot-silversmith Paul Revere, Jr. (1734–1818), was born to Huguenots Isaac Rivoire and Serenne Lambert and was baptized at Riocaud in southwestern France. At the age of thirteen, Apollos was sent to the island of Guernsey, from whence his uncle arranged passage to New England and apprenticeship with the leading Boston goldsmith John Coney (1655/6–1722). In 1729, Rivoire married a woman of English descent, Deborah Hichborn, and anglicized his name to Paul Revere. The couple joined the New Brick Congregational Church, where all nine of their children were baptized. Although Revere is among the earliest Huguenot silversmiths of Boston, his connection to that community is decidedly slight. However, his story mirrors that of many American Huguenots who married non-Huguenots, assimilated into other Protestant sects, and trained under the tutelage of English- or native-born masters. Revere's surviving oeuvre, numbering some sixty objects, includes such standard domestic items as tankards, porringers, teapots, cream pots, and spoons. They set the stage for the creation of countless silver objects in their time until the present, works often called 'Early American' or simply 'American.' Reviewing the Huguenot contribution to the decorative arts of the British colonies in North America (and later the United States) may incline us to think of the positive contributions of forced emigration because of religious intolerance. Although the story of the Huguenots in (future) Brazil has been outlined, reviewing once again the possible impact of their material culture from the sixteenth century and beyond is an intriguing avenue of

discovery—especially as regards gold and silver techniques, forms, shapes and uses. Looking at the possible impact of Huguenot culture in Brazil is the next chapter in my search for the impact of the Huguenots in the Americas.

SESSION 05: MIGRATION, CLIMATE, SURVEILLANCE – WHAT DOES MEDIA ARTS COMPLEXITY WANT?

ANA PERAICA

Visiting researcher at Danube University Krems (AT) and visiting fellow at Central European University in Budapest (HU)

Phototaxidermy – Migration Of Species Into Databases

Besides with images of ruins, the Anthropocene has been characterized by images of last among the species. This old, 17th century genre, at the beginning serving to document a biological variety, in the very last days of the biological diversity on the planet serves to migrate the living beings into images. We do not have images of all the species humans have ever seen, some of them are lost (Ackerman, 1995). First animal atlases were created much before photography, to capture a biodiversity (Davidson, 2017). According exhibition *Natural histories – Traces of the Political* (MUMok, Vienna, 2017), such images have also closely tied to colonialism and imperialism. Photography has fueled a genre of animal species. After the time of a trophy hunt for the animal photography, pushed by magazines as National Geographic, such images are again recorded by artists, using large telephoto lenses, producing a visual taxidermy. Images as ones by Joel Sartore or Tim Flach's, do not index the alive but disappearing species, being a 'requiem for species' (Hamilton, 2010). Biodiversity, disappearing with the 'sixth extinction' (Heiss, 2016) is being replaced by image database. The migration of species into images, and then into databases serves a process that would leave images with no creators nor observers behind. Such images would be carriers of the most complex messages of life.

Here photography becomes a 'complex image' (Grau, call CIHA), serving as a memento on the genetical pool once inhabiting the Earth. In the time characterized, there is new genetics being born – the 'photogenetic', in which the genetic aspect is the computation rather than genetic permutation based one.

DANIEL DE SOUZA NEVES HORA

Federal University of Espirito Santo – Ufes

Accelerated displacements between systems: positive and negative entropy as climate and aesthetic issues in post-digital media arts

The accelerated expansion and dissemination of technological infrastructure is an intrinsic subject of discussion concerning media arts production and aesthetics. Since modernism (or even some previous anticipating events), different approaches have been chosen as regards arts involvement with transient media generations and its respective critique interpretation. Among others, Stephen Wilson (2010) suggests three available stances for artistic engagement. We have constructive appropriations of science and technology, based on remaining convictions related to the autonomy of arts. We may also observe culturally contextualized analyses built around technology deconstruction. Finally, we find inventive and speculative explorations towards possible technological developments.

Post-digital aesthetics opens a different path, in which media archaeology practices may be adopted for tactical purposes of resistance against planned obsolescence. Therefore, objects and concepts become migratory makeshift tools for sustaining heterotopical and anachronistic displacements between natural, psychic and social systems. But what are the consequences of this shifting environmental and perceptual phenomenology? Assuming we are dealing with

circumstantial but increasingly disseminate repairs that generate an afterlife of images and ideas that reverberate in spite of material collapses and improbabilities, how can we conceive a balance between negative and positive entropy, respectively connected to informational and physical uncertain territories?

In this paper, we will address these questions resorting to critical examinations of media artworks and correlated theories. Works from Latin America, Europe, the US and other developed countries will be commented in order to demonstrated convergent and divergent approaches towards notions of high and low tech in the production of artists such as Rafael Lozano-Hemmer, Lucas Bambozzi, Gisela Motta & Leandro Lima, Gambiologia collective, Christa Sommerer & Laurent Mignonneau, Paul DeMarinis, and Irene Posch. In turn, we will elaborate on theoretical contributions from authors such as Vilém Flusser, Niklas Luhmann, McKenzie Wark, Bernard Stiegler, Eduardo Viveiros de Castro and Jussi Parikka. Particularly, we will focus on the way these authors refer to the relationships between nature and politics, climate and finance, biology and technology. For our final considerations, we aim to provide some preliminary answers to the above questions, with the purpose of prompting subsequent studies and presenting ideas for artistic experiments.

JOO YUN LEE

Pratt Institute

Resounding Data: Data Migration through the Bodies, Air, Dirt and Optical Fiber

As media theorist Frances Dyson asserts, the datasphere as a novel condition of human habitation surrounds, encloses, shapes, and sustains us. Under these circumstances, artists delve into the sensory and affective textures of media infrastructure and the unprecedented scope and granularity of data migrations, complicating the relation and entanglement among natural, human, or virtual borders. In this respect, this paper propose to discuss two specific works: Korean artist Ayoung Kim's *Porosity Valley, Portable Holes* (2018) and New Yorkbased Argentine-Israeli artist Mika Rottenberg's *Spaghetti Blockchain* (2019). Kim and Rottenberg's video works engage media infrastructure as global geopolitical systems—that resound data and signals reverberating our bodies and environments but often remains inaudible and invisible—and addressing their cultural, political, and ecological effects.

In *Porosity Valley, Portable Holes*, Kim unfolds a quasi-mythical entity named Petra Genetrix's journey, as an ever-migrant, across the porous spaces within underlying geological structures and computing infrastructure and data bits. The visual materials of CGs, 3D models and green screen-shot footage of actors, as well as live video shots that traces the physical migration as well as the digital migration in the flow collide and merge into a polyphonic coexistence with the multi-layered synthetic sound and voices. Rottenberg's *Spaghetti Blockchain* explores the intersection of data, matter and sound, linking the computation and data to the corporeal. Unveiling the "material relationship between human and nonhuman entities" through sound, it juxtaposes Mongolian throat singing, a vocal technique that enables human voices to travel great distances; the humming noise of giant servers processing antiproton beams in the CERN antimatter factory; and the ASMR inducing sizzle and pop of jelly rolls rolling on a hot plate.

While the two artists take different methods—respectively, Kim takes "speculative fiction" and Rottenberg describe her methods as "social Surrealism," their works deliberately apply a thread of dark humor and sonic articulation in developing a meta-narrative of data migration through the bodies, air, dirt and optical fiber. I argue that Kim and Rottenberg's work in common conjure the viewer's speculative-sensible experience of datasphere layered with visible/invisible, audible/inaudible data and signals, offering a new mode of "infrastructural sensibilities" (Blom, 2019). My argument is indebted to Dyson's discussion of noise as a sonic material tied to the material and sensual world while remaining transgressive and generative by nature. It also finds

its theoretical ground from Vilém Flusser's remarkable argument on the *rematerialized* world of computation media in which the boundary between the material and the immaterial is blurred. Furthermore, relying on Flusser's notion of "techno-imagination," it argues that the two artists' works stimulates the viewer's *imagination* on the entity of data and its system, which are typically opaque, inaccessible, and controlled.

JUNG-YEON MA

Meiji University

Ecological Perspectives of Seiko Mikami's Early Works

Japanese artist Seiko Mikami (1961-2015) is known as one of the important pioneers in the media art histories, for her interactive installations such as *Eye-Tracking Informatics* (2012), *Desire of Codes* (2010), *gravicells – gravity and resistance* (2004) produced at Yamaguchi Center for Art and Media [YCAM] and toured to the major exhibitions and festivals all over the world. Her mid-career works *<Molecular Informatics – morphogenic substance via eye-tracking>* (1996) produced at Canon Art Lab and *<World, Membrane and Dismembered Body>* (1997), one of the inaugural collections of NTT InterCommunication Center [ICC] were also introduced to Europe without much time gap.

On the other hand, her earlier career is relatively less known to outside of Japan. One might even see a demarcation in this artist's history. An influential Japanese critic Noi Sawaragi, for example, wrote (2015), Mikami's career has clearly been divided into two distinct images; one as 'a leader of junk art' and the other as 'a media art Meister' and her works have been received by two art worlds and audience based on different valuation criteria. Though Sawaragi's object was, of course, to figure out the consistency in Mikami as an artist, the demarcation is not fully deniable. Back in 1985, Mikami made a successful debut with her first solo exhibition *<New Formation of Decline>* followed by the second one *<BAD ART FOR BAD PEOPLE>* in 1986. She soon became known as a self-taught artist creating powerful installation using junk material like broken TVs and used cables, and other electrics/electronics. These works were largely material based and information technology remained as a metaphor, whereas information technology was the language of the artist's later major works and immaterial aspects of them were far more significant. Perhaps one can understand the artist better by noting the works made in her transitional period and also analyzing her works as an endeavor in a continuum, toward 'a museum of perception' (2004) putting in Mikami's own word. This paper will illuminate Mikami's earlier works made in the early 1990s after she moved to New York from Tokyo focusing particularly ecological perspectives in them which should be reevaluated.

LAURA GONZÁLEZ-FLORES

Instituto de Investigaciones Estéticas / Universidad Nacional Autónoma de México (UNAM)

The Forest. Artificial Intelligence at stake

What is an Image in the Age of Artificial Intelligence? My paper will dwell on this question through a discussion of *The Forest* (2018-2019), the latest project of Catalan artist Max de Esteban. Following De Esteban's earlier projects that reflected on technology from its mechanical and physical perspective (*Propositions*, 2015) or by deploying its nonsensical capacity of making images through random technical montage (*Binary Code*, 2017), *The Forest* explores the current state of Artificial Intelligence technology.

Composed by a series of computer-generated images and a video, *The Forest* is a digital imaging project which makes use of IA through a performative logic. The project parts from the 1986 highly cited paper of Geoffrey Hinton (the "Godfather of Deep Learning") on the back-propagation

algorithm for training multi-layer neural networks. Following Hinton's groundbreaking theory, De Esteban asks the computer to imagine –that is, to envision something new out of learned information– a deep neural network. He prints the 21 computer-generated resulting images along with fragments of Hinton's theory that refer to the problem of learning.

In its video component, *The Forest* follows another of De Esteban earlier works (*Twenty Red Dots*, 2017) on the grammar points of contemporary capitalism. In this case, he connects the rationale of AI development to that of post-industrial high tech capitalism: that is, a post-capitalist neo-liberal economy based on information exchange (rather than on the transfer of objects).

While the camera moves through a dense and dark forest –a natural metaphor of a neural network– we listen to a computer-generated voice over. Hidden behind this voice, one of the most influential gurus of AI technology comments on the social values at stake due to the current instrumental use of this technology. He discusses the progressive dominance of digital infrastructure, the migration of technologies and values, the unfathomable transformation of nature, and the naturalization of the ideology of its leading investors. Thus, my paper will discuss the social repercussions of imaging in the Age of Artificial Intelligence as a question that transcends its visual, technological and epistemological implications.

LUCIA LEAO

Pontifical Catholic University of Sao Paulo (PUC---SP)

Migrations Maps: a collective experience about plants, narratives and movements

In the context of the planet's environmental crisis, when the need for deep changes in our relations with nature is urgent, it is necessary to promote transformations in our culture, abandoning the anthropocentric framework and looking for new perspectives. The purpose of the article is to present *Migrations Maps* (MM), a collaborative project about plants, movements and narratives. The project combines conceptual media art discussions [database aesthetics (Vesna), data visualization (Manovich), collaborative and collective creative processes], technological devices (cell phones, video and digital cameras), digital platforms and social networks. Departing from the complexity approach and the idea of *natural contract* of Michel Serres, *Migrations Maps* defends that we must abandon the dualistic thinking (which conceives nature as opposed to culture, art, city and technology) and adopt a perspective that respect the multiplicities and embrace procedures of *assemblage* (Deleuze and Guattari; De Landa). *Migrations Maps* is part of a major project — *Plant Portraits* — that involves the creation of an imaginary museum dedicated to nurturing the production and sharing of stories of plants narrated by people from different parts of the world. *Plant Portraits* is composed of three processes: workshops, online hypermedia platform with collective cartographies and performative video installations. Conceived from a debate about the idea of plant blindness (Aloi), the main objective of *Plant Portraits* is to stimulate the perception of plants and their relationship networks (other plants, other beings, objects and the environment as a whole). Inspired by the studies about migrations of Rada Iveković, and the idea of *border as method* (Neilson and Mezzadra), for the *Migrations Maps*, the focus is the movement of the plants, their complex and intricate relations with people, culture and imaginary.

NATHALIA LAVIGNE

Architecture and Urbanism College, University of São Paulo (FAUUSP)

Ways of seeing: visitors inside the galleries from the post-photographic to the musealized museum

This paper aims to investigate the transformations brought to institutions with the popularization of cell phones in museums, making a comparative study about the visitors viewing habits before and after the photography was disseminated inside the galleries. Through the analyses of the visual content of museum spaces shared on Instagram in recent years, along with archival images prior to the digital era in which visitors are depicted, it discusses the construction of spectatorship from early times of museums to contemporary art spaces.

If the invention of photography was followed by the emergence of the era of museums in the 19th and 20th centuries, influencing both the formation of new collections and the specialization of conservation departments, the “post-internet art museums” (Walsh, 2007, p.24) has brought others significant transformations. Most of these changes started to happen in recent years, and are correlated with the launch of Instagram app, in 2010. About a year later, many museums started to review their restrictive policies on taking photos inside the galleries, not only allowing but encouraging visitors to photograph themselves and the artworks. The large number of people sharing and tagging pictures taken inside the museum space is determining a new role of the audience not only documenting but also archiving and taxonomizing collections (Graham, 2016, p.586).

This musealization of the museum through a cell phone is also discussed comparing its impact on the human sensorium with others previous apparatus of visual culture, examining theories about attention and distraction in relation to visual technologies. This new kind of individualization of vision is correlated with the formation of the modern viewer through a disciplinary process and restraining tendency, as discussed by Jonathan Crary (2002) about the rise of the panoramas and others technique of display. What has changed from the self-surveillance of the viewer of the first public museums to the self-representation in these contemporary spaces?

Although the ubiquitous use of cell phones and cameras inside the galleries points to a new way of seeing and interact with artworks, visitors also follow a cultural tradition on how to behave in the museum space when depicting themselves. As such, repeating gestures and poses found recently on social media are compared with pictures from other times, drawing attention to a socially constructed imaginary of spectatorship in museums that still prevails nowadays.

NINA SOSNA

Russian Academy of Sciences, Anthropology department

From no place to no image: iconic migration

Icon as a concept determines at least four processes: the canonic definition, the historical distribution of a material object over different geographical territories, the inclusion of this material object in a prehistory of (Western) art, the world wide spread of specific image pointing at computer generated symbol of an app on a screen (partly based on Peirce' theory of signs). According to the Church Fathers, the icon is able to fulfill its task for believers in any space, not exclusively between sacred walls (Mondzain 2004). On the one hand, this formula marks icon's independence from concrete situations *in situ*, on the other hand, these situations build the story of each particular icon. On the level of social practice icon became a part of image wars as part of real wars with the use of weapons (Belting 1997, Gruzinsky 2001, Vasiliu 1996) when power circles put it as symbol of their political dominance in South Europe, Latin America, and Romania,

in the place and instead of images that these territories natively exhibited. Russia became a part of this process from the 11th century on, when it adopted the Byzantine system of religious service. For many years then icon had its special place in each house, «in the red corner», but Soviet regime destroyed many icons literary, painted the frescos over or put most distinguished ones into museums because cathedrals did not have appropriate climate conditions to keep their vusuality intact. Furthermore, in post Soviet years of 21st century many images were iconoclastically attacked on museum walls (by A. Brenner etc.), and other cult images were painted over again. It is generally maintained that the era of technically produced images affected the idea of icon as such, shaking its concept frames. It seems that processes of people migration of recent years have put it into yet another perspective: projects similar to *Bild of Rettung, Rettung der Bilder* (2018), centered on Web photos of boats with emigrants from Libya, demonstrate how the view of victims is being transformed by data processing that restructures the whole idea of how we see. Disanimating the victims in a certain way, it challenges the iconic presentation of the human.

SOTIRIOS BAHTSETZIS

Deree – The American College of Greece, Athens

Exhibiting the Posthuman: A Dispositive Analysis of the Postmodern Public

The paper attempts a contribution to a critical genealogy of MediaArtHistories and its cultural, political and social ramifications. Since digitization determines our post-human condition, the paper tests the hypothesis that the interplay of art, technology, and science always is not neutral but it needs to be addressed within a larger network of institutional apparatuses that create both identities as well as fields of knowledge/power. The paper discusses historically significant curatorial endeavours, which have enhanced the immersive, interactive, multi-sensory and media-based character of technologically advanced exhibitions, as an exemplary case study aiming at the constitution of such a genealogy.

The paper addresses the so called “Stations” in Jean-François Lyotard’s exhibition “Les Immatériaux” (1985) (Wunderlich 2008; Hui/Broeckmann 2015) not simply as a material demonstration of what the philosopher called the post-modern condition (in reference to his writings), but clearly as a Foucauldian dispositifs. Lyotard’s “Stations” discuss for the first time in the history of exhibition-making social issues related to the virtualization of finance, surveillance and embodiment.

At the same time, these displays constitute cultural technologies, which trigger embodied acts that invoke, animate, regulate and act upon the construction of their own viewers embedded in a specific, postmodernist sensorium and post-media “visibilities” (Deleuze 1989: 57). They produces subjectivities entangled in knowledge/power relations, that is, subjectivities of both actual viewers, as well as, its subsequent commentators.

“Les Immatériaux” ‘s curatorial program was based on a dramaturgical setting fostering entanglements of body and language, interaction and information, and material and immaterial bearers of meaning (Lyotard/ Blistène 1985: 55). Exhibitions such as the one curated by Lyotard enhance the significance of sensory codes that foster a heightened sense of synaesthesia and somatosensory awareness, since they support the viewer’s in-depth involvement with technological and informational apparatuses and digital networks. Drawing on Friedrich Kittler’s post-human insights, which reconstruct humanness from the machine world, rather than vice versa (Gane 2005), subjectivity is entangled with the aesthetics and digital technology’s materiality that perpetually recompose it. The paper maintains that the formative role of media technology and networked affect (Lyotard’s explicit reference in “Les Immatériaux” and an early manifestation of the affective turn in humanities) correspond with the emergence of the post-industrial, non-anthropocentric and posthuman notion of the self, which I rooted in the

informational networks of contemporary technoculture and embedded in “control societies” (Deleuze 1992).

At the same time, “Les Immatériaux” is analysed as a paradigmatic curatorial engagement with notions of virtuality, interface and immersion that prefigures developments in Virtual Art, Software Art, Glitch Art, Telematic Art, Interactive Art, as well as computer animation and graphics. Our post-spectacle construction of reality is understood as the condition in which consciousness is machinic (Lazzaratto 2014), intersubjective relations an algorithmic swarm and reality a multi-sensorial, and digitally mediated abstraction (Shaviri, 2014).

TADEUS MUCELLI

UFMG - Universidade Federal de Minas Gerais – Escola de Ciência da Informação / PPGCI

P2P network, machine learning as methodological models of preservation, information retrieval and memory in the face of the anarchist challenge of technologies and users

The study is part of a doctoral research in information science focusing on the arts through technology called: Information in the technological art: the production of information through peer-to-peer networks and machine learning as new dimensions for memory, heritage and digital curation. Reveal beyond the production of artworks, the existence of constructive types of archives, production of memory and narratives in the context of autonomous (non-human actors, networks and algorithmic programming) and semi-autonomous (human and distinct actors) contributions. In contrast to these attempts, the impending anarchivist impulse of the technologies, institutions, and users themselves is reflected.

VIOLA RÜHSE & ANCA HORVATH

Danube University Krems (Viola Rühse) & Aalborg University (Anca Horvath)

Visualizing Sound Waves - Complex Media Art and Chladni Patterns

In a time of almost uncountable ways of digital sound visualizations, an interest in the early analog sound visualizations has revived. Mechanical images of sound waves were used by Björk and Nigel Stanford in music videos and also inspired other cultural areas such as design and media art. In our paper, we compare two media artworks from the 2000s with a sound performance from the early 1970s. All selected artworks are inspired by Ernst Florens Friedrich Chladni's experiments from the 18th century, but using contemporary technologies.

There are several studies of single artworks using Chladni patterns but a comparative analysis with an interdisciplinary image science method is still missing. Such an approach is very enlightening in terms of the histories of art, aesthetics, culture, and media because different contemporary art currents and theoretical aspects are represented in the selected works dealing with Chladni patterns. Alvin Lucier created his performance *The Queen of the South* in 1972. A video circuit projection depicts Chladni patterns from acoustic and electronic instruments. The piece was influenced by Lucier's interest in alchemy and shows some historical parallels to the ideas of German Romantics who were fascinated by Chladni's experiments. In 2000, Carsten Nicolai experimented with the effect of low-frequency sound on fluids. The distinctive abstract quality of the geometric white waves in his photo series *Milch* (Milk) inspired several works by Gerhard Richter in 2004 (*Abstraktes Bild (Haut) I / II*, and the editions *Haut I & Haut II*). Roland Maurmair used a participatory and bio-art approach in his installation *Bärlappfeldgenerator* (Club Moss Field Generator, 2005) with club moss spores on a membrane. The visitors could create sound wave images with their voices. Maurmair was especially interested in the special

symbolism of the seedless plants that were used by Michael Faraday for sound wave experiments before.

In the last years, advanced computer simulations and plotting technologies allow the creation of 3D Chladni patterns. At the end of our paper, we discuss the application possibilities that these sculptural objects provide for vocal and voice therapy. For developing our own experiment set-up and the 3D prototypes, the technical solutions used in the formerly discussed media artworks were very helpful. In addition, we take a critical account of the symbolic and esoteric connotations of Chladni patterns and ideas of the unity of the arts that are also influential for these artworks and representative of the complexity of media art in general. Furthermore, the difficulties that occurred while using them as voice visualizations and for vocal therapy in the 19th and 20th centuries are considered.

VIOLETA VOJVODIC BALAZ

PhD candidate at the Faculty of Media and Communications (FMK), Belgrade

Digital Migration of Generation X and Eco-techno Utopia: The Case of Novi Sad New Media Scene

The Information Age focuses scientific and artistic research on the feedback loops that run between an individual, social systems, mechanical systems, and the global ecosystem. The paper analyses digital migration of Generation X and the emergence of new media scene in Novi Sad (Vojvodina) which was formed in a state of extreme social complexity: the convergence of the effects of the Yugoslav civil war in the 1990s, the international isolation and economic sanctions, the advent of the Internet in Serbia (1996), the globalization and the latter evolutionary leap to the state of Posthuman due to the penetration of mobile telephony. The analysis will show that in a process of adaptation to the complexity of an environment, an artist will adapt to those segments of the environment which enable the maintenance of a stable identity, and this may include the replacement of the real world with the virtual world.

Emancipatory potential of ICT became a substitute for the ideas based on Yugoslav internationalism, Avant-garde, and the belief in sustainable techno-ecology—a living space created by vision, gathered human labor and the implementation of technology. The Province of Vojvodina is one of the largest hydro-systems in Europe which had been built over the 250 years, from 1728 to 1977. It was developed under the auspices of different states and economic systems: The Habsburg Empire, The Dual Monarchy Austria-Hungary, and The Socialist Federal Republic of Yugoslavia. A cultivated habitat was generated by massive hydro-technical works, the colonization motivated by political goals of Austrians, Hungarians and Serbs, and the economic migrations of various Central European and Balkan nations. During the 1970s, Vojvodina was administratively and physically connected into the autonomous region via construction of the Danube-Tisa-Danube system (1947-1977). As Nikola Mirkov, an author of the D-T-D system wrote: the new system of water management produced a new province, a new life, a new civilization, a new culture and a new man.

The case study depicts the emergence of new media practice in Novi Sad—Interactive installations, Glitch Art, Software Art, Internet Art and Gaming—within the downturn of political, economic, cultural, artistic and moral values of the (ex)Yugoslav society. It is based on interviews conducted with artists, artistic groups and associations: Apsolutno, Dautovic-Maruna-Petric, Urtica, kuda.org, Eastwood / Napon, Share Lab, Stevan Kojic, and conversation on the local history of women in the new media with Sanja Kojic Mladenov, curator of the MoCA Vojvodina. Study analyzes personal epistemology of artist within volatile environment, specifically: 1) *Autopioesis* and the construction of identity through the process of adapting to the environment; 2) Simultaneous adjustment to the complexity of the environment and artist's own complexity; 3) Augmentation of the artist through the symbiosis with the products of mechanical world.

SESSION 06: MISSIONS AS CONTACT ZONES: MIGRATING ARTISTS, MATERIAL OBJECTS, AND AESTHETIC PRACTICES IN A GLOBAL WORLD

AMREI BUCHHOLZ

Department of Art History, Hamburg University

Narratives of Missionary Art – Jesuit Description of Guaranian Artworks and its Impact on Art Historical Perception

It is little known that missionary accounts purposefully staged the knowledge about missionary art production aiming to stabilize the missionary society both internally and externally. In doing so, other aspects of artistic knowledge were neglected or even actively repressed by the Jesuits. In my presentation I am going to characterize this historical process, its causes, its history of reception, and its effects. This can be clearly explained by the example of the Paraquarian Jesuit missions, a contact zone of Guarani and Jesuit encounters.

Since the beginning of the Paraquarian mission the Jesuits described a splendid Guaranian art production. In this context, art objects were utilized to contribute rhetorically the aim of the mission; for this purpose artefacts were strongly embedded in a religious narrative: (1) *theologically* art objects were considered as visual representatives for the divine, so that their importance wasn't seen in their individual shape, history, or origin, but in a transcendental potential; (2) *symbolically* "Christian" art objects – the more the better – were supposed to make the Christian faith tangible and visible, both for the missionary society and for the (above all) European readers of the missionary accounts; (3) *socially* the art objects stressed the (intellectual) differences between Jesuits and neophytes: while indigenous people produced them, the underlying idea was ascribed to the friars.

However, this way of describing art and its production had a repressing effect: it counteracted the tracing of the origins of individual art objects, i.e. their shaping, their places of production, or their authorship. My thesis is that this information got lost because it was in contrast with the Jesuits' missionary narrative. This loss of knowledge is to be seen as a main reason why today practically no proof of provenance for any of the sculptures, which have been attributed to the Paraquarian missions, can be found.

In my presentation I argue that against this background research on missionary art needs to be reconsidered: Not only art objects, materials, and technologies, but also the sources, which underlie the art historical perception, evaluation, and ascription practices, have to be seen and analyzed as results of transcultural encounters in the contact zone of the mission.

ANNE DUNLOP

University of Melbourne, Melbourne, Australia

Ad Tartaros: Latin Missions and Mongol Asia c. 1300

The history of European, particularly Jesuit, missions in early-modern East Asia is well known. Images were integral to these missions from their beginnings in the mid-sixteenth century. This extensive visual culture has been carefully studied: missionaries set up painting schools, imported large numbers of prints, created and circulated maps, served as court painters, designers, and architects, and worked in all possible ways to use European visual traditions and technologies to gain a foothold for their faith.

But European Christians had already tried - and largely failed - to make converts in Asia more than two centuries before. The rise of the Mongol Empire from the 1220s created a new geopolitical space stretching from Korea to the Balkans, and Latin Christians, especially Italian friars, moved into Asia, carrying and commissioning artworks from pictures to textiles. Churches were created from the Black Sea to the Indian Ocean and from Karakorum to Quanzhou; by the early fourteenth century, there was a Catholic cathedral in Beijing with Old and New Testament images labeled in three different languages and scripts. In Italy, representations of this mission 'ad Tartaros' and the imagined spaces of the Mongol world were created in everything from paint to glass; maps were made conflating the Great Khan's cathedral with the realms of the legendary Prester John.

This earlier missionary moment is largely unknown beyond specialist circles, but it set heuristic models that would be repeated in later eras- most notably an insistent collapsing of distant space and distant time in the representation of mission histories and encounters. Crucially, all through Mongol Eurasia, artistic production and visual languages were in flux: Mongol enslavement and forced migration of skilled artists and artisans meant that the friars encountered art in full hybridization. The goal of this paper is to place this material within the intense artistic and technological change driven by migration and contact across the Mongol Eurasian sphere, and to lay out those models that would reemerge in later European mission strategies. To do so, it will examine three case studies: a small manuscript Bible taken to southern China in the late thirteenth century and later sent to Italy as a diplomatic gift, a lost set of Mass vestments and utensils created by a French artist in Karakorum, and finally a Franciscan fresco cycle constructing the mission in India for churchgoers in fourteenth-century Verona.

CÉCILE FROMONT

Yale University

Visual Entanglements and Cross-cultural Visibility in Early Modern Missionary Images

In this paper, I analyze a corpus of images of Kongo and Angola Capuchin missionaries created in the seventeenth and eighteenth century as part of their missionary endeavors. The relationship between Capuchin missionaries and the populations of Kongo and Angola followed an idiosyncratic pattern, different from the templates of colonial proselytism in the early modern Americas, and distinct from the controversial inculturation policies of Catholic missions in Asia. To better understand the central African images, I confront the Capuchin visual corpus and its representation of cross-cultural discourse-making to other early modern missionary projects that relied on visual means to bridge cultural realms. Each set of examples encompassed a central visual dimension, making use of images born from a deep engagement - amicable or embattled- between indigenous and European authors. They also shared the similar goals of recording and translating indigenous knowledge in order to make it accessible to a European audience, goals they achieved through commensurate modes of engagement with local people, i.e. some form of dialogue. Yet, I argue, the resulting bodies of knowledge about nature, culture, and faith that these interactions molded took on different guises, and their cross-cultural production, different degrees of visibility. Among them, the central African images stand out for their exclusively European style and format, obscuring traces of cross-cultural collaboration. However, I argue that the invisibility of the central African perspective in Capuchin images of Kongo and Angola can be challenged and lead us to think anew about the nature, manifestations, and interpretation of cross-cultural visual entanglements in the early modern world.

DONG HAN 韩洞

Department of History of Art, University of Warwick

From Cartography to Christian Iconography: Giulio Aleni's Cosmological Images and Jesuit Scientific Imagery in Seventeenth-Century China

In his *Kunyu quantu* (1620), a replica of Matteo Ricci's (1552-1610) famous world map *Kunyu wanguo quantu* (1602), the Italian Jesuit Giulio Aleni (1582-1649) not only delineated the pseudocylindrical projection of the world but also associated Ricci's diagram of the Ptolemaic system with the European worldview and the concept of human body as a universe, demonstrating the close bond between God and all human beings. His illustrated treatise of Gospel stories *Tianzhu jiangsheng chuxiang jingjie* (1637, hereafter cited as *Jingjie*), an adaptation of Jerome Nadal's (1507-1580) *Evangelicae Historiae Imagines* (1593), further echoed the cosmology in his world map and catechism *Wanwu zhenyuan* (1628), embracing both the Chinese and western people in the miracles and sacred redemption of Jesus Christ.

From cartography to Christian iconography, Aleni established a system of cosmological images by adapting previous well-known Jesuit visual source to his own missionary work and the sociocultural context of the Ming Empire (i.e. China), so as to stress the omnipotence and supremacy of God and Christianise his Chinese audience's understanding of the cosmos and the world. This indicated the birth of a global cosmological imagery based on Christian theology and the Ptolemaic system. The theological elements are evident in his cosmological images and it distinguished his cosmology from that of his collaborators who were serving the court and working on the calendric-astronomical reform of the Ming Empire. The variation of visualisations of European cosmological theories in different sorts of publications also reflected the interaction between religion and science in the Jesuit China mission.

My research seeks to examine the process of Aleni's construction of this system of cosmological images from cartography to iconography and discuss how he coordinated his works with previous and contemporary Jesuit publications on cosmology and the traditional Chinese cosmology, in particular the Neo-Confucianist one. It will analyse how Jesuit world maps paved the way for the Chinese audience to perceive Christian visual arts, discuss the relationship between the cosmology in Aleni's publications and other cosmological theories in late Ming China, and interpret the symbolic meanings of the world picture Aleni portrayed in his *Jingjie*. Taking Aleni as an example, this project intends to re-examine the introduction of European cosmology and worldview through Jesuit visual devices from the perspective of art history and intellectual history.

ESDRAS ARRAES

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Jesuit and Capuchin missions in Northern Brazilian "Sertões": pre-existences, architecture and spaces beyond the coast

The Brazilian "Sertões" were characterized in colonial times as an unknown frontier. This particular dimension appeared in different discourses written by Portuguese Crown's officers and missionaries, especially Jesuits and Capuchins, who there catechized the Indians and converted the "unknown" into "defined" with precise limits. In this context, the missions, with their architecture and art, worked as paradigms of "Sertões" socio-cultural definition. Each mission represented a new human settlement necessary to Portuguese Crown's policies and ideally denoted the principle of cultural change. Because of them it was possible to impose cultural exchange between natives and Europeans. Thus, the objective of this proposal is to clarify how the architecture and the mission space layout evoke the cultural and spatial change in the "Sertões", a place whose missions are still little studied by Brazilian scholars, but they are over all

significant agents for the understanding of Brazilian artistic formation. It will focus on Jesuit and Capuchin missions established in Bahia Sertões, São Francisco River, Piauí and Ceará Province. In Bahia did exist the Geru mission, whose religious art and architecture were well studied by the architect Lucio Costa. On the bank of Sao Francisco River, the French Capuchin Martinho de Nantes introduced the Franciscan discipline as a way to transmit Catholic doctrines to Cariri people. Already in Piauí there were one Jesuit College whose architecture celebrates the migration of European cultural ideas to distant places. These college, that was implanted in the city called Oeiras, adopted São Roque Church of Lisbon as an architectural model. Finally, the great mission of Ibiapaba, located in Ceará, was another center for spreading artistic models throughout Sertões. These territories have excellent examples of architecture by which is possible to comprehend cultural interaction and the meaningfulness of the material pre-existences, that is, the Indian places of experiences before European contact. The text will base upon Ramón Gutiérrez and Rafael Moreira ideas of artistic interaction as narratives of "Sertões" spatial definition. As well as the article written by Lucio Costa, about Jesuit mission in Brazil, will be another heuristic basis.

FERNANDO GUZMÁN & JOSEFINA SCHENKE

Universidad Adolfo Ibáñez

Lurdes of Santiago and Lourdes of France. Particular conditions of a sacred space. The role of the French religious of the Congregation of the Augustinians of the Assumption.

The news of the apparitions of Lourdes had an early reception in Chile. Numerous devotional books translated from French or written directly in Spanish circulated in the 1870s. Many parishes had brotherhoods that promoted devotion to the Virgin of Lourdes and their images began to proliferate. The arrival in Chile of religious of the Congregation of the Augustinians of the Assumption caused a decisive impulse to the devotional phenomena. A decisive moment in this process was the construction of an exact replica of the French grotto in Santiago, inaugurated on February 11, 1908, for the fiftieth anniversary of the first appearance. One of the features of the devotional phenomenon of Lourdes is that of the reproduction of a natural site, where, according to the visionary's account, the Virgin Mary would have appeared. The photographic reproduction played a fundamental role, because, for the first time, this technical means allowed the devotees to know the place where the manifestations of the Virgin had occurred and to see the face of the seer. Therefore, the translation of the cave, its physical reproduction was a fundamental feature in the dissemination of devotion. The grotto of Lurdes de Santiago was presented by believers as a true facsimile of the French grotto. The French religious who ran the Chilean sanctuary defined specific strategies to constitute the sacred space and install the image of the Virgin, in which the similarity with the original played a decisive role. The documentation allows to carefully reconstruct the pastoral practices of the French religious, the way in which the grotto of Santiago was presented to the public opinion, as well as the effects of this new sacred space for the Chilean population. The objective of this paper is to present the topic with emphasis on the following aspects: circulation of the photographs of the Massabielle cave, the sacralization of the reproduction of a natural space, the strategies of the French religious in Chile and the case of the Grotto of Lurdes in Santiago.

GLORIA JANE BELL

McGill University

Eternal Sovereigns: Indigenous Artists, Activists and Travelers at the 1925 Vatican Missionary Exposition

On Sunday, December 21, 1924, Pope Pius XI solemnly ascended the Vatican staircase and opened the holy door to the Pontifical Missionary Exposition (PME). Standing in the central room, the Hall of North America, and surrounded by sacred and secular cultural belongings of the Indigenous peoples of North America, he welcomed tourists and pilgrims alike into the folds of the Vatican. This unprecedented exhibition was held on the grounds of the Vatican, with specially designed pavilions showcasing the art and artifacts from missions across the continents including the Americas, Asia, Oceania and Africa. Pius XI declared that the materials sent in were to shine as a light in the darkness to highlight missionary work. Upon the closing of the exposition, he further professed that the objects displayed, what I describe as “cultural belongings” to highlight the importance of artworks for Indigenous communities, had a “silent eloquence.” By using the term “Eternal Sovereigns,” this paper argues that Indigenous nations retained, and continue to retain, sovereignty over their representations — on their own terms — despite the impact of forced Catholic colonization, as well as the colonizing forces of the western canon of art history. Historian Ann Stoler’s articulation of archives as spaces of incomplete and fraught colonial powers provides a useful point of orientation for the archival element of the research. Utilizing art history and Indigenous studies this paper creates new insights into understanding international exhibitions, Indigenous theories of archives as repositories not only of colonial power but also insights into the ways that Indigenous arts and peoples have influenced and intersected on a global stage as actors and agents of history. Through analysis of a pair of floral beaded moccasins by an unnamed Cree artist and displayed in the Hall of North America by Jesuit missionaries, and the story of Aboriginal Australian activist Antonio Fernando who protested against settler colonialism at the PME, leafleting visitors, the research explores the mobility and global reception of Indigenous artists and activists in metropolitan Rome.

KIM RICHTER, JEANETTE FAVROT PETERSON, KEVIN TERRACIANO & DIANA MAGALONI

Getty Research Institute; University of California, Santa Barbara; University of California, Los Angeles & Los Angeles County Museum of Art

The Florentine Codex’s Book 12: Nahua Visions and Voices of the Conquest of Mexico-Tenochtitlan

Created in sixteenth-century Mexico City at the Colegio de la Santa Cruz de Santiago Tlatelolco, the Florentine Codex was produced collaboratively by the Franciscan friar Bernardino de Sahagún and a team of indigenous writers and artists. The codex is an encyclopedic manuscript and is renowned for its bilingual presentation of Pre-Hispanic indigenous culture and the Spanish conquest of the Aztec Empire. The codex’s twelve books contain a primary Nahuatl text (the indigenous lingua franca of central Mexico), a Spanish interpretation of the Nahuatl text by Sahagún, and thousands of illustrations painted by Nahua artists. Scholars regard the codex, modeled after ancient Roman and medieval encyclopedias, as the most reliable source of information about Mesoamerican culture. After its completion in 1577, the manuscript was sent to Europe and acquired by the Medici by 1587. Today, it is housed in the Biblioteca Medicea Laurenziana in Florence, Italy. The codex was incorporated into UNESCO’s Memory of the World Register in 2015. As of 2016, the codex is the focus of a major collaborative research and publication initiative of the Getty Research Institute.

While the codex's first eleven books contain encyclopedic information about the Aztec world, the twelfth book is a history detailing the arrival of the Spaniards in what is today Mexico in 1519 and the war on Tenochtitlan, the Aztec capital, and Tlatelolco, the neighboring sister city, between 1520 and 1521. In the decades following this war, which brought on the end of the Aztec Empire, Spanish historians penned the history of these events largely based on the accounts of the conqueror Hernán Cortés. Although indigenous voices did not figure into these official Spanish histories, they were still brought to paper and survive to this day in a few rare documents. Book 12 of the Florentine Codex is the longest and most important extant record of the indigenous Mexica-Nahua perspective and shows a greatest discrepancy between the Spanish and indigenous Nahuatl language texts: the Spanish column of text is very short and is eventually completely substituted by images that forcefully underscore the Nahuatl narrative and vividly illustrate the atrocities committed by the Spanish conquistadors and their indigenous allies. We argue that the Spanish and Nahuatl texts together with the images constitute "three texts." Their analysis reveals the sometimes conflicting agendas of Sahagún and the Nahua authors and artists, who assert their agency and local patriotism while simultaneously revealing a level of caution when dealing with controversial topics, such as the death of Moteuczoma II, the last independent Aztec ruler. We illustrate how these indigenous authors and artists interpreted and judged the war, celebrated the resistance of their ancestors, and reflected upon their role in the new colonial era.

MARIA BEATRIZ DE MELLO E SOUZA

Universidade Federal do Rio de Janeiro (UFRJ)

Migrating Images from the Atlantic to the Heart of Darkness: Catholicism, Imperialism and the Goldrush in Portuguese America (XVII-XVIII centuries)

This paper concerns images of patron saints of catholic kingdoms and their domains, with a focus on the Immaculate Conception of the Virgin Mary, *patrona* of both Castille and its rival, Portugal. Many of these images were active: sources testify that their **motion** expressed their desire to shift from the ocean to the shore, or from the river to fishing nets.

Castille reigned over Portugal and its domains from 1580 to 1640. While conquering the Portuguese "Restoration", John IV proclaimed the *Imaculada* as patron of both the Empire and the new royal dynasty Bragança (1640-1646). My research encompasses processes of **migrations**, **transformations** and appropriations involving names, titles and visual images of the *Imaculada* as political, religious and ethnic *patrona* of specific groups. It focuses on a case study of a migration in 1717 from Balugães (Portugal) to Aparecida (Brazil) which remains neglected by scholarship. At that time, the river where the image "appeared" was a border region leading migrants and Governor from São Paulo to Minas Gerais (the main mining region of Portuguese America, since the 1690s).

Mission in Minas became a vehicle of formal and informal migration. Former missionaries were forbidden to settle there. This goldrush "mission" carried political, economic, ethnic and cultural ideologies that - in just a few decades - transformed not only border regions, but, moreover, the geopolitical configuration of the Atlantic in both hemispheres. Despite its importance as a religious and nationalistic image, the miraculous sculpture of Aparecida has been overlooked as an object of academic inquiry. It has been mentioned in apologetic endeavours that neglect archival data. Unlike Guadalupe, the patron saint of Mexico, the historiographical narratives on Aparecida overlook its origins and its migration from the status of a broken ordinary clay sculpture to the rank of a miracle working object of devotion and, again, from an iconoclastic target to a sacralization after its restoration.

I am interested in specific notions that were carried to Minas Gerais in the "mission" that encompassed material gain (through precious metals and stones), the development of urban

settlements with countless chapels and altars attended by different groups (Portuguese settlers, Brazilians and Africans) and the christianization of this society. These notions include purity of metals ("white gold" as opposed to "black gold") and of genealogical origins, which were associated with Mary's privilege of an Immaculate Conception and, in particular, the iconographic type of the *Tota Pulcra*.

Monarchic missions propagated the *Imaculada* throughout Iberian courts until her images took the shape of portable royal coins, amulets and tokens of the goldrush profit that flourished from the darkest mines in America. My endeavour is to explain the visual appearances and functions of material objects and aesthetic practices throughout this migration.

SHIQIU LIU

Ph.D. candidate of the University of Melbourne

Hybridity of the Islamic and Christian Tombstones in the 14th Century Quanzhou

This paper will look at the different motifs and forms used on the Islamic and Christian tombstones discovered in Quanzhou on the southern coast of China. In the 14th century, under the rule of the Mongols, there were large communities of Muslims and Christians living in this port city as merchants and missionaries. A large quantity of tombstones and steles has been discovered in Quanzhou in the 20th century, which have proved the cultural and religious diversity of this period. They are also concrete material objects that record the history of contact between the Islamic, Christian and Chinese cultures.

Many studies have been carried on the deciphering of the inscriptions and descriptions of forms and patterns on such tombstones. However, this paper intends to compare the Muslim and Christian tombstones to find out the similarities among the artistic styles and motifs used during this particular period, especially when the Islamic and Christian communities had a geographical sharing of living quarters in this city. One aspect is the form of the stone altars, which used a Buddhist art form while featuring Islamic or Christian iconography. Both religious stones used cloud as part of the main motif, which poses the question whether they developed separately or they influenced each other. A special attention will be given to the angels depicted on the Christian stones. Though there existed the iconography of angels flanking the cross ever since the Tang period (618-907 CE), the angels on Quanzhou stones took a peculiar feature that might be under an influence from Western Asia in relation to the Eastern Syriac Church or Islamic motifs.

Through comparison, it could be noticed that there are motifs and forms commonly shared based on the Chinese art tradition, possibly Buddhist art. It has shown that the acceptance of the foreign images was integrated with the local culture based on existing art forms. The artisans seemed to make no specific distinctions on forms, but differentiate them only by the chief iconographies. It could also be inferred that once a fixed form had been settled and accepted, the artisans could easily adapt new motifs to create a hybrid art form that was both strange and familiar to its possible recipients.

SILVIO FERREIRA RODRIGUES

Federal University of Pará (UFPA, Brazil)

Reflecting Rome: Sacred Art and Catholic Reform in the Amazon in the Second Half of the 19th Century

This paper analyzes the role of the iconographic program implemented by Bishop Dom Antonio de Macedo Costa (1830-1891) in the decoration of the Cathedral of Belém do Pará between 1867 and 1892. The objective is to discuss the relationship that the art present in the Amazonian

temple establishes with the cultural policy managed by the Roman Curia and destined to spread around the world in response to the secularization of society. In the second half of the nineteenth century, Rome played the role of universal capital of Christendom and the sacred arts. Inspired by the ambitious iconographic program of Pius IX, Pará's Bishop Dom Antonio de Macedo Costa adopts the sacred themes defined by the Pope. The message is clear: Debugging the cult and the arts would be part of the broad process of reforming clergy and Catholic culture around the world. Thus, given the loss of space in society due to secularization movements, the Roman Curia makes a great effort to keep intact the role of sole moral and religious authority, placing state and church in opposite positions in various parts of the world. Because of this, the Cathedral of Belém do Pará now presents a decorative cycle connected with the religious reform project, as the relationship between the Amazon and Italy grows. From Rome come art objects, artists and innovative aesthetic movements of global reach. A renewed art is produced, but in the service of religion. This approach, therefore, rests on the social history of art, where the meaning of the image depends on its historical context. In this particular case, the image functions as an instrument of indoctrination and a weapon of political combat; the iconographies present in the catholic temple of Belém do Pará shape the wider conflicts in society during this period. In Brazil, this occurs in the last decades of the monarchical regime, when the high hierarchy of the national clergy, following Rome's guidelines, defies the state and liberal principles. Research also develops on sources of varying nature. The historical sources corpus are reports, messages, crafts, minutes, contracts, illustrated magazines, newspapers, engravings and, as said before, by the works of art themselves, such as paintings. In this case, specific methods of analysis will be used, passing through the discussions underlying the social history of art. Thus, it will be emphasized that the mechanisms of change of artistic objects are not self-sufficient, but are situated in the deep structures of society.

SUSANNE KUBERSKY-PIREDDA

Bibliotheca Hertziana – Max Planck Institute for Art History, Rome

Negotiating religious identity. Eastern-rite colleges in late sixteenth-century Rome as contact zones between Rome and the Middle East.

Pope Gregory XIII's policy for the diffusion of the Tridentine reforms involved the foundation – in the 1570s and 80s – of a number of colleges for the training of young priests who shared common territorial origins. In addition to seminaries for clergy from regions affected by Protestantism (the English, German, and Hungarian colleges), there were others specifically dedicated to the territories of the Eastern churches (the Maronite, Greek, and Armenian colleges). It was the Pope's declared aim not to devise these new institutions according to a uniform scheme, but to apply individual solutions to each one of them, in order to implement Roman universalist policies while conserving some of the specific ethnic, liturgical, and cultural peculiarities and traditions of the respective communities. The colleges thus became places of encounter and interaction between differing patterns of collective identity. Key figures in the founding of non-Latin rite seminaries in Rome were the cardinals Guglielmo Sirleto, Giulio Antonio Santori, Antonio Carafa and Cesare Baronio, all members of Gregory XIII's closer entourage and known for their profound knowledge of patristic sources and exegetical writings. They turned the various colleges into important centers of scholarly activity by providing them with extensive libraries and, in the case of the Maronite college, even with its own printing press (including Chaldean font types), thus anticipating the Tipografia Medicea founded shortly thereafter. The seminaries' main purpose was the education of future missionaries, but they also aimed at setting up staffs of excellent theologians who, in addition to Latin, Greek and Italian, would master other Middle Eastern languages (Arabic, Armenian, Chaldean, Syrian) and would thus be available to the Curia for the translation, interpretation and dissemination of theological, philosophical, and scientific texts. This paper examines the Gregorian foundations as contact zones between Eastern and Western identities with special regard to their impact on visual culture. Some of the

questions to be asked are the following: What do archival and iconographical sources reveal about multidirectional transfer processes initiated within these seminaries? How were printed texts and images, produced in Rome for missionary purposes (such as Antonio Tempesta's Gospel illustrations), received in the Middle East, and to what extent did they influence the local art production there? Conversely, to what extent was the founding of the Eastern rite seminaries responsible for the introduction of "Orientalism" into seventeenth-century Roman erudite culture and collectionism?

YOSHIE KOJIMA

Professor, Department of Art History, Waseda University, Tokyo, Japan

Hidden Christians in Japan and Their Sacred Objects: Maria Kannon (Guanyin), Shells, and Stones

Hidden Christians in Japan (Kakure Kirishitan) are descendants of the communities that maintained the Christian faith in secrecy during the period of persecution by the Edo shogunate government; they live mainly in Nagasaki prefecture and have continued a separate and distinct series of religious practices that reflect the conditions forced upon their ancestors. Today, Hidden Christian practices vary from utter openness to nearly complete secrecy. In the paper, I will analyze objects used for Hidden Christians' worship in the Sotome area; the people involved have adopted various objects that originally had no Christian connotation, such as Maria Kannon (Guanyin), shells, and stones. I will focus on the ways that the objects' connotations migrated and transformed. I will also cover the issue of their special migration. These individuals are comprehensively distinguished from the Hidden Christians on Ikitsuki island, who venerate mostly holy images traditionally known as Okake-e, naïve and simple reproductions of originally European sacred images.

White porcelain figures of Maria Kannon are reinterpretations of Koyasu Kannon Koyasu Kannon made in China. A figure can be (child giving and child-rearing), which were made in China, mainly by Dé huàYáo in Fújiàn; the figures were venerated as deities of mercy and patrons of easy delivery. Today, numerous Maria Kannon exist, conserved in various museums both inside and outside Japan. However, many Maria Kannon are counterfeits from the last century; worshippers used old and new acknowledged as a Maria Kannon only if its provenance is known. Appearances of Maria Kannon, counterfeits and Koyasu Kannon are identical, and only the history of veneration by Hidden Christians provides assurance of their authenticity.

In this sense, the criteria that made Hidden Christians venerate Koyasu Kannon as the Virgin Mary seem crucial. The appearance and iconography of Koyasu Kannon are analogous to the Virgin Mary. Notably Hidden Christians can also be recognized in their veneration of natural objects such as shells and stones. Apparently, shells are connected to the Virgin Mary because they produce pearls on their own. Old coins and arrowheads in stones collected from the sea may imply analogous meanings.

At the end of the presentation, I would like to refer to figures of Buddhist and Shinto deities venerated by Hidden Christians of Sotome as Saint Ignatius Loyola.

YU-CHIH LAI

Institute of Modern History, Academia Sinica

"Method from the West of the Ocean": a Contact Zone Style in the High Qing Court

In the high Qing Court of the 18th century China, there emerged a specific style with vivid shadowing and modeling called "Haixi fa" or "Method from the West of the Ocean". This style

itself was a product of the contact zone participated by the European Jesuit painters and the Chinese court artists. It was not only perceived as “Western” style, but also was extensively and consciously (though not exclusively) used to depict foreign things, especially things from the “West” in the epistemological classification in the court context. How and Why was this new style named and chosen to present the imports? Therefore, this paper would focus on how new artistic forms and styles, especially foreign ones, were accepted, appropriated, and how they were programed to be perceived in different contexts in the high Qing court. What role did those foreign-inspired styles play in the construction of the imperial facade? Moreover, how did different artistic styles in the high Qing court, for example, the literati orthodox style, the Haixi style, etc., seem to be formulated to speak to the different relationships between the representation that carries the style and the subject matter that is represented, and how these different relationships address the different natures and even functions of those particular visual productions in the court context.

ZHAN ZHENPENG

Associate Professor, Sun Yat-sen University

The Global Life of the Qianlong Emperor's Lacquer Battle Panels in Eighteenth-Century China and Beyond

Copperplate prints of battle images produced in eighteenth-century China are in nature migrated material objects of global collaboration. Widely circulated worldwide, they have continuously aroused scholarly attention in scholarship of Chinese art history. In addition to numerous copies of album painting and copper print, a curious suite of carved lacquer panels of *Campaign against Taiwan* (*Pingding Taiwan desheng tu*), six of which belong to the German Emperor Wilhelm II's (Friedrich Wilhelm Viktor Albert, 1859- 1941) collection in Museum Huis Doorn, awaits further study. How was the technique of copperplate engraving, among other Western knowledge of image-making, introduced to and transformed in China in the long eighteenth century? This paper intends to investigate the global life of these battle panels in order to shed new light on this question as well as our understanding of migration of visual images and techniques in a transcultural perspective. Based on visual and archival sources, this paper argues that, contrary to the widely acknowledged preoccupation, the battle panels were no merely transplanted images of copperplate prints commissioned by the Qianlong emperor (1711-1799; r. 1736-1795), who ordered the copperplate prints in palace workshops in Beijing between 1788 and 1792. Among the generals and governors who were imperially bestowed with the print suites in early 1793, the Governor of Jiangsu Province, a bannerman named Qifeng'er, commissioned artisans to produce the lacquer panels in Suzhou by appropriating the print as a template, and sent them to the court in early 1795 as part of his personal gifts dedicated to Qianlong. By delving into the circulation of the battle panels across the Qing Empire and beyond, as well as the visual “migration” from copperplate print to carved lacquer, I attempt to reveal the multilayered meaning of the material objects that have been shaped by various agents in a transregional perspective within the shifting context of cultural and technological exchanges.

SESSION 07: MOVING BODIES. THE TRANSFORMATIVE POWER OF BODY “ART”

BARBARA BAERT

KU Leuven – Belgium

From Kairos to Occasio along Fortuna. Body, Motion and Migration in the Mantova Grisaille

This essay features a grisaille fresco depicting the *Kairos/Occasio* motif. **A female body** with hair in front of her face and a bald crown moves with winged feet on top of a globe. Her clothing billows dynamically in the wind. She is a contrast to the woman with headgear, who has been placed **on a rectangular pedestal** and is keeping a young man from chasing the winged woman in **motion**. He stretches out his arms to her in vain.

The iconography of this grisaille crystallizes the *longue durée* **migrations** of ‘the right moment’ or the fleeting opportunity. The grisaille illuminates a historical **junction** in which the *Fortuna/Occasio* motif fascinated families of art patrons such as the Gonzagas, Sforzas and Estes. The hybrid forms arose with the new, humanist understanding of human destiny. Likewise, the Mantuan grisaille embodies a modern depiction of the status of the humans in relation to the course of their life and their responsibilities to society. The grasping of the moment in the fresco also allows us to begin to grasp what ‘the unique opportunity’ **embodied** for 15th -century aesthetics and ethics (fleeing, nymphaean, steady, motion, immobility, youth).

Moreover, this paper offers the first complete *status quaestionis* on the meanings attributed to the grisaille currently located at the Museo della Città nel Palazzo di San Sebastiano in Mantua (fig. 1), - probably produced at some point between 1495 and 1510 by the studio of Andrea Mantegna (ca. 1431-1506) -, from Aby Warburg’s (1866-1929) first hypothesis in **footnote 56** of his iconic article *Francesco Sassettis letztwillige Verfügung* (1907) to the present. My own investigations indicate that the generation of art historians in Warburg’s wake, such as interbellum scholars at The Warburg Institute in London, took particular notice of the grisaille. Early modernists like Alfred Doren (1869-1934), Edgar Wind (1900-1971) and Rudolf Wittkower (1901-1971) saw this Mantuan iconography as the crossbred symptom of a new *Fortuna* discourse that had arisen within Humanism. It was precisely from their interest in the broader context of neo-Platonism, of rhetoric and virtue, of political opportunism and new mercantile ways of thought, that the grisaille registered to this generation as a ‘critical moment’. **This not only saved the grisaille from oblivion, it still makes it an exemplary object of Nachleben – or Afterlife Studies – that was developed by that particular generation.**

BEATRICE VON BORMANN

Stedelijk Museum Amsterdam

The body of the ‘native’ in German Expressionist Art

Around 1910, German Expressionist artists such as Emil Nolde, Ernst Ludwig Kirchner and Erich Heckel started to visit the ethnographic museums first in Dresden and then in Berlin to study artworks from Africa and Asia, copying sculptures from different cultures in countless drawings. They focused mostly on sculptures showing the human body in different ways and attitudes. At the same time, they visited the so-called *Völkerschauen* (human zoos), displays of people from countries in Africa and Asia exhibited as a display of ‘exoticism’, of foreign cultures, of otherness. Nolde, Kirchner and other artists made quite a few drawings at these spectacles, as it provided

them with a unique chance to study bodies from non-European cultures. Heckel and Kirchner also had black models from the circus pose for them in their studio; some of their most well-known paintings were made after these models. The body of the 'other' thus stood at the base of what was to become one of Germany's most well-known avant-garde movements.

In 1913-14, Emil Nolde decided to take a look for himself in one of the German colonies, German New Guinea. He and his wife Ada undertook the long journey to German New Guinea (now Papua New Guinea). They accompanied the *Medizinisch- demografische Deutsch Neu-Guinea Expedition* (Medicinal demographic German New Guinea Expedition). The purpose of the trip was to investigate the causes for the high mortality rate among the indigenous population. The journey has become famous because of Nolde's paintings and drawings made during and after the trip. Nolde was hoping to find the 'noble savage', the native in his natural habitat as it were. To his disappointment, most 'natives' he saw in German New Guinea were not naked, but wearing European clothing.

Nolde, like many of his contemporaries, was looking for authenticity, for a sort of paradise that was lost in Europe and that he and his artist friends had tried earlier to regain at the lakes near Dresden, where, in the wake of German *Freikörperkultur* (nudism), they posed in front of each other, performing archery as a sort of re-enactment of an 'primitivist' lifestyle. The nude body became a vehicle of various expectations and notions surrounding 'primitivism' and the search for purity inherent in the trope of the noble savage. This, combined with the appropriation of the nude body as represented in artworks from, notably, German New Guinea, Cameroon and Benin, played a central role in defining modern art in Imperial Germany.

ELISA ANTONIETTA DANIELE

University of Verona, Italy

Drawing National and Transnational Worlds on Their Bodies: Representations of Dancing Native Americans in Courtly Performances from the 17th-Century

Along the 17th century allegorical versions of peoples and lands outside of Europe were staged in an impressive way in courtly performances, such as ballets and tournaments, all across Europe. We know of these performances thanks to the albums produced after the event: their drawings, in ink and watercolors with gold and silver accents, record parades of peoples from all the corners of the world. This paper examines the role of the body in these allegorical performative practices and, in particular, the bodily presentation of the figures from the so-called "American nations". My main objective is to illustrate how these portrayals integrated and translated sweeping and fine-grained transcultural motifs and influences. These ideas were manifested in the ways the bodies of these foreigners were depicted on stage, particularly in terms of their movements, costumes, fabrics, accompanying animals, and through the languages of attributes and ornaments. In so doing, I unpack the indigenous identities brought on stage (mainly Tupinamba, Timucua, and Algonquian), and eventually unearth the intriguing function of these figures on stage. Through the analysis of two case-studies, I thus show how these figures conveyed two contrasting tendencies at play in Europe at the time: the formation of dividing lines, splitting up the territory into today's national configurations and, in the opposite direction, the emergence of lines of connection and globalizing economic flows. I argue that, in a process similar to that of using American gold and silver to decorate European sites of sacred and secular power from Versailles to Saint Peter, these events appropriated American images, identities, motifs, and rituals, staging and re-configuring them in order to shape and forge a portrait of their domestic world as part of a process of national identity construction, as the analysis of the American set in the French ballet *La Douairière de Billebahaut* shows. The body of these dancers become, therefore, spaces of projection and sites where imagined communities are delineated and defined. At the same time, the portraying of these figures is capable of generating, especially in contexts not inflected by

colonial relations of power, to unexpected ways of understanding and representing the economic forces and cross-cultural negotiations at play in an increasingly interconnected world. For instance, the Italian ballet titled *Il Tabacco*, through alchemical metaphors and analogies between tobacco, on scene in various shapes, and the dancers' bodies, narrates the story of a semantically unstable commodity, a sacred social institution among the American natives that has become an economic institution, desacralized and alienable, on the other shores of the Atlantic. It is these concurrent and contrasting dynamics, played out in these ballets by casting them onto foreigners bodies, that my paper brings to light.

EMILY A. ENGEL

University of California, Santa Barbara

The Portrait as Itinerant Icon in Revolutionary South America

Artists congregated in South American cities from the initial decades of the conquest. For example, Bernardo Bitti and Felipe Guaman Poma de Ayala painted official portraits in Lima, the capital of the Viceroyalty of Peru. The official portraits created by these and other migrant artists visualized the colonial history of the region and transformed the human body into a form upon which the construction of collective identities and histories could be visualized. In this paper, I consider official portraits created by migrant artists working and traveling across the continent during the wars of independence. The creation, migration, and display of official portraits during this tumultuous historical moment built on colonial traditions and responded to the unique sociopolitical circumstances of the revolutionary period.

Both Simón Bolívar and José San Martín commissioned portraits of themselves while they were on the battlefields of South America. Traveling with Bolívar and San Martín, José Gil de Castro became the preeminent portraitist of the revolutionary period. Bolívar and his supporters prioritized and utilized portrait imagery to highlight their creative roles in the independence movement as well as to shape public opinion on unsettling contemporary shifts in political authority. The portraits Gil de Castro and other members of the Real Cuerpo de Ingenieros Militares created became icons of the transcultural processes of the power relations that shaped the earliest imagined national communities. For example, following Gil de Castro's completion of three Bolivarian portraits in Alto Peru, Bolívar sent one of the paintings to his sister, Maria Antonia in Bogotá. In a remarkable transformation of colonial-era practice in which religious icons and official portraits were celebrated, local partisan authorities sent "Bolívar" in portrait form to visit the people and "hear" their appeals. The migrant artist, the migrant military general, and the migrant portraits initiated the exceptional practice of transporting a secular portrait across vast geographic regions to activate the physical presence of the Liberator in territories that he himself could not occupy.

Portraits of Bolívar and other military leaders thus served as objects of transcultural veneration and tangible demonstrations of allegiance as well as representations of the Liberator's benevolent new policies. As New Granadian intellectual and independence martyr Camilo Torres' succinctly commented after Bolívar's return from exile in Jamaica, "where Bolívar is, there is the republic." Visual histories presented by migrant official portraits were an alternative means to delineate the contours of American collective identities and histories, what Beatriz González (2010, 102-104) has termed "practices of historical imagination (mechanisms for producing a sense of the past)." Historical evidence points to how the creation, migration, and display of official portraits imbued the images with multiple layers of cultural significance that made the objects powerful political tools wielded across newly independent South America.

FABIO CAFAGNA

Università dell'Insubria, Como

In between Criminal and Sainly Bodies: A History of Punishment, Hallowing and Dissection

During the centuries, the development of anatomical knowledge depended largely on the availability of corpses to dissect. Restrictions of moral and religious nature prevented any bodies from reserving such a treatment. For these reasons one turns to the body of the criminal.

In fact, since the early modern age, there is no dissection in Europe if not within the broader field of justice (Carlino 1994). A calculated economy of punishment was able to transform and regenerate the body of the condemned (Foucault 1975); on the gallows it was the object of contempt and cause of horror, lying at the centre of the anatomical theatre, it became an iconic lesson on the destiny of humanity. To the body of the condemned was offered a punishment similar to that suffer by his soul. The infamy of dismemberment was accompanied by eternal torment, and the body ended up carrying out the function of the emblem, showing onto the flesh what it could be perceived only with an act of faith and imagination (Sawday 1995).

But not all the corpses of criminals could be dissected; it was necessary they belonged to foreigners, dead far from their homeland and, for this reason, difficult to be claimed by their families. Within this group, only those in good condition, with tense and turgid muscles, were taken into consideration by the anatomist. The choice of the body to be dissected, therefore, passed through a double investigation, which from the extent of penalty ended up considering the physical features of the criminal. Among all the forms of execution, anatomists favored hanging. In fact, it allows to operate on an intact body, not defaced by cuts, abrasions, burns and mutilations. The torture had to adapt not only to the crime, but also to the destination of the remains, namely to the use that would have been made of the corpse.

Next to the criminal's body, in a play of reflections and reversals, was that of the saint. The two, apparently opposite, sometimes shared the sad fate of dissection (Park 2003). The saint, in fact, who often during his life had exhibited the signs of divinity on his flesh, possessed, for medicine, and even more for the Church, an incomparable, precious and unique body. This peculiarity admitted the autopsy investigation and the dismemberment.

The aim of this communication is to retrace, through salient case studies, the fascinating relationship that binds criminals and saints in a possible common destiny, sometimes making the border between the two conditions very permeable. These unusual body transformations will be investigated mainly by analysing visual documents from 18th to 19th centuries.

JESSICA ULLRICH

Art Academy Münster

When Species Migrate. Becoming-Animal in Contemporary Art

Being human is not a matter of course, not a definite state of being, but a performative act that is always in the process of becoming and has fuzzy boundaries towards the animal as well as the inorganic. While the figure of the cyborg, the hybrid between man and machine, has long been at the center of considerations on the potentials of critical posthumanism, I would like to focus on human-animal border crossings and thus adopt an animal studies perspective on posthuman transgressions. The focus of my talk will be on performative artworks in which artists attempt to imitate animals, to empathize with animals, to merge with animals and even to "become animal" (Guattari/Deleuze) by means of prostheses, surgeries, blood transfusions or mimetic behavior (among the discussed artists will be Marcus Coates, Art Orienté Objet, Maja Smrekar, and Thomas Thwaites). Cary Wolfe has pointed out that posthumanism is not about outdoing,

rejecting, or superfluous humanity, but about rethinking it, along with its meaning, its means of communication, interactions and affects, and about recreating it in relation to other living beings. And indeed, the prostheses that artists design to make their body more “animal”, act as aesthetic crutches to create new experiences that go beyond the physical in order to question species boundaries. The performative transgressions may thus open up post-anthropocentric sensory, physical and affective aspects of world recognition. But the presented forms of artistic animal becoming also prove that human beings always consider themselves to be a mere possibility. The idea “I would like to be another animal” is probably genuinely human, no other animal would think this way.

In the works discussed, art functions as an imaginary archive of biodiversity, as a medium of reflection for evolution or co-evolution and species loss, and as an accumulation of counter-discursive knowledge of human-animal relations. The works are not so much cultural representations of co-evolution as aesthetic productions of hybridity. As art's answers to questions about the current animal-human relationship, they are as well mourning as managing the loss of an imagined original entity, and they can sometimes be considered to be neo-primitivist escapes in ecotopias. The processes of entanglement and becoming in contemporary artworks will be examined in order to reflect on whether and how they undermine, redefine or cement the boundary between humans and other animals and in order to explore the emancipatory power of “(un-)doing species”.

JIANG HANYUN

School of Arts, Peking University, Beijing, China

From a Modern Woman to a National Painter: Flowing Identities of Bodies Constructed in Pan Yuliang's Paintings

This paper seeks to locate Pan Yuliang in the modernization of Chinese art in the 20th century, while examining how her portrait of female bodies help her grew from a projection of a Chinese professional woman by male intellectuals to a hyper-modern painter who held an antimodern art concept. While current historiography primarily credits Pan Yuliang for her identity as a professional female painter, her experience as one of the pioneer students studying in Paris, and her introduction of European modernist art to China, I hope to suggest that all those labels were constructed consciously by Chinese male intellectuals such as her husband Pan Zanhua and her mentor Chen Duxiu who were leaders of New Culture Movement, out of their requirement to create a modern image for their motherland, China. In Pan Yuliang's early selfportraits in oils, she always sat elegantly wearing Qipao in her boudoir. Since her sitting posture of crossed-legs was the most fashionable gesture of advertising female celebrities printed on calendars and Qipao was originally an improved version of male clothing, I argue that bodies in her early paintings are disciplined gendered subjects.

Then she first studied in France in 1921 sponsored by male social connections, she imitated the portrayal of nudes in Impressionist paintings, and for the first time she began to paint her big feet which used to be an awkward theme for her because most noble and educated women born of her contemporaries should have tiny feet due to emancipated feet culture in China. In addition, she was obsessed with the black cat beside a female white nude and she also painted plenty of Asian and African American women in this period, which I call collective and political bodies.

Later when she came back to China in 1928, She was accused of being sold to a brothel before marriage. Meanwhile, the Chinese art world was experiencing a debate between realism and impressionism, and modernist art theories were too early or untimely for China even though the pursuit of the country is modernization as a whole. Therefore, Pan Yuliang went to France again in 1937 and never had a chance to go back to China. After she returned to France, she selected brush, the traditional tool of Chinese paintings, to begin depicting female bodies, no matter nude

or in Chinese folk costume, communicating with each other in public space, which I regard as an awakening self-consciousness of a hyper-modern painter. Surveying her personal background, exhibitions, critics of her works published in journals and newspapers, this paper ultimately aims to illustrate Pan Yuliang and her bodies are only part of the cultural construction of national aesthetics.

JULIA KLOSS-WEBER

Universität Hamburg, Kunstgeschichtliches Seminar

St. Francis' Stigmatized Body – Processes of Transcultural Negotiations in New Spanish Art of the 16th Century

When the Franciscan order started its missionary activity in New Spain in the early 16th century they had at their disposal a body-image that turned out to be especially attractive in their new mission area: St. Francis with its stigmatized body. In the New Spanish convents of the Franciscans the concepts of artistic decorations practiced show a significant emphasis on the depiction of St. Francis' stigmatization, his wounded body as well as his five wounds visualized separately. These motifs are here generally rendered in a remarkable way with a striking plasticity and an astonishing emphasis on his injured and actually marked body. This phenomenon seems to be explainable by the fact that body-images – ephemeral body paintings e.g. with so called sellos as well as tattoos or scarifications – had already played an important role in prehispanic local image cultures and served hereby also as manifestations of the divine. Therefore St. Francis' body as an 'image of god' – or at least of an encounter with the divine – was apparently especially suitable for processes of transcultural translation between local traditions and the imported Christian faith. In New Spain the iconography of the stigmatized St. Francis was so strongly perceived and understood as a body-image because here it was embedded within a context where different practices of body-images still were part of the then current local image cultures. This observation points to an aspect that has been marginalized in European art history: Body-images like tattoos had also been intensively used by Christians, and had been important markers of Christian identity from the early Christian times up to at least the Middle Ages – and in part even until today. In European art history the body-image of St. Francis has however to the present day been interpreted and contextualized in a discursive tradition that tended towards sublimation and transcendence, leaving thereby the body in its physical agency behind. The study of non-European art histories can hence also open new insights into traditional fields of European art history. It can bring to light suppressed motifs of European image cultures and in this way engage in entangled art histories. Finally the envisaged paper will discuss body-images as a condensed form of iconic transcultural translations, as by thorough consideration every act of image reception can be understood as a sort of 'incorporation', as a transformation of an external picture to an internal image.

JULIANA PINHEIRO MAUÉS

Tattoos in Edo Japan, migrations between stage, prints and the streets

There is an interesting movement in Edo period (1603-1868) Japan in which the culture of tattoos simultaneously nurtures and is nurtured by Kabuki theater and tales of Chinese heroes from a distant past, having woodblock prints as its main medium of popularization. This paper suggests a close analysis of a group of prints designed by ukiyo-e painter Utagawa Kunisada (Toyokuni III/ 1786-1865) in which the artist features a bunch of tattooed characters that fit into the theatrical type known as *otokodate*.

Otokodate, translated at times as heroic commoners or street toughs, are usually men from the commoner status group (*chōnin*) - as opposed to the military group constituted by samurai. They

were based on real life gang members known as *machi yakko*, mostly unemployed men who survived by means of extortion and gambling among other illegal activities. In Kabuki, they were reinvented as champions of the common people, brave, valiant and, sometimes, gallant men always ready to defend artisans and merchants from the ruthless samurai.

My PhD thesis aimed to demonstrate in which ways the tattoo was branded as a mark in the iconography of the *otokodate* back in the 19th century and which new layers of signification it added to this character, existent since at least the previous century. It is my understanding that these new meanings were built through the use of the rhetorical recurse of *mitate*, originally from *waka* poetry. Through *mitate* the images entailed as tattoos in *otokodate* bodies express meaning, relating the street toughs from the then present to legends and heroes of the distant past.

Though not focused on a body art *per se*, but on its representations in prints, this paper intends also to help us understand how traits of character attributed to the tattooed men in real life 19th century Japan were derivative from the stage version of *otokodate*, including its later appropriation by yakuza. Thus, in my presentation we'll examine, having as basis the aforementioned series by Kunisada, how these meanings migrate, alongside the tattoo, from hero to *otokodate* to actor to real life tattooed men, not necessarily in this order, carrying with it narrative information.

JULIET KOSS

Scripps College

"Prototypes, Productivism, and a Body of Work: Lyubov Popova's Magnanimous Actors"

Lyubov Popova's *Production Clothing, Actor No. 7* shows a portly figure, feet splayed: an emphatic bodily presence entirely formed by fabric—blue shirt and trousers, black cape and boots—with a large rust-red square suspended from an outstretched arm dominating the image like a Suprematist banner. Its only visible patch of skin a slice of unpainted paper between cap and collar, the figure is the faceless embodiment of the Soviet collective, devoid of any remnants of bourgeois individualism: an ideal post-Revolutionary performing body.

Surmounted by the word *PROZODEZhDA*, or "production clothing," an early Soviet neologism, the figure is flanked by the Russian word for "actor" and, also legible in Roman letters, "No. 7." This work, one in a series of seven, has long been considered a costume design for Vsevolod Meyerkhof's 1922 Moscow production of *Magnanimous Cuckold*, a tragic farce about infidelity and disguise from 1920 by the Belgian Fernand Crommelynck adapted into Russian by the leftist poet and critic Ivan Aksenov. Celebrated in the history of Soviet Constructivism, this production was the first to use biomechanics, the rehearsal technique Meyerkhof developed on the basis of Taylorist principles of rationalized labor. Famous also for its scaffold set, likewise attributed primarily to Popova, it presented the new Soviet body as active, machinic, and seamlessly incorporated into the collective, an effect achieved primarily with production clothing derived from standardized worker's outfits—blue shirt and trousers—supplemented with identifying features for specific characters.

My own research has shown, however, that Popova's designs were made after *Cuckold* opened (not in 1921, as she dated them) and without correlations to its characters; as generic prototypes, applicable to a range of narratives and performances, they present abstract constructions of Productivist bodies for a future Soviet theater. Moreover, Popova recreated *Actor No. 7* in homage to Kazimir Malevich's *Red Square and Black Square* (1915), highlighting the reference with varnish in an extraordinary second version of the work recently acquired by MoMA in New York.

These discoveries not only alter the history of Popova's own body of work but also that of Soviet Productivism which, long believed to have begun in practice in 1923 (shortly before Popova's

tragically early death in 1924), actually emerged from the Constructivist stage. Thus *Production Clothing, Actor No. 7* fuses the Constructivist principles of art in production and the imagery of Suprematist painting with the iterative logic of theatrical productions—creative works reproduced anew with each performance—to create a model image for the theater of the future. Against a backdrop of Soviet political and economic upheaval, Popova's depictions of disguise and bodily erasure transformed their bourgeois models to demonstrate how Soviet actors, as workers, might eventually need no costumes—or, indeed, bodies.

KILIAN HECK

Chair of Art History at Greifswald University, Germany

To have been photographed to death. Veruschka and her attempts to change the visible body

Vera Lehndorff is known as a model and former movie actor. Under the name Veruschka she has been in the 1960th one of the first worldwide known professional top models. Veruschka has been photographed for the Life magazine as well as for the several Vogue magazines. In 1966 she had a brief, but furious role in Michelangelo Antonioni's cult film *Blow up*. In 1984 she played the Dorian Gray in Ulrike Oettingers movie "Dorian Gray in the Mirror of the Yellow Press".

Less known is her biographical background as a daughter of a member of the German Resistance against Hitler. After the execution of her father in 1944, Vera and her three sisters were arrested in a special children's camp for family members of the Resistance movement in Bad Sachsa, Germany. Here the children became new first names. In 1944 the Lehndorff family also had to flee from the former East-Prussia, so here Vera's role as a lifelong refugee started and became also an integral part of her biography.

This forced changing of a child's identity may be one of the reason for a lifelong refusal to show her first identity, her Vera identity. Also her second identity, her Veruschka identity as a model and film actor is not accepted by her today. In Marlene Dietrich's word's Veruschka also "has been photographed to death". For television appearances she is using a kind of visor to hide the Veruschka and the Vera identity as a consequence.

In her third life as a body artist, she has had photos taken, in which she partially conceals herself with nets, bars and plastic shards. She also transforms herself into new rolls like businessmen, gangsters, but also into animals like tigers or spiders. Even mimicry rolls into plants or stones are belonging to her rich artistic repertoire. Transforming her body goes hand in hand with her refusal to show her former identities.

The papers tries to figure out, how body art is a method of hiding someone's former identities and the problematic and peculiar concept of identity overall. The paper tries to combine the Vera phenomena with the concept of the "Körpergebiet" (body area) [1925] by Hellmuth Plessner and the concept of "Les cadres sociaux de la mémoire" (the social frame and the memory) [1925] by Maurice Halbwachs.

MARÍA ISABEL BALDASARRE

Universidad Nacional de San Martín (UNSAM), Consejo Nacional de Investigaciones en Ciencia y Técnica (CONICET)

Neither female, nor male. Image, Performance and Crossdressing in early twentieth century Argentina.

During the nineteenth century and a great part of the twentieth, fashion was a clear marker of gender, as well as a device for disciplining the body. Being dressed according to biological sex, occupation and social class was imperative for the rising bourgeoisie, who saw extreme danger in transgressing any of these norms. However, performers and those from the so-called “underworld”, or even “decent” men and women on specific occasions such as carnivals, crossed these barriers and used clothing as an artistic, political or even utilitarian statement.

This paper analyses some of these occasions and the conflicts raised by public opinion when, for example, the Italian Leopoldo Fregoli filled the San Martín theater thanks to his drag shows (1895), Sarah Bernhardt appeared in Buenos Aires evoking her male roles (1905), or the young Argentine actress Blanca Podestá played the part of *Canillita* that same year. Likewise, liminal characters on the edge of the law, such as Luis Fernández, called “La princesa de Borbón”, or Culpiano Álvarez, nicknamed “La Bella Otero”, made crossdressing a way of life, allowing them to travel, hide and intervene from the margins. They accepted the performance implicit in the costume, since they were also actresses or singers of variety theater.

I do not intend to standardize all the cases considered here, since a member of the dominant class, or a cult actress who assumed an alternative identity for a specific occasion, were not the same as a full-time drag impersonator. Still, beyond the specifics of each case, I am interested in how social performance was enabled by clothing that did not respond to the “natural” gender of its wearer. A new agency could be exercised on the stage of a theater that allowed the crossdresser to say and do things outside heteronormative sexuality. It is surprising how period sources devoted so much attention to these shows, revealing a great fascination in their willingness to normalize them.

This presentation will focus on the images of these crossdressers, paying particular attention to the styles and poses used to shape their appearance. My main hypothesis sustains that the identity of these “other” genders was effective precisely because it understood and mimicked “correct” female or male identities that, in turn, were based on a masquerade. Even at the beginning of the twentieth century, the public persona of “proper” men and women rested on stereotypical and theatrical forms, in which pre-established poses obliterated the personality, psychology and particular ways of each human being.

NINO SIMONISHVILI

Iliia State University, Tbilisi, Georgia

Embodying a Social Transformation Trough Time and Space: The Use and Perception of the Georgian Coat of Arms in a Changing Political Context

In the chapter “The Coat of Arms and the Portrait: Two Media of the Body” in *Anthropology of Image: Picture, Medium, Body* (2011) Hans Belting draws attention to the history of the modern portrait written as the history of a picture in which beholder reads a resemblance to an individual. However, as he points out the panel as the pictorial medium of the portrait was not the earliest such medium. The coat of arms whose history reaches much further into the past could be regarded as a predecessor to the panel portrait. As a heraldic abstraction it is not a body image identifying an individual, but a sign of a ‘collective’ body which projects different levels of social

transformation. Over the centuries, the reasons for the inclusion of specific elements in the design of a coat of arms, its use and perception conveyed different conceptions of the individual or national identities.

Considering Georgia as an example this paper will analyze how the changing content of heraldry is driven by historical, political and sociological changes. Developing the full program of dynastic iconography the medieval Georgian royal coat of arms accumulated a long history of the Jewish migration, their settlement and cultural assimilation in Georgia and an importance of the Jewish community in the conceptualization of Georgian royal identity. From 1801 when the country had become a part of the Russian Empire to the modern time when, after the fall of Soviet Union Georgia re-gained its independence, new heraldic identities were created which preserved only parts from the old imagery. Their re-fashion signals that in each case body (that is, brain) serve as a living medium that enable to perceive, reflect and remember images.

This paper stems from my larger project on the transformation of the images at the edge of the empires. It builds on my work carried out during participation in Hans Belting's project *Bildanthropologie* in Karlsruhe and takes a theoretical point of departure from this experience. Using key case studies, including architecture, painting, sculpture in public and private spaces this paper will take the occasion to discuss, more broadly, how the coat of arms as a heraldic abstraction and the visual imagery interacted as a medium of moving 'social' body to shape an individual or collective identities extended in time and space.

OSCAR SVANELID MEDINA

Södertörn University, Art history Department.

Voyages of motionless bodies: a reflexive analysis of Lygia Clark's Estruturação do Self (1978-1984)

This paper aims to explore and reflect upon transformations of bodies within the art therapeutic work *Estruturação do Self* of Brazilian artist Lygia Clark. After returning from a period in Paris, where the artist came across body art and psychoanalysis, Clark developed her therapeutical treatment in Rio de Janeiro during the late 1970s until her untimely death in the mid-1980s. Her intention with *Estruturação* was to transform the body image of her clients and open up a liminal zone of extra-bodily experiences which included the production of phantasmagoric events, traumatic images and hallucinations. She also regarded *Estruturação* as an artistic strategy meant to counter normalizing and repressive tendencies within the psychiatric paradigm employed by the military dictatorship in Brazil. In that way, this therapeutical work was a way for Clark, who had been well versed in Russian and European constructivism since her participation in the neoconcrete movement in the late 1950s, to integrate art into society and use it as a method for organizing new ways of life. Whereas previous research about Clark discusses *Estruturação* through photographic documentations as well as her own comments, this paper departs from analyses of clinical journals which the artist kept in order to document and portray the experiences of her clients. In addition, I relate to insights gathered when I myself underwent a treatment with *Estruturação* conducted by psychoanalyst Gina Ferreira, who worked together with Clark in the 1980s and unceasingly applies her method today. Departing from this empirical research, I reflect upon the ways in which *Estruturação* by combining care and lo-fi bodily technologies (masks, plastic objects, stones etc.) moves the motionless body of her clients into a private and yet communal space where distinctions between animal and human no longer holds. For this discussion, I work with the concept of zoëpoetics defined by philosopher Peter Pelbart as the creation of "almost-beings, or almost possible beings, or impossible beings, or beings-who-don't-really exist." (Pelbart, 2019). But whereas Pelbart relates this concept to the fictive events of literature and representational art, my analyses of *Estruturação* leads to a

theorization where zoëpoetics is understood as the concrete constructions of bodily voyages outside the realms of normality.

SESSION 08: QUESTIONS OF RESTITUTION: REPAIR, NEGOTIATIONS AND DISCUSSIONS ON EXPROPRIATED OBJECTS

DAMIANA OTOIU

University of Bucharest

French Collections of Physical Anthropology. National Diplomatic Strategies and Politics of Restitution

In 2002 took place the repatriation of Sarah Baartman's remains, a South African (Khoisan) woman whose skeleton was displayed at Musée de l'Homme in Paris until the 1970s. This repatriation claim was initially formulated by a representative of an indigenous group, the Griqua National Conference, who asked president Nelson Mandela to take up the claim. The same year, 2002, took place the restitution of the human remains of some Charrua Amerindians of Uruguay. Initially (in 1997), it was a presidential initiative (Chirac wanted to offer to the president of Uruguay some human remains with the occasion of an official visit), but then the diplomats realized that the 1997 restitution claim was being used by the opposition as a form of mobilisation against the government in power and stopped just in time the diplomatic mistake.

Museums in France (and elsewhere) are faced with repatriation requests for different collections, including human remains and other specimens. A complex and controversial process of defining a normative framework applicable to such claims is undergoing, and long diplomatic negotiations are being conducted between France and numerous countries. During these negotiations, the only interlocutors of the French politicians and diplomats have been the representatives of the State. The same is valid for the Sarah Baartman case. If, in the case of debates that took place on internal arenas, dozens of actors had been involved, the negotiations with France were mediated by the Ambassador of South Africa who underlined that "in case the restitution does happen, it will be the restitution of the South African citizen, that is, not of a representative of an ethnical minority/ population, the Khoi Khoi or any other.

Thus, the negotiators deliberately ignore the complexity of debates at the infra-political level. This means that restitution, generally seen as a tool of empowerment for the "source – communities", as a way of giving voice to silenced groups, can also be a context in which the positions of the party in power and of a very limited number of actors are being consolidated.

This paper proposal is based on about 18 months of fieldwork conducted in France, since 2011, and in South Africa, since 2014. The fieldwork consisted in participant observation; extensive interviewing of museum professionals, anthropologists, diplomats, public historians, representatives of different indigenous groups, etc., and research undertaken in private archives (e.g. archives of two members of the Ad Hoc Committee for the burial of Saartje Baartman) and in public archives (e.g. Iziko Museums of South Africa, South African Museums Associations, University of the Western Cape, Philip Tobias' papers at the University of the Witwatersrand).

ELSJE VAN KESSEL

School of Art History, University of St Andrews

Restitution and patrimony: an historical take

This paper approaches the issue of restitution from a historical perspective. As the Call for Papers for this Session states, contemporary debates about the restitution of art works are concentrated

in Europe and North-America, and I aim to show that they have a specific local history, entangled with colonial practices. Specifically, my paper aims to shed light on questions of restitution as they were formulated in the context of the European colonial expansion in the early seventeenth century.

With the intensification of the European maritime expansion in the decades around 1600 came a dramatic increase in piracy, both state-sanctioned and private. Piracy as practised in this context had profound material consequences. People on ships as seafarers, passengers, or as human cargo, if they survived, were randomly abandoned at sea or confiscated as spoils; goods, if not destroyed, were confiscated and taken to the victors' home territories, where the vessels themselves would sometimes be hailed as war trophies. In addition to such human and material ramifications, piracy in this period also resulted in the formulation of a body of thought on the legitimacy of maritime warfare and the taking of booty at sea. A key point of departure will be the early work of the humanist and lawyer Hugo Grotius, who played an important role in justifying Dutch maritime expansionism in Asia within a specifically European framework. As I will show, Grotius' writings reflect on such issues as property and its history, the justification of the taking of booty, the appropriate uses of booty after confiscation, and the question as to whether booty should ever be returned to its former owners.

Indeed, Grotius and other seventeenth-century expansionists fundamentally contributed to the formulation of ideas on cultural patrimony, art seized in war, and restitution. While the invention of the idea of cultural patrimony is often traced back to the European Enlightenment, my research, by adding the work of Grotius and his interlocutors to this longer history, wants to shed light on the colonial dimension of this idea. It is believed that rethinking the historicity of questions of patrimony and restitution can ultimately aid contemporary critical engagement with these issues.

IRO KATSARIDOU

Curator, Museum of Byzantine Culture, Hellenic Ministry of Culture, Greece

"Ours again": the polarized discourses on the Parthenon Marbles in today's Greece

Removed from the Athenian Acropolis by Lord Elgin in the 1800s and sold to the British Museum in 1816, the 5th century BC Parthenon marble sculptures have been at the center of Greece's cultural policy since the country's independence (1830). The official demand for the Marbles' repatriation was first placed in 1982 by Melina Mercouri, the then Greek Minister of Culture, who challenged the sculptures' ownership and elevated the international profile of the campaign. Over the years, the appeal for the Marbles' return resurfaced in several occasions, such as the 2004 Olympic Games in Athens or the New Acropolis Museum, whose opening in 2009 waived the then key argument against their return, that is the lack of proper exhibition space.

Recently (2019) the issue acquired new publicity as Greece's new conservative Prime Minister proposed to his British counterpart to lend the Parthenon sculptures to the Acropolis Museum for the celebrations of the bicentenary of Greek independence in 2021. In return Greek museums were to lend antiquities never shown outside of Greece. Prime Minister's initiative was met with harsh criticism, as the leftish main Opposition party imputed naiveté to him for allowing the British Museum to appear as the rightful owner of the Parthenon sculptures.

The paper seeks to examine the polarized discourses the restitution of the Marbles as a demand has evoked in today's Greece. On the one hand starting from the recent financial crisis in Greece and the subsequent European Union bailout (2015), a discourse has been developed which juxtaposes the debt to ancient ancestors with the Greek financial debt (Hamilakis, 2016). Several activist events have raised the Parthenon marbles as a symbol of looting (Jubilee Debt Campaign, Coalition for Resistance – Greek Solidarity Campaign, etc), paralleling thus the colonial plundering of antiquities with the neoliberal policies adopted by the EU. On the other hand, the recent

conservative government (2019) sought to link the restitution of the Marbles with a familiar discourse of “uninterrupted continuity of the Greek nation”, a discourse that emphatically prioritizes ancient Greek culture over the modern one. Hence, the Marbles’ temporary return is raised as the highlight event of the Greece’s 2021 Independence anniversary celebrations, despite the Opposition’s allegations regarding how harmful this loan might be for the country’s permanent appeal.

The paper will try to elaborate on the ways these polarized discourses seek to instrumentalize the demand for the Marbles’ restitution. On a second level, it will seek to register these conflicting discourses within the broader discussion about ethical issues of restitution and decolonizing culture.

MICHAEL CONFORTI

Williams College, Williamstown, Massachusetts (Williams College Graduate Program in the History of Art)

Dream a Different Dream of Cultural Exchange

The recently realized Louvre Abu Dhabi project centered on works loaned a “universal” museum reinterpreted for audiences at a nonwestern location. That it was also an art for money reciprocation is wellrecognized and has been much discussed. This paper proposes a different form of cultural exchange with money as one, but not the only catalyst. It encourages a reappraisal of the current transactional value system of museums towards one centered on common stewardship of our collective cultural heritage as it argues for the creation of long-term institution to institution international partnerships. It proposes at the same time collection sharing as an addition, and potentially an alternative, to the current and contentious focus on repatriation, an alternative that would result in the exchange of people, objects and knowledge as works move out of storage and into the public realm, reinterpreted for different publics in the process through diverse curatorial interventions.

It may be time to ask whether international museum exchange initiatives could update earlier utopian ideals on which museums were founded i.e. institutional collections in service of public experience and education, to a purpose that serves audiences beyond a museum’s physical boundaries. Could we consider a place for artifact stewardship in the global museum enterprise built on a new foundation of sharing through institutional partnerships, looking at museum collections as a kind of universal library with each museum contributing to a meta-collection, a new ideal where artifacts circulate for the benefit of a global public.

I offer that it might be time to initiate more energetic programs of collaborative stewardship, of collections exhibited and variously interpreted at different sites around the globe through expanded, longterm international partnerships. Such initiatives, even if only some are realized, would result in greater access to the vast number of works hidden in storage facilities of our larger museums, taking them from the invisible to the visible, recontextualizing and reinterpreting material for new audiences while increasing their contribution to social and humanistic discourse. It’s a dream of collection exchange that could be decades long, involving many objects, exchanges that would be accompanied by the establishment of near-permanent ties between institutions, a talisman for cultural contact and understanding as these objects move across borders. The concept of ownership currently being challenged by tribal descendants and nation states can be a catalyst to move dialogue from “ownership” to “stewardship” through the promise of an international museum enterprise built on sharing and mutual trust, one that can result in museums becoming more responsible institutional citizens of the world.

MIRJAM BRUSIUS

German Historical Institute London

Repatriating Histories. The Subaltern Voices of Museum Objects

Neil MacGregor's BBC Radio 4 programme (and subsequent book) *A History of the World in 100 Objects* of 2010 was a resounding international success. The argument, however, had its flaws. Many saw their view confirmed that colonialism ultimately produced not just inequalities of power but also a distorted view of history. Others pointed to a failure of the British Museum to engage with the provenance and repatriation of objects. Instead it reinstated the idea of a 'view from nowhere' and everywhere at the same time: The museum as a place to see the world; yet without any reflection on how the institution itself obtained and reframed the objects in order to create its own (seemingly universal) narrative. Nearly ten years after the radio programme was broadcast –a time when calls for the repatriation of museum objects have become unmistakable—it is time to return to its narrative; and in particular to the formerly subaltern nations it left out. Where are the stories of the objects presented as seen by people who once used them? How was knowledge about an object informed by colonial collecting practices; and how is this context presented in museums today? How can formerly excluded voices be empowered to tell their own histories beyond these frameworks? How can such new object biographies be incorporated in museum display, and do they have the power to support calls for repatriation? The paper will present ideas that originated in a 2019 workshop in Kingston, Jamaica, to publish new object histories largely written by participants of the 'Global South' with the ultimate goal of addressing broader questions that concern art historical methods and the role of museums in the multicultural societies of tomorrow. It will work under the premise that an object's original function and its later (colonial) appropriation are integral parts of its biography. Knowledge forms were rarely stable across different regions, borders, and periods; rather, it is exactly in processes of motion, transit and transmission that the forms and contents of knowledge were defined and put to work. In other words, one object can have 100 histories of 100 worlds.

Seeking new methods, approaches and formats in dealing with museum object histories, the project will develop a new vocabulary and discourse for an ongoing repatriation debate that recognized cultural difference, and thus challenges established art historical methods per se. The goal is to achieve more than an alternative history of the British Museum but instead work towards a multilateral fusion of object histories and present legacies in museums and their collections through and with scholars and curators from a variety of cultural backgrounds and approaches. If objects end up not being returned to their counties of origins, how can their malleable stories be 'returned' to the museum in a sustainable but also porous way?

ROMUALD TCHIBOZO

Université d'Abomey-Calavi (Bénin)

Benin Republic's artefacts in French institutions: where are the owners

Benin Republic's leadership in claiming its heritage which stayed in French institutions such as Trocadero, Musée de l'homme, Musée du quai Branly and Louvre since some centuries led, for one, President Macron to deliver his historic address at Ouagadougou. Still at this moment, the challenge of ownership continues to be at the heart of restitution's negotiation and, some people did not hide their skepticism around how that would work. Yet, it is not easy to understand how this situation happens. Many circumstances following various facts contribute to the desertion of Africa from its heritage since long time and, the "news owners" have even forgotten that the people at the origin of production of these objects will claim them at one or other time as the real owners. When, for example, the objects are rented for an exhibition, its origin is not more important but, the advertisement is for institution and country it comes from at this instant. There is a case

of sculpture Gu, now exhibited in Louvre at MOMA in 1935. From this moment, all people, academics and tourists wished to come to Paris to visit it at musée de l'homme, not in Dahomey and, the problematic of ownership raised from this kind of situation. Beyond the legal aspect that I could evoke but, I will not study here, there are many other, even from the inside of Africa, which underwrite now the importance of this concept, one of the core for which to find answer would help to make serious progress. How did the confusion appear on the ownership of these objects? How to deal with this reality in restitution's negotiation? That are there some of the questions which my speech will help to unravel during the conference.

SABRINA MOURA

Universidade de Campinas

"We are Tupinambá and want the cloak back!"

restitution claims and the place of Indigenous art in the Brazilian art canon

The emblematic date of April 22, 2000 marked the 500 years of the Portuguese "discovery" of Brazil, bringing to the forefront a wide debate about the term to which the celebrations were lent. In this context, the consequences of colonial contact, the drastic contention of indigenous populations, their struggle for land demarcation, as well as the representations of these cultures in the so-called "official history" were among the subjects widely discussed.

To mark these historiographical revisions, a show of gigantic proportions was organized, occupying an area of 60 thousand square meters of the modernist building complex installed at the Ibirapuera Park (São Paulo). Entitled *Mostra do Redescobrimento*, the show featured a sequence of separate units dedicated to Indigenous, Afro-Brazilian, baroque, folk, modern and contemporary art; which was inspired by a non-accomplished project idealized in the late 1970s, after the Museum of Modern Art, in Rio de Janeiro, was destroyed by a fire. At the time, curator Mario Pedrosa suggested that an Institute of Art should be made to discuss the nuclei of what he considered the most representative of Brazilian artistic production – indigenous, black, popular and modern – and which he called the *Museum of Origins*.

The highlight of the indigenous unit was a Tupinambá feather cloak with an extraordinary transatlantic trajectory. Taken from Brazil to the Netherlands by Maurice of Nassau in 1664, and eventually integrated into the collection of the Nationalmuseum in Copenhagen, the cloak raised unexpected claims by an indigenous group of Olivença (Bahia) who visited the show: "We are Tupinambá and want the cloak back!" Largely portrayed by local newspapers as an ordinary *fait-divers*, this episode points to the multiple political implications that underlie the appropriations, temporalities, and semantic layers of objects in an exhibition setting.

This presentation analyzes these claims *vis-à-vis* the restitution agenda that emerged in the last few years. How do they challenge the canonical view of non-legitimized forms of art in Brazilian museums? Can they interfere in new policies for collection building and strategies of display? In addition, what are the political implications of Indigenous restitution claims in a global context?

SHUCHEN WANG

Jyväskylä University

Guns and Wealth: Returning the Cultural Heritage of the Other Acquired during Colonization

Forty years after the 'plea for the return of irreplaceable cultural heritage to those who created it', the topic of decolonization and restitution not only resonated still but also became much heated

in recent years in various international forums of art history, museology and heritage studies, like CAA, Critical Heritage Studies and the General Conference of ICOM-UNESCO-UN. Although attentions have been raised, not much progress was made in jurisdiction, international negotiation or individual settlement.

The answers to the plea remained those few made by Australia, Belgium and Netherland towards some Pacific Island countries, Congo (Zaire) and Indonesia. Major former colonial powers, like Britain, France or Germany, remained mostly unresponsive until 2002—when a joint declaration was signed and published to address the importance of universal museums as a refusal to Greece's demand for the Parthenon Marbles and others alike.

This restitution story had a different turn to China. After coming into the new millennium, demands for returning 'national treasures' lost overseas during the Century of Humiliation began to appear on mainstream press and media. In 2009, a year after the Beijing Olympics, for the dispute over the bronze zodiac animal heads looted from the Royal Summer Palace to France during the Second Opium War in 1860, China made it official to ask for return at the UN General Assembly in New York. However, rather than resorting to laws or international conventions, 'buying back' was regarded as the main way to restore important collections back. In addition, with the former experience of China, having war booties of Germany and Japan returned by force of international treaties after WWI and WWII, it became substantiated that only guns and wealth can determine who owns the cultural heritage of the Other.

While China became the second biggest world economy, former colonial powers (now part of The Group of Seven) started to answer the demand with a soft diplomacy—touring their prestigious collections acquired during colonization to China in exchange for mega trading agreements—and a novel practice of digital repatriation. The latter remained questionable, as copies of digital files cannot replace original objects. Same as an open database of colonial collections cannot serve those who created them as original objects can. Instead, digital repatriation appeared to risk a second round of exploitation, because usage of such digital objects often requires high fees for copyrights.

SWASTI KUMAR

Jawaharlal Nehru University, New Delhi, India (PhD Candidate)

Orphaned objects: the waste and excess of restituted cultural property

One of the responses to the ongoing repatriation debates is questioning the valid use of the objects recovered from adhering to international conventions alone. In absence of which the restitution process remains incomplete. The case in hand is the vast caches of smuggled artworks and antiquities which are accumulated over a long career. They form a corpus of things which are exhibited as subjects of international obligations, to return and to accept their return. But the value obtained by antiquities through restitution is often subject to waste (where the return of recovered objects are stalled halfway due to lack of funds and interest, or worse kept in storage sites away from the public eye once returned for lack of suitable space, either to restore or exhibit), as the instruments of international law don't detail beyond the sovereignty of national ownership. Restituted objects, released from the sphere of monetary exchange, find themselves suspended in an economy of excess and waste. Given the financial challenges of getting funding to pursue international restitution at a large scales, sentiments of nationalist pride are stroked to push the national authorities to forward ownership claims in the international arena. These events of the spectacle of cultural loss, are organised around political interests, rather than community interest. Large reserve collections of art and artifacts everywhere, whether in museums or in state vaults represent this 'delay' in access to art and antiquities.

The legal instruments of restitution mandate that stolen idols once recovered on foreign land have to be paid for the return and delivery by the requesting state. While, on the other hand the objects become a perfect commodity for diplomatic gifts. Yet, the restitution process is hampered by the fact that there might not be readily available uses for the recovered idols, other than to store them away from the public view. This paper seeks to define this unintended consequence of the formal repatriation mechanism as a possible cause for the abandonment of the universalist project of protecting and restituting cultural property.

SESSION 09: TRANSCENDING BORDERS: RESHAPING CULTURES THROUGH IDEAS AND IMAGES

LAURA YEREKESHEVA

Institute of Oriental Studies at the Ministry of Education and Sciences of the Republic of Kazakhstan (Almaty)

Religious Flows and Shaping Cultural Milieu in Central Asia: The Artistic Expressions of the Sacred, Deities and Rituals (I Millennium CE)

The paper covers the issues of religious flows and exchanges that shaped the cultural milieu of Central Asia during the I millennium CE, and their representation through the plural forms of artistic expressions. The representation of the sacred through images, symbols related to gods/goddesses, deities, and ritual practices acquired various forms and generally reflected the broad cultural milieu marked by intense and fertilizing cross-cultural exchanges.

Methodologically, the paper highlights the culture-religion interplay as a reciprocal process influencing each other; where artistic expressionism as a part of culture, creates, anticipates or reflects an idea of the sacred and its various cultural patterns. In this interplay both culture and religion interact and create certain “cultural-religious homeostasis”, similar to the biological field, as a process of maintaining an organism’s stable internal environment by adapting it to external changes. Equally, both culture and religion need to adopt to each other.

It is argued that the image and artistic symbolical representation of the sacred, transcended from margins or outside of the region, have been largely localized by cultural milieu. The case of Buddhist and Zoroastrian sculptures, figurines and other artifacts (such as devatas’ stucco heads, Bactrian Goddesses from Dalverzine-Tepe, not speaking about Gandhara art in general, etc) is highly representative. It shows the ways and forms how local cultural traditions absorb, process and develop further new artistic patterns and ideas associated with them, thus extending their specific unconventional “hospitality” to “Other”.

On the other side, the local artistic traditions continued developing further their basic patterns of how the idea and practice of the sacred, deities and rituals have been perceived. There could be mentioned the following artistic representation of the sacrificing rituals such as the bronze lamps, sacrificial pots and tables found near Almaty, Talgar; or the ritual scenes and representations of the shamans, stone figures balbal in later period; the representation of the cults of fire, nature, animals; terracotta-made local goddesses and deities of fertility, etc.

It is concluded that the local artistic traditions in Central Asia have been largely co-existed and intertwined with the incoming ones; the plurality of symbolical representation of the sacred, deities and rituals became possible due to wide and deep cultural exchanges and “cultural-religious homeostasis”.

BAIDING (GIVEN SURNAME) FAN (SURNAME)

Shifting Frameworks: The Common Foundations of Kulturwissenschaft and Kunstwissenschaft in the 19th Century

Warburg’s trip to Indian territory at the end of 19th century has long been discussed by numerous scholars from various fields. Many of them, among whom it is Fritz Saxl first, have linked this experience of an art historian with anthropological studies. As one of the most distinctive studies in Warburg’s oeuvre, his “serpent lecture” is a window to observe not only his scholarly motives but also, perhaps more importantly, the key issues of *Kunstwissenschaft*, *Kulturwissenschaft* (in

the sense of Warburg) and their relationship with other disciplines or intellectual trends in the 19th century. Warburg once encouraged scholars to cross borders of disciplines, and his framework always transforms without a fixed shape. It is at this point, I address the framework shifting.

Behind Warburg's images of the Pueblo is an interest of Europeans, including scholars of anthropology, ethnography, psychology and of course art historians, in the primitive culture. This preference to primitive beginnings of art or minor art objects could be viewed as a starting point to lead us to ponder over what are the pivotal issues or purposes of *Kunstwissenschaft* and *Kulturwissenschaft*, which have been examined separately in most cases. It is also related to the question of why *Kunstwissenschaft* was unsatisfactory with the traditional art history. As trained as an art historian, why Warburg turned to work under the title of *Kulturwissenschaft*? What is the similarity or difference between *Kunstwissenschaft* and *Kulturwissenschaft*? Do they share something in common in methodological approaches and primary problems they seek to solve? How did they construct respectively their own frameworks by deriving from a wide range of scientific, either natural or human, instruments and theories? What impacts did they exert on and how did they interact with other disciplines?

To answer these questions, we have to observe these two frameworks in the interdisciplinary context of the 19th century, rather than describing the development of art history along the single line of its autonomy and within their own academic borders. Besides the German philological and aesthetic traditions, *Kunstwissenschaft* and *Kulturwissenschaft* also owe their theories from discipline like biology, physiology, psychology, anthropology and link closely with ideas of Darwinism, uniformity, animism, survival, etc., in building their shapes. It seems that *Kunstwissenschaft* and *Kulturwissenschaft* were woven into a complicated and interrelated texture with their theoretical sources and intellectual notions, nearly all of which were born in other fields. Although they are usually treated as two kinds of frameworks, they grew out from a same soil. And this paper aims to review *Kunstwissenschaft* and *Kulturwissenschaft* and reconstruct their common foundations by situating them in the intellectual background of the time.

BÉLA ZSOLT SZAKÁCS

Pazmany Peter Catholic University, Department of Art History / Central European University, Department of Medieval Studies (Budapest)

Shamanism, Christianity, and the Art of Migrating Hungarians

The last chapter of the medieval Migration Period in Europe was the invasion of the Carpathian Basin by the Hungarian people at the end of the ninth century. Archaeologists recognized a highly characteristic artistic culture in the region typical for the tenth century. Traditional nationalistic research identified it with the autochthon culture of the ancient Hungarians, brought by them from Asia and given up in the eleventh century during the Christianization process. Unquestionably, there were dramatic changes in the Carpathian Basin around 900. The emerging Slavic states of the Moravians as well as the duchy of Mosaburg representing a typical Carolingian artistic culture of the ninth century suddenly collapsed and gave way to the new artistic milieu associated with the Hungarians.

However, the origin of this new art is a complicated problem. There are no early signs of its presence in the Steppe and Ural region where the Hungarians came from. It is highly ornamental using different types of palmette leaves and occasionally animal motifs; therefore it has been argued that it was influenced by Islamic art. Key examples, such as the Tiszabezdéd Plaque, seem to unite artistic motifs of different origin, e.g. palmette leaves, a cross, and representation of simurgh (senmurv) figures. The ornamental leaves have been interpreted symbolizing the World Tree of Shamanism, the simurgh originating from Iranian Zoroastrianism while the cross is

evidently a Christian symbol. Nevertheless, simurghs are in use in Middle Byzantine art as well, which also favors the palmette motive. Thus it seems that the major components of this ancient Hungarian art came from Byzantium in a package and this artistic culture emerged only after the Hungarians arrived to the Carpathian Basin. This is the result of the combination of earlier nomadic art, the influences of their new Byzantine neighbor, and artistic elements found in the region.

In reality, this art was not the last flower of the Hungarians' previous nomadic culture but it was created by cross-cultural connections in their new home, forming a transitional period that prepared the intensive Christianization after 1000. Thus, the last wave of early medieval migration not only changed the cultural landscape of Central Europe but it transformed the migrating people even more radically.

CARLA SUBRIZI

Sapienza Rome University

Artworks that challenge Art History: Chantal Akerman, Maria Thereza Alves, Antoni Muntadas, Allan Sekula

Through some aspects of artworks by the four artists that will be the subject of this contribution (the film *De l'autre côté* by Akerman, *On Translation: Fear/Miedo* by Muntadas, *Decolonizing Brazil* by Alves, *The forgotten space* by Sekula), the thesis that will be advanced aims to demonstrate how it is possible to reshape in a critical perspective cultural models and acquisitions through new

The relationships between Art History and Artworks is considered from the critical point of view that poses as a problematic issue the consideration of methodology of Art History in front of the changes that contemporary cultures and societies have undergone in a global and transcultural world.

Some concepts and aspects present or emerging through the analysis of the proposed artworks highlight the function of the "forgotten space", the gap, the displacement of the center towards the margins, both spatial and temporal dissemination, the decolonialization of culture, the role of transformation both individual and collective, the journey into the discontinuity of history, the fear in the boundaries territories, the multiplicity and the intertwining instead of the unidirectional and evolving narratives of history, the translation in progress as an allegory of the continuous mixing and hybridization of cultures and cultural otherness.

Although the artworks show us investigations about countries and cultures of the world that are highly problematic for the political and social situation, the question is not only how Artworks consider the geographies of the world but how Art History itself understands and includes such Artworks and cultural differences in its narratives.

Artworks themselves may suggest conceptual systems to which to refer to rethink and reshape many of the paradigms and methods of Art History.

CATHERINE B. ASHER

University of Minnesota

From India to Southeast Asia: A Building Transcends an Ocean

One normally thinks of transcending borders as part of a process of migration. But migration, in this case the migration of Tamil workers to Southeast Asia beginning in the late 18th century, can generate another movement, one that they would consider primary, not secondary, that is,

magically flying through the air. Tamil Muslim workers who migrated from Nagapattinam, in present-day Tamil Nadu, brought with them deep devotion to the saint Shahul Hameed (1490–1579 CE) and constructed several shrines dedicated to him, ones that replicate the form of the shrine in Nagore, just north of Nagapattinam. So close are they in form to the Nagore shrine that they are easily and instantly recognized. Because the shrine is a *dargah*, and a saint – or anyone, for that matter – can only be buried in one place, Shahul Hameed's *karamat* (miracles) are imagined to have flown, literally flown, to the various locations where there are shrines that function as Nagore dargahs, as they are called. The shrines, each of them imagined to house the miracles of the saint, are thus unique in all Islamic architecture, and understood as heretical by more orthodox Muslims. Several thus been demolished, and one, in Singapore, has been converted to the Nagore Dargah Indian Muslim Heritage Centre, but others remain active. My paper will examine these shrines – located in Singapore, multiple locations in Malaysia, Aceh, Rangoon, and Sri Lanka – in order to explore the migration of an architectural form and the people who see it as a link to the dargah in Nagore, asking how the form of these structures was transmitted from India to distant places in Southeast Asia. In addition, I propose to examine the ritual performed at all of these shrines, which includes the unique practice in Islam of material objects such as votive plaques made for offerings, thus adding an additional visual link across borders to the homeland for those who have transcended borders in order to permanently settle abroad while at the same time maintaining their Tamil identity.

DANIELA PINHEIRO MACHADO KERN

Universidade Federal do Rio Grande do Sul

Ideas in transit: Hanna Levy-Deinhard and the Theory of Pure Visibility

With the rise of Nazism in Germany, Hanna Levy-Deinhard, a German historian of art of Jewish origin, seeks asylum in Paris in 1933, where she would study at the Sorbonne under the guidance of Charles Lallo and Henri Focillon. Her 1936 doctoral thesis, entitled *Henri Wölfflin: sa théorie, ses prédécesseurs*, deals critically with the Theory of Pure Visibility, analyzing authors such as Konrad Fiedler, Adolf von Hildebrand and Heinrich Wölfflin. Hanna Levy-Deinhard will seek to demonstrate in France that Fiedler was too idealistic in his conclusions about the process of artistic creation; that Hildebrand does not sufficiently consider the artist's individuality in his theory, and that Wölfflin first problematically bases on a racial principle the inequality of development of the arts, secondly establishes fundamental concepts of art history that are purely concepts of style, and not historical indeed, and finally neither considers the artist's individuality, constructing a nameless art history that is not defensible. Hanna Levy-Deinhard's thesis has had some repercussions at the time and contributed to the discussion on French soil of this German school of thought about art. But the year 1937 arrives, Nazism does not stop strengthening and Hanna Levy is forced to move from France to Brazil. In her luggage, she takes to her new country her interest in the Theory of Pure Visibility, which she will take advantage of in a course she would teach at SPHAN (National Historical and Artistic Heritage Service – Serviço do Patrimônio Histórico e Artístico Nacional), the Art History Course for SPHAN Technicians, conducted in Rio de Janeiro between 1937 and 1940. In the present paper I propose to analyze comparatively how Hanna Levy works the ideas of Pure Visibility in her French doctoral thesis and in her Brazilian course, what adaptations she needed to make in her readings of Fiedler, Hildebrand and Wölfflin, authors presented by her in different countries, besides looking for marks of these theories in other articles written by the Levy-Deinhard, specifically during her stay in Brazil, since the strong interest in the Theory of Public Visibility was characteristic of her beginning of career as an art historian.

LUIS F. S. SANDES

PhD program of University of Sao Paulo's Architecture and Urbanism Faculty.

The role of migration of ideas, practices and people in the coming of Concrete Art in Sao Paulo.

Concrete art in Brazil first appeared in Sao Paulo city in the beginning of the decade of 1950. A group of poets and artists gathered around the Grupo Ruptura (Rupture Group, in English), which had an exhibit at the Museum of Modern Art of Sao Paulo in 1952. During that event, a manifesto against "old" and figurative arts was released. It supported geometric abstraction, and the artists believed in the modernization project.

Seven artists have signed the manifesto. More five artists and three poets were close to the Grupo Ruptura, sharing its ideas and practices. Five of them were born abroad. Only five of them were born in Sao Paulo city, and all of these had European roots. Besides them, foreigners like Argentinian Jorge Romero Brest and Swiss Max Bill started circulating in Brazil.

The role of migration in the coming of Concrete Art in Sao Paulo does not simply relates to those individuals. It also relates to the migration of artistic ideas, concepts and practices. Having a long dated root, the Constructivism, Concrete Art have benefited from the circulation of people, ideas and practices from Europe, the United States and Latin America.

MARÍA DEL CASTILLO GARCÍA ROMERO

University Of Seville. Department Of Art History

Travelling families. An approximation to the Indian matrimony in Lebrija (Sevilla)

Throughout history, migration processes have been experienced between different territories, and motivated by various reasons. In the relationship between Europe and America, the colonial period will be an important turning point that will implement the migratory flow between both worlds, which favors social and cultural encounter and exchange, feedbacking the collective imaginary and the reality of both from a point of multiple view.

The present communication aims to focus attention on the role of migration in the formation of mixed families. Marriage between Europeans and the American population was a growing practice that contributed to the coexistence and knowledge of both cultures. The hybridization of these unions from a cultural point of view was conditioned by the establishment of families on one or another shore, which will imply an adaptive process that influence the way of life and activity of these people.

Exemplifying this process in the case of the Indian marriage formed by José de Mora and Manuela de Mory, we intend to analyze and compare various vital episodes related to the activity of patronage and religious sponsorship, on either side of the Atlantic. The marriage, which will initially reside in Mexico, will individually and collectively carry out a series of actions that will favor the development of the artistic manifestations in both territories, as well as they will hold the ownership of diverse properties of relevance in their last destination.

MATEUSZ KAPUSTKA

Freie Universität Berlin / University of Zurich

Egypt in India. Reviewing the Early Modern ,Theories of Degeneration'

In the 16th-17th c., image cultures in Asia and in the Americas were confronted by the European missionary narrative with the transcendently oriented historiographical teleology. With this

encounter, they appeared for Christians to embody a historical reverberation of 'heathen' cult images which fell into pieces already during Christ's *Flight into Egypt*: The very first Christian iconoclasm that pathed the way for imitative quality of legal image destruction (*Pseudo-Matthew* 22,2). This evangelical topos, of central polemical value for the arts of Medieval and Early Modern Europe, was matched in the course of the 17th c. with diverse 'theories of degeneration'. These asserted that 'pagan' image cults in non-European cultures resulted from the ongoing decrease of the original reverence for the supreme monotheistic idea of a transcendent god-creator, a historical process which led subsequently to the contemporary multiplicity of hybrid nature-bound deities. Iconic representatives of 'other Antiquity' embedded in their own structural durations and philosophical backgrounds were thus anachronistically discursivized with means of their projected 'Egyptian' genealogy and, consequently, declared 'illegal' remnants and remote diversions of the already subjugated Ancient idolatry.

First European studies on Indian cults, like the investigations by Roberto de Nobili (1613), and the deistic approaches, like those by Herbert of Cherbury (1664), were followed in this respect by comprehensive elaborations written by antiquarians and historians. Maturin Veyssière de La Croze granted e.g. in his monumental *Histoire du christianisme des Indes* of 1724 the original Brahmin religion in India a primacy before the Ancient Greeks and Romans and condemned the already image-oriented cults of Brahma, Shiva and Vishnu. The latter, due to their idolatric genesis located by Croze in the cultural mediation by Pythagoras and the Persians, were accused to have corrupted the original monotheistic purity of the Brahminic religion with the stain of primordial Egyptian idolatry. Accordingly, the Shivaite worship of *linga* was derived by him from the Bacchic forms of phallic cults of Egyptian origin. Such providential genealogy of historical 'deformations'—also a landmark for the contemporary American studies, like Joseph-François Lafitau's *Moeurs des sauvages américains* of 1724—conveyed teleological 'proofs' *a priori* for Christian hostility and iconoclasm directed against non-European sacred images and seen as a necessary act of universal 'reparation': "Egypt is the mother and the source of all ancient superstition, of all ancient mistakes and idolatry." (Croze 1724).

Such a cultural migration of ideas shows how the increased global knowledge supported cultural asymmetry with means of remote archaeological projections. Following i.a. Partha Mitter's reception history, the paper will elaborate in terms of critical transcultural history of images on how the antagonistic pre-condition of 'degenerated' hybridity led to programmatic discursive scarcity of 'other' iconic concepts precisely due to a multifaceted historiographical mélange across the continents.

MICHIKO OKANO ISHIKI

Universidade Federal de São Paulo (UNIFESP)

Transculturality and Hybridity: Nipo-Brazilian Artists.

People migration invariably provokes transculturality, assimilation, adaptation, translation, transcreation (Haroldo de Campos), hybridization, the constitution of a Third Space (Homi Bhabha), but also a strong break and changes of art view perspectives. This research is relevant due to the focus on the transition phase of migrants and the richness of the growth of the signs, in the semiotic sense. In Charles S. Peirce's evolutionary semiotics, every sign grows, and this growth "must be sought in phases of transition and transformation (...) as well as in those moments in which laws and habits become destabilized by disturbances that give rise to new regularities and habits." (NOTH, 2014, p. 174).

The present study aims to analyze the transculturation processes in the artwork of some Japanese immigrants and Japanese Brazilians used to circulate to Japan or to other countries, all of them called Nipo-Brazilian artists. It is important to remember that Brazil has the biggest number of Japanese descendants in the world. The study will focus some artists of different

periods: the pre-war Japanese immigrant Manabu Mabe (1924-1997), the post-war immigrant Kazuo Wakabayashi (1931-) and three Brazilians of Japanese ancestry living outside their birth country: Kenzi Shiokava (1938-), who immigrated to EUA in 1964, Erica Kaminishi (1979-) who stayed in Japan for ten years and is now living in Paris, and Yukie Hori (1979-) who went to Japan in 2016.

In the case of Japanese immigrants, we need to consider the historical context of Japan and Brazil of different moments. The transcultural processes differ from the pre- and post-war periods: the former faced many difficulties due to their coffee plantation work background and the latter experienced the horrors of the war and left Japan searching for freedom and the making of an artistic life. Mabe brought the gesture of Japanese calligraphy and the bright colors found in his adopted tropical country. Wakabayashi introduced Japanese symbolic elements to his paintings such as details of kimono patterns combined with an ancient craft method. Both of them show the assimilation of new imaginary and the retrieving of their ethnic memory.

Japanese descendant artists like Shiokava hybridizes harmonically Brazilian faiths, Los Angeles indigenous myths and a so called Japanese spirit revealed in his thought about Nature. Kaminishi transcultural artworks refer to Japan, where she stayed both as a dekasegi worker and a graduate student. She mixes Japanese aesthetic with Fernando Pessoa's poetry in her pieces and others are imbued with a critic view to Japan. Hori finished her master's degree in Brazil and went to Japan to enroll in doctoral studies and her artworks present a deconstruction and reconstruction of her imaginary about Japan. These are more complex examples to be dealt with.

SOPHIE-MARIE GERETSEGGER

University of Applied Arts Vienna

Ships, Heroes and New Frontiers. Myths of Travel and Migration

All cultures are based on a few master narratives which merge into certain moral demands of societies, building the foundations of religious believes to make human coexistence work. They differ slightly in different cultures but they evolve along very similar golden threads. One of them seems to be the Quest for the Holy Grail, respectively the much older Quest for the Golden Fleece or Odysseus's Journey. A besotting image in all those tales is the one of noble knights conquering new worlds and boldly go where no man has gone before, thus transcending the final frontiers.

The ancient narrative of the Argonauts with their most expeditious ship Argo finds it's equivalent in the Starship Enterprise and her fearless crew. The Compañeros at King Arthurs Round Table or even the Disciples gathering for Last Supper strike the same transcultural collective memories as the intercultural assembly on Captain Kirk's bridge. The long lasting popularity of Star Trek, conveyed by television into every household that could afford it had a similar impact on audiences as the hagiography of medieval glasswindows.

I would like to debate that Universes where ships are endangered and heroes have to fight dragons and sirens to create a better world are dear substitutes for our quest for corporate good. The egalitarian ideals of Gene Roddenbury dandled the post coldwar conscience into a comfortable zone.

We could envision migrants fleeing from unbearable conditions across the mediterranean sea as the descendants of the Argonauts. They undertake the same dangerous journey with highly risky outcome as the legendary heroes but are deprived of all admiration and at best heading towards a miserable existence slaving on the tomato fields of Europe.

In a ship-graveyard on the coast of Sicily the Austrian artist Christian Ruschitzka removed the paint of one of the refugees ship wrecks and applied it on a stone slab tracing to the Tethys Ocean. That way skinning the Argo, linking actual reality to the legendary 'Ram's Skin',

transforming the remnants of death into the iconic Golden Fleece as one part of a much more extensive work-cycle.

The Swiss artist Milo Rau with his International Institute of Political Murder rehearsed and filmed ,The New Gospel according to Matthew' with some rightful allusions to Pasolini in the European Cultural Capital Matera 2019. From the immediate vicinity he chose his Jesus, a black activist from the tomato fields.

In my presentation I would like to question the difference between the travel images of modernity, the longevity of enduring myths which might define our transcultural affinities and if emphatic artistic participation is ever possible?

TATIANE DE OLIVEIRA

Universidade do Porto

Latin American-ness: their shared African and Black Diasporic histories into art

The aim of this paper is to outline the influence of African heritage on Latin American Art. Latin American culture has been strongly influenced by African culture and traditions due to the encounter of Africans with the American continent during the colonial period; when slave trade displaced thousands of Africans from original lands and forced them to work in the new world. This circumstance has contributed to the spread of African traditions and customs, and art, in various part of Latin America. Understanding this cultural diversity is crucial to truly the multiplicity of Latino culture, as well as the forces behind the new ideas that are reshaping Latin American art.

Due the syncretism and the diversity of Latin America, a variety of African symbols, artifacts, objects and traditions are found in contemporary artwork. Some traditions represented in the art reflect specific aspects of African heritage and culture. Religions such as Santería in Cuba, Candomblé and Jurema in Brazil, Voodoo in Haiti and María Lionza in Venezuela all celebrate African religious traditions in a transcultural perspective and combine African, Catholicism and Indigenous beliefs. These creeds which stem from the African diaspora have been represented by contemporary Latin American artists such as Ana Mendieta, Lili Bernard, Maria Campos-Pons, Moisés Patricio, Maximo Orozoco, and Liliana Anulo. These artists have incorporated elements of African religions, deities, gods, goddesses, dance, ritual symbols, images, and even colonial imaginaries in their oeuvre.

Through the struggles of the black and social movement and affirmative action in the 20th century, black artists have made enormous strides, with recognition and visibility in expositions, art biennials, and galleries that were before beyond reach. Artists such as Sandra Eleta and Mirta Toledo devoted their art to facing the silence imposed on the black population, trying to rescue them for the history of Latin America. Since 2005, the afro-Colombian artist Mercedes Angola has been researching black visual representation in Colombia. She "wants to critically address with this project the visual narratives that impose the versions on the origins, the representations and the identity construction of the black people."¹ In another work, *Negrita*, artist Liliane Anulo questioned the black representation related to colonial times and contemporaneity.

In brief, Afro-Latin American artists work with their African roots to mesh elements of black consciousness, political activism, resistance, memory and inequality into their work. Producing under the "umbrella" of African roots, they fight for the rights of black identity. The significance of the impact of African roots in Latin American Art and its hybridism needs to be investigated further. In order to understand the Afro-Latin American Art, colonization and theory of post-colonialism and global art must be deeply explored.

TRISTAN WEDDIGEN

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

Quest for Oneness: Geometric Formalism as a Global Method of Art Research

Since the institutionalization of art history and the constitution of both national and world art histories in the mid-19th century and also currently in global and transcultural approaches, the language of geometry has been recurrently adopted as a universal medium conveying and representing the migration of artistic forms and ideas between different aesthetic contexts. As to gain a critical perspective towards a methodology that connects aesthetic phenomena across times and the globe, seemingly neutralizing their differences and idiosyncrasies, the paper explores the scholarly work of the Swiss sculptor and painter Alice Boner (1889–1981) who, in 1936, emigrated to Varanasi (Benares) to become a pioneering Indologist. She analyzed Indian art and its expression of universal philosophical and theological concepts through the lens of essential geometric forms. By intuitively discovering such principles of art, deeply rooted in the body language of dance, she hoped to save and reshape Indian culture in a world divided and disarrayed by colonialism, war and western modernity. By reconstructing her scholarly and aesthetic background from her writings and her library, still extant in Varanasi, it emerges that her methodology is part of a long and wide but underacknowledged tradition of psychological formal analysis of art and architecture which is closely entangled with European artistic avant-gardes and their theories and practices – to name a few that surface from Boner's readings: theory of the golden section, Le Corbusier's regulating lines, alchemy and numerology, the Traditionalist School, De Stijl and Bauhaus art theory, art pedagogy, history and psychology of ornamental design etc. Starting in the late 19th century, geometric formalism actually survived as a method of analysis and creation both in post-war art, architecture and art research. Overall, the paper intends to open a critical view onto geometric abstraction as a Eurocentric, yet globalized method of artistic research and as an ideological undercurrent of art history, a discipline that is facing the challenges of a postcolonial future.

SESSION 10: MIGRATION OF IDEAS. ARTISTIC THEORIES ON THE MOVE

ANA PAULA DOS SANTOS SALVAT

Universidade de São Paulo

From Mexico to Spain: the constitution of the Plazas Mayores and the Amerindian roots

The Mexico City main square, officially named The Constitution Square, but popularly known as "Zócalo", is a potent political and cultural urban space that concentrates the representative architecture of power and it is also a stage for artistic performances and political demonstration.

However, its configuration is based on the urban design of Tenochtitlan, the capital of the Aztec Empire, founded in 1325, and one of the most populous and sophisticated cities in the world by the time the Spaniards arrived in 1519. After the invasion and the destruction of Tenochtitlan by Spaniards and Amerindian allied groups, in 1521, the city was rebuilt to become the capital of the Viceroyalty of New Spain and renamed as Mexico City. At the beginning of the Nineteenth century, after the Independence, it became the capital of the new Mexican Nation. Despite the transformations, some elements of the Amerindian city remained, such as the place of the buildings that represented the religious, economic, and political power around a monumental square.

The colonizing approach to writing history erases the pre-colonial elements and silences the anti-colonial resistance in favor of a discourse that naturalizes domineering action as evolutionary and modernizing for the occupied peoples and places. The American Baroque, formed by the European, Mesoamerican, and Hispanic-Islamic cultures, concepts, and materiality, became a visual system distributed to other cities both colonial and metropolis. Madrid established as the capital of the Spanish Empire in 1561, had its "Plaza Mayor", built in the second half of the Sixteenth Century, as an iconic monument of imperial order and space for commercial activities and ceremonies, is a clear example of the influence of Zócalo.

This paper seeks to understand the visual strategy of power applied to the cities center in the advent of Modern Era, as well as to create decolonial instruments for reading the urban space in its layers founding the contributors of its morphology and aesthetics, highlighting the importance of Mexico City in this process. The headquarters of the Spanish Empire, Madrid, and the seat of the Viceroyalty of New Spain, Mexico City, will be compared regarding the visual configuration of their respective main squares, the Plaza Mayor and the Zocalo. The modifications that occurred in the configuration of both squares demonstrate several elements in common. The purpose of this comparison is to verify the influences of indigenous and European models between the capitals of the Spanish Empire on both sides of the Atlantic to constitute the urban visuality of these places as centers of power and their symbolic meanings, demonstrating that the big Amerindian square influenced the formation of "Plaza Mayor" in Madrid.

ANNABEL RUCKDESCHEL

Deutsches Forum für Kunstgeschichte, Paris (currently), Leibniz Institut für Europäische Geschichte Mainz (starting from April 2020)

Studying an Art Center Inside Out: The “École de Paris” as a Travelling Concept and its Canonization in the 1920s and 1930s

During the interwar period numerous artists and art critics shaped the idea of Paris as a center of the art world. They used the concept of the “École de Paris” (School of Paris) to describe the attractive effect the metropolis had on artists from all over the world. This concept is now firmly anchored in art historical narratives and artists like Marc Chagall, Tsuguharu Foujita, Chaïm Soutine now belong to its canon. This paper, however, will show that shortly after the creation of the concept “École de Paris” by the French art critic André Warnod it became a travelling concept, was appropriated, and reinterpreted in a transregional framework. Numerous exhibitions relocated the image of Paris as a center of modern art abroad. The first monographic exhibition of the “École de Paris” did not take place in Paris but in Venice (1928). Further exhibitions in Moscow (1928), Cambridge, MA, USA (1929), Prague, Buenos Aires and a travelling exhibition through Recife, São Paulo and Rio de Janeiro, Brazil (1930) took place. Those exhibitions were to a great deal organized by artists like the Brazilian painter Vicente do Rego Monteiro, the Italian Mario Tozzi or Mikhail Larionov from Russia that translated the “École de Paris” to other sites of modern art than Paris.

In my paper I will ask how the transfer of the “École de Paris” into a new context not only confirmed or challenged the image of Paris as a world center of art, but also intervened in the respective local art scenes and local art historical narratives. I will show, that on the one hand artists that actively engaged in Paris in the creation of exhibition spaces of the “École de Paris” and on the other hand were transferring this concept to exhibition spaces outside Paris transforming and reshaping the canon and narrative of the so called School to other, Brazilian, Russian and Italian and US narratives on modern art.

I will argue that relocating the idea of Paris as the center of art and the label “École de Paris” provided two strategies for artists and curators to cope with a francocentric and universalist narrative of modern art abroad. Either they adopted the concept as a model for developing their own national art and sometimes staging their capitals as alternatives to Paris, as in the exhibitions in Venice, New York and Moscow. The second way of dealing with Paris was to accept the central status of Paris and considered it a role model for cosmopolitan collaboration and independent art, as in the exhibition in Brazil.

ANNABELLE PRIESTLEY

Princeton University Art Museum

Typology in visual arts: a traveling concept exemplified in Laylah Ali's Typology series

In the seventeenth century, enlightenment thinkers in Europe introduced the idea that human condition could be improved by the use of reason, resulting in drastic changes in politics, philosophy, science, and communications. At the height of the Age of Reason, the French philosopher, Denis Diderot, published the “Encyclopédie” (1751-77), an extensive compilation of human knowledge. This seminal publication brought to the fore the idea that the universe could be rationally interpreted and cataloged.

This social and scientific revolution is reflected in the arts by the development of genre painting, a new art form that depicted the everyday human life, offering an inventory of social classes, events, and human types. Nevertheless, the categorization of human beings according to physical

characteristics or behavior is not an exact science. The required interpretation opens the door to potential manipulations. Therefore, the understanding of typing in art is crucial to understand how ideologies act as a cultural conditioner for viewers, enduringly affecting the collective unconscious.

In the US, for example, genre painting was prominent in the early nineteenth-century, a period of economic and social changes, in which the debate about citizenship was a major focus in public discussion. Typing helped to cast aside members of the population that should not partake in the foundation of the nation's democracy.

Laylah Ali's *Typology* series draws on US genre painting to expose the enduring tradition of typing in visual arts and the collective mind. Her black and white drawings depict a dystopian world, in which each drawing is a scene involving imaginary human-like characters. There is no context. Ali focuses on the character's familiar yet foreign, physical appearance, and costume. In doing so, Ali introduces a new type of categorization that, combined with a spatiotemporal vacuum, deprives viewers of accessing the meaning. As a consequence, the audience becomes responsible for constructing a narrative using their creativity to make sense of each scene. Using this technique, Ali proves that typing is durably embedded in human nature, and reveals that imagination is a process tainted by cultural bias.

This paper will explore how typologies and power relations depicted in Ali's drawings are a satire of a typing process already present in early nineteenth-century US genre painting. Firstly, the paper will analyze antebellum genre painting in particular, to uncover who the targeted audience was, who was depicted, and what the relation between the audience and the people represented was. Secondly, using Ali's series, the paper will demonstrate that typing travels in time through the collective mind, and that lack of context encourages prejudice.

CAMILLA FROIO

University of Florence, Siena and Pisa (Italy)

The Critical Reception of G.E. Lessing's Laokoon in North America and the Origins of Clement Greenberg's Towards a Newer Laocoon (1940)

When Clement Greenberg wrote his essay, *Towards a Newer Laocoon*, an homage to G.E. Lessing's *Laokoon* (1766), he was not fully aware of the complex cultural constructs he was dealing with. His general perception of the treatise, in fact, happened to be the result of a long and complicated phenomenon of cultural appropriation and negotiation. Around the second half of the Nineteenth-Century, an intense migration of symbols and paradigms from Germany to North America took place, and Lessing's *Laokoon* was an important part of it: in a time when American culture was struggling to create its own past and its own future, the creation of artistic and literary canon was mediated by the valuation and appropriation of the European heritage. This mobility of ideas was favoured by the migration of scholars, who played the role of physical vehicles of new paradigms and cultural values. Most important for the present context, was the processes of intersections and negotiations: during this age, Lessing's theories were conformed to American cultural needs and expectations. This phenomenon paved the way to the canonization of a precise mythology: gradually, the treatise became the classical symbol for the strict logic for the separation of the arts.

This tradition was canonized by Irving Babbitt's *The New Laocoon: An Essay on the Confusion of the Arts* (1910): here the author revised Lessing's ideas and reshaped them in order to adapt to the case of the modern art. Babbitt used the *Laokoon* as a tool to legitimise his perception of what he considered as a social and cultural crisis. In Babbitt's hands, Lessing became the representative of a defensive reaction against the development of new modern cultural mythologies (i.e. the avantgarde) and the main symbol of superior rational faculties. In 1940,

Clement Greenberg inherited this paradigmatic view and he made it its own: as a result of the popularization of Lessing's theory of the separation of the arts, the young critic formalized this cultural construct in a personal way. But the resurgence of the *Laokoon* coincided with the appearance of new cultural and political conditions: during the 1938-1939, in New York, the discourse around Lessing's aesthetic categories continued to develop energetically, creating a fertile soil for Greenberg's essay.

The research, conducted on the basis of new archival materials (mostly from the Clement Greenberg papers, held by the Getty Research Institute), aims to the comprehension of the process of appropriation and canonization of Lessing's *Laokoon*, here regarded as the fundamental step to the creation and formalization of the modernist lexicon.

CAROLINA VIEIRA FILIPPINI CURI

Universidade Estadual de Campinas (UNICAMP)

Pop Art in South America: Differences and Dissent

Pop Art was one of the most important artistic movements of the late twentieth century, widely studied and theorized, with important resonances to this day. However, the movement had different inflections, related to the political, economic and social conditions of the geographical spaces where it emerged. In this sense, the present communication proposal intends to discuss how Pop Art gained a specific inflection in South American countries, understanding Pop as a heterogeneous movement, and not as an exclusively Anglo-American phenomenon. Through the analysis of works by female artists who explored Pop visuality in Brazil, Argentina and Peru (such as Teresinha Soares, Delia Cancela and Teresa Burga), the paper aims to discuss how Pop Art developed in South American countries, which dealt with issues very different from those of the United States and England, such as censorship of dictatorial military governments, high illiteracy rates, recent expansion of television, and so on. In addition, we seek to show how the contact zones between the three countries were important for the spread of the movement in South America. The groups formed by the artists and the institutions that supported their productions allowed exchanges that influenced the development of Pop in these different spaces. The work also intends to highlight how the canon and the "official" history of the movement were built with a focus on Anglo-American male production, leaving out the works of women artists and South American artists. This is to show what the bias of female Pop production in South America produces as a divergence, as a dissent, from the American and European Pop canon. Including these productions and hermeneutics in the study of the movement could bring about a very different and more historically accurate inflection to the Pop.

This communication is an integral part of a more comprehensive, ongoing doctoral research project aimed at investigating women artists in Brazil, Argentina and Peru who dialogued with Pop visuality in their productions during the sixties and seventies, focusing on understanding the contact networks and professional circuits that supported their productions. Thus, the project is an effort to rethink the exclusionary analyzes of Pop art, functioning as a noise in the canonical reading of the movement, seeking not only to recover works and hermeneutics of neglected artists, but to propose new reading possibilities for these productions and for Pop as a whole.

CLARA HABIB DE SALLES ABREU

Universidade do Estado do Rio de Janeiro (UERJ)

Norms in Motion: Migration of ideas between the Italic and Iberian Peninsula through the treatises of Gabriele Paleotti and Francisco Pacheco

The debate on the question of the Christian image was intensified by the schism that, in the sixteenth century, divided the Church of the West between the Roman Catholic Church and various strands of Protestantism.

The Roman Church, in view of this new scenario, needed, among other issues, to affirm the legitimacy of the use of images. The question of image was the subject of discussion only during the last session of the Council of Trent in December 1563. The decree approved during this session reaffirmed the legitimacy of the production and use of Christian images in the face of recent Protestant accusations, provided that certain criteria were covered.

The deliberations of the Council of Trent are objective and generalized, so they do not clarify in detail what the abuses and heresies committed through the improper use of images or through the representation of erroneous iconography would be. Thus, it was up to clerics, theologians or other intellectuals to expand the deliberations in their dioceses and cities through treatises.

In this scenario we highlight the work of Gabriele Paleotti, Cardinal and Archbishop of Bologna who had actively participated in the sessions of the Council of Trent. In 1582, Paleotti published the first version of his treatise *Discourse intorno alle immagini sacre e profane*. The content of the work consisted of two books and the index of three other books that would be in the production phase. These last three books, however, were never published, and a fire in the author's archives destroyed much of the material that had already been written.

The art theory produced from the Council has migrated to other regions of Europe, having great assimilation in the Iberian Peninsula. The treatise tradition in Spain took a severe character of attempted iconographic control, as we observed, mainly, through the *Arte de la Pintura* by the painter and writer Francisco Pacheco published in 1649.

Pacheco seems to have continued what Paleotti failed to accomplish with his unfinished books by giving detailed guidance on how to represent passages of the Holy Scriptures, the Life of the Virgin, Christ, and the iconography of the Saints. Pacheco, however, perhaps motivated by his practical experience as a painter, makes very detailed prescriptions, unlike Paleotti who makes more general orientations.

This proposal, therefore, seeks to present the relations between *Discourse intorno alle immagini sacre and profane* (1582) by Italian Gabriele Paleotti and *Arte de la Pintura* (1649) by Spanish Francisco Pacheco in the context of the migration of ideas in Europe marked by religious reforms.

IANICK TAKAES DE OLIVEIRA

Department of Art History and Archaeology (Columbia University)

One Touch of Venus – Notes on a Cardiac Arrest at the Uffizi

A recent cardiovascular event at the Galleria degli Uffizi in Florence in December 2018 involving an elderly Tuscan male gathered significant media attention, being promptly reported as another case of the so-called Stendhal syndrome. The victim was at the Botticelli room the moment he lost consciousness, purportedly gazing at the *Birth of Venus*. Medical support was made immediately available, assuring the patient's survival.

Taking the 2018 cardiovascular event as a case study, this paper addresses the emergence of the Stendhal syndrome (as defined by the Florentine psychiatrist Graziella Magherini from the

1970s onwards) and similar worldwide syndromes, such as the Jerusalem, Paris, India, White House, and Rubens syndromes. Their congeniality and coevality speak in favor of their understanding as a set of interconnected phenomena made possible partly by the rise of global tourism and associated aesthetic/religious anxieties, partly by the migration of ideas concerning artistic experience *in extremis*.

While media coverage and most art historical writings have discussed the Stendhal syndrome as a quizzical phenomenon – one which serves more or less to justify the belief in the “power of art” –, our purpose in this paper is to (1) question the etiological specificity of the Stendhal syndrome and, therefore, its appellation as such; (2) argue in favor of a more precise neuroesthetic explanation for the incident at the Uffizi; (3) raise questions about the fraught connection between health-related events caused by artworks and the aesthetic experience.

JESSE LOCKARD

University of Chicago, Art History Department / Israel Institute for Advanced Studies (IIAS)

Cluster Patterns: Theorizing “Habitat” and Visualizing Collectivity in Postwar Architecture

The word “habitat” began to rise to prominence in architectural and urbanist circles internationally in the 1930s. By the mid-’50s, it became common parlance among experimental architects to convey a challenge to established dicta of modern design. By the 1970s “habitat” was ensconced internationally as shorthand for a reparative design practice that avoided the mistakes and failures of pre-war planning. Architects working in diverse contexts and languages invoked “habitat” when they promised to produce holistically conceived built environments that expressed and supported the social fabrics that CIAM-style planning violated. Integral to the egalitarian charge and humanist aura of the “habitat” discourse was a promise to dissolve boundaries demarcating design problems that had previously been separately conceived; “habitat” importantly blurred distinctions between house, city and territory—and between nations. But it did so by in part by tapping biological and ecological terminology, ethnographic methodologies and colonialist imaginaries.

Postwar uses of “habitat” evoked fantasies of a “pure” human and a trans-historical but geographically-rooted built environment. It preformed attention to the particularities of “local” dwelling while purporting to reveal a “universal” formal language of architecture by extracting morphological patterns from examples of collective settlement drawn from around the globe. I argue that these types of collective patterns were visually codified in a particular postwar design typology: the “cluster.” Popularly exemplified by Moshe Safdie’s Habitat 67 housing complex in Montreal, “clusters” sustain a compositional tension between individuated units and massive collective forms easily analogized to democratic political formations. The “cluster” remains popular today among architects. That it is still linked to “context-sensitive” design makes excavating the historical biases that structure it imperative.

Examining how “cluster” emerged as a visual corollary of “habitat” discourse, this paper traces the circulation, reproduction and reuse of photographic collections of vernacular built environments in architectural print culture. It tracks the ways in which designers from Japan to Canada, France to Palestine-Israel, stabilized the “cluster” as a common visual vocabulary— one that obscured regional difference and contradictions between the theories it appeared to illustrate. Attending to the materiality of postwar architectural theory, this paper posits that medium characteristics of photography and reprography helped shape the abstracting processes that reduced built environments—particularly from former European colonies—into unmoored and “timeless” patterns. Tracing further moves between theory and design praxis, it considers how the capacity to distill built environments into patterns served the needs of the emerging technology of computer-aided design. Through the case study of “habitat” and “cluster,” I ask how

the visual rhetoric of postwar architecture developed differently from textual articulations, examining the effects of mistranslation, transmission noise, and the conceptual and materials vectors of movement between visual and textual theory.

MARCO SILVESTRI

Paderborn University

Vale un Potosí. Architectural transfer processes in Silver mining cities in the 16th century

A global phenomenon, the early modern silver boom led to the foundation of numerous new cities in remote regions of the world. The emergence of complex urban centres in these regions was facilitated by economic possibilities, based on the interests of sovereigns and triggered by extreme migratory movements. The development of these cities was based on an amalgamation of traditional, local and modern forms and theories of architecture that underwent a process of local adaptation. The transfer processes dealt with in the lecture are prime examples of the concepts of glocalization (Robertson 1997), transnational history (Casallila 2007) or transculturalism (Ortiz 1940) that have long and extensively been discussed in historical sciences. The focus in these debates is on the negation of the "one-way direction" of cultural reception that prevailed in the past. Research finally led to the concept of Global Art History, designated e.g. with the term "circulations" (DaCosta Kauffmann 2015). The special role of the silver cities will be examined using the examples of Potosí located in today's Bolivia and cities located in the Saxon "Erzgebirge". The interaction and fusion of architectural forms and ideas can be traced on several levels as will be shown in the lecture. First of all, this interaction becomes visible in the formation of urban spaces and structures. In Potosí, this was influenced by early modern architectural theories as well as by traditional Spanish urban planning. Settled around the "European" city centre, the indigenous rancherías with their particular indigenous architecture had an important influence as well, a development that generated a complex and completely new city organism. In Saxony, the new ideas brought about a fusion of local urban planning that had its roots in the Middle Ages with the ideas of humanists who had studied the antique architectural treatises. An interplay that led to the first urban structures north of the Alps influenced by Renaissance. These interdependencies are effective not only in the development of urban spaces and structures but also in single edifices. Therefore, a further focus will be on the actors, the highly educated and well travelled foreign architects and local builders. The Renaissance predominant in Potosí at that time and propagated by the Spaniards is gradually merging with local traditions. Initially, through the participation of indigenous workers, carpenters and bricklayers, later through the gradual propagation of local forms that anticipated the Andean Hybrid Baroque (Bailey 2010). In Saxony, independent architectural solutions merged with Italian form languages conveyed via Augsburg and Prague and transformed into "architectural hybrids" that integrated new forms and engendered the emergence of original new spaces and architectural formations.

MARCOS PEDRO MAGALHÃES ROSA

State University of Campinas (UNICAMP)

This presentation will focus on the abstract-informal paintings of a group of Japanese-Brazilian artists and will demonstrate how such works emerged from the confluence of international ideas and forms that arrived in São Paulo between 1940 and 1950. São Paulo was a urban setting that brought together, during the 20th century, Italian, Japanese, Spanish, Portuguese and Eastern European immigrants.

The local artistic milieu was especially marked by this condition, insofar, since the 1930s, the vast majority of artists who emerged in this city were foreigners or son of foreigners, all enmeshed within the same network of friendship and godfatherhood. In this context, landscape painting was characterized by a common artistic language based on Cézanne's glazing and often marked by a vigorous brushstroke of Van Gogh.

If this common language characterized this generation of artists, the first traces of individuation emerged when some Italian painters turned to a pictorial reflection on the metaphysics of De Chirico and Carrá. This is the case of Volpi who, throughout the 1940s, refrained from continuing to paint the bustle of the urban scenes and its atmospheric effects and began to prioritize architectural structures.

In 1957, another moment of differentiation is established by Jackson Pollock's first international retrospective presented at the IV São Paulo Biennial. Japanese-Brazilian painters such as Manabu Mabe and Tikashi Fukushima began to explore the new coming ideas that saw abstract and informal painting as the most advanced development of modern trends.

However, these artists did not abandon glazing and the use of the energetic brushstroke, the latter was emphasized by the critics of the time. It is in this moment that Mário Pedrosa visits Japan, on a UNESCO mission, and produces an idealized image of the Far East in the Brazilian press. The calligraphic brushstroke style of Japanese art was key to interpret the work of these artists and emphasize their oriental origin, even though they had never studied the artistic production of the eastern islands.

Pedrosa was the most influential Brazilian critic of the time and, according to him, oriental calligraphy was the most promising style within abstract and informal tendencies. Especially in the work of the most outstanding painter - Manabu Mabe, it is possible to notice Pedrosa's influential role. We identify in these canvases a series of signs that resemble the Japanese ideograms: they appear as energetic and calligraphic brushstrokes, but emerge also through semi-transparent games in which the glazing of previous decades survives.

SOFÍA VINDAS SOLANO

Art Research Institute (IIARTE in spanish), Universidad de Costa Rica

"From aircraft factory to bicycle shop": The OAS and the Central American and Caribbean visual arts, 1950s-1970s"

A decade after leaving his position as curator of Visual Arts at the UPA, José Gómez Sicre analyzed his work, saying: "In retrospect, reflecting on my own contribution, I realize that more could have been done. It's like wanting to develop an airplane factory and end up with a bicycle shop." With these words, Sicre stressed the ambitious plan he conceived within the OAS, to promote Latin American (including Central American and the Caribbean's) art in the world. This research analyzes the presence of this institution and its curator in this region, to determine which actors, exhibition spaces and networks linked to the Central American and Caribbean's visual arts, were promoted both locally and globally by the Visual Arts Unit of the Pan American Union (later OAS), between the 1950s through the 1970s, to determine how it influenced the configuration of aesthetics and cultural mentalities associated with Central American and Caribbean art.

To answer this question, four specific cultural projects organized by the organization were analyzed; this programs directly impacted the countries analyzed. Namely, two periodical cultural publications such as the Americas Magazine and the Visual Arts Bulletin. On the other hand, I analyze "CREAGRAF" a practical workshop for artistic formation established in Costa Rica in the 70s, and finally the international mobilization platform that was the OAS scholarship program. Reviewing these four different projects, I attempt to measure how the institution linked countries

and artists together, energizing the Central American and Caribbean visual arts, within the region itself and promoting its art outside its borders.

The methodology used is based mainly on a thorough review of the press of the time from this region, and the analysis of the official sources published by the OAS. At the same time, interviews were carried out with protagonists of the time such as artists and art critics from Central America, to compare and contrast the information of their own experiences with the data found in primary written sources of the time of study.

SUGANDHA TANDON

Jawaharlal Nehru University, New Delhi

The Making of Chinese Political Propaganda Posters (1949-1976)

This paper reassesses the artworks produced during Mao's era (1949-1976) from the perspective of complexity in their creation and collection practices. Although the Cultural Revolution (1966-1976), foregrounding the term "culture" was of great significance, there is a dearth of research done on this aspect of the Revolution. Existing research contextualise the major shifts and changes of the Maoist years. Moreover, studies dealing with propaganda posters are rare, and their analysis as a sociological phenomenon are more so. Therefore, the artworks are ubiquitously seen just as propaganda, with complete condensation of artist's position, accompanying practices or institutional spaces. This paper attempts to fill that lacuna by providing a constellation of a diverse social, cultural and aesthetic assemblage of the given epoch.

The study follows the trajectories of academic artists in China who worked under Konstantin M. Maksimov, the Soviet Art Educator³. This academic training in socialist realism transgresses the contours of painting as a medium with the foundational continuity visible in posters. Therefore, posters produced during this time is incredibly diverse in themes and can be easily be mistaken as paintings. This study examines the transition of art style from "importism" to the development of a unique vocabulary that was separate from the Soviet model. However, the works I accessed were located in collections⁴ patronized by very different political systems that seem to have determined the nature of the collections.

Employing the framework of Melissa Chiu's concept of "transexperience", the study excavates the generation of knowledge system around the collections in mainland China, Hongkong and collections held in Europe. Furthermore, it provides a historical context within which the collections were built. The analysis focus on authentic representation and differentiation in collections of academic institutions which play a huge role in understanding a different culture. A close analysis of these collections reveals the departures from earlier Soviet influences to a more contextual language specific to China and the diluted power structures that permeate in the local and global cultural production of the collections.

³ Konstantin M. Maksimov was one of the most influential Socialist realist painters who was sent to Beijing to teach in Central Academy of Fine Arts in from 1955-1957. For a detailed description of classes and artworks done by *gouhua* painters under Maksimov, see Julia Andrews (1994) *Painters and Politics in the People's Republic of China 1949-1979* (1994). Berkeley, etc.: University of California Press.

⁴ The collections accessed are – China: Shanghai Propaganda Poster Art Centre; Hong Kong: Chinese propaganda posters, Hong Kong Baptist University; Europe: Collection CPC - China Visual Arts Project Archive, Westminster University; Chinese posters, International Institute of Social History; Chinese propaganda posters, Heidelberg University.

VICTOR TUON MURARI

Programa de Pós-Graduação em Estética e História da Arte de Universidade de São Paulo (PGEHA-USP)

Giorgio Morandi in Brazil: the case of modern Italian criticism

With the end of fascist rule over Italian territory, a rapprochement with the democratic countries was convenient. In relation to the artistic field, one of the main question was to integrate Italy to the avant-garde movements. Some art critics, such as Giulio Carlo Argan (1909–1992) and Lionello Venturi (1885–1961), addressed this argument more diligently and referred to Giorgio Morandi (1890–1964) as one of the strongest links able to reinsert Italy into the artistic canon. Morandi was a Bolognese artist known primarily for his still lifes with household objects. In addition, the painter became celebrated for synthesizing in a few figures an entire classical tradition. Moreover, for many Morandi corresponds to the last step of figurative art before abstraction. In writing about Morandi, Argan and Venturi came to cite more often names such as Mondrian, Cézanne, and Picasso. Even with different and regularly opposite approaches, those Italian critics sought to relate Morandi to these international artists. This relationship overcomes what had been proposed by Italian art at the beginning of the century, such as the *Novecento* and the *Spirito d'Italianità*. In view of this, the proposal is to consider how Brazil, a country that is outside the European axis, responded to the Italian attempt to reconnect itself to a broader narrative context of art history. Notably, Brazil was one of the most affected countries by the fascist international relations policy. Considering it, could Brazil reverberate the new Italian prerogatives? For this, we will take into account Morandi's participation in the 1951, 1953 and 1957 São Paulo Biennials, as well as the repercussions of the awards in the Brazilian and Italian scenarios. Further, we will emphasize Giorgio Morandi's relationship with Brazilian art critic Mário Pedrosa (1900-1981), comparing him with the critical fortunes of Venturi and Argan. Pedrosa had wide international circulation and, since 1947, the year he visited Morandi in Bologna, he kept in touch with the artist.

WENJIE SU

PhD candidate, Department of Art and Archaeology, Princeton University

Who Conceived the Ten Thousand Things? The Meeting of Renaissance and Chinese Art Theoretical Ideas in Seventeenth-century Jesuits' Catechism Treatises

In early modern Europe, artists and architects' active elevation of their practices as liberal arts and the gradual institutional consolidation of their cultural autonomy constituted critical backdrops of art theories that developed in this period. My paper aims to explore the little-known meeting of early modern European and Chinese perceptions of the role of artists and architects in seventeenth-century. In Jesuits' catechism treatises intended for the Chinese audience, Renaissance art theoretical ideas, especially the intellectualization of artistic practices and the appraisal of individual human creators were appropriated as key argumentation to explain Christian Creationism.

For Chinese actors of the Ming-Qing period, the existence of God as the omnipresent creator was among the most problematical aspects of Christian ideology due to the completely different cosmogonic theories in the dominant Confucianist, Daoist or Buddhist traditions. These Chinese philosophical traditions showed a minor recognition, if not an implicit denial of a creational framework in perceiving *wanwu* (the term used to denote the sum of entities in the cosmos in Classical Chinese, which literally means "ten thousand things"). In order to refute the Chinese belief in complex processes of evolvement rather than a definite moment of creation, Jesuit authors often referred to the conceiving and making process of arts and crafts such as a building, a garden, a cart, etc. The authors would then elucidate the human mind's intellectual efforts that were prior and external to the existence of the physical object, including the conception of the idea and the mental image, the contemplation of the material, and the execution of the final product—a line of reasoning reminiscent of Renaissance concepts such as *disegno*. Such

argumentation can already be observed in writings by early Jesuits in China including Giulio Aleni (1582-1649).

On the other hand, the appraisal and systematic canonization of individual artists' intellectual ingenuity had been central in the numerous Chinese treatises dedicated to literati paintings and calligraphies since at least the sixth century. It is highly likely that the Jesuit authors were aware of the Chinese art theoretical tradition because seldom, if ever, were paintings or calligraphies been mentioned to extrapolate Creationism. Instead, it was the kind of arts that had been largely anonymous in China that were repetitively cited to form analogies, especially architecture, ceramics, and instruments. By praising the intellectual sophistication in arts that were seldom associated with individual names in the Chinese context, the Jesuits' Renaissance-inspired argumentation responded to the existent hierarchy of arts and crafts in China. Interestingly, canonization of theoretical knowledge and even tendencies towards self-elevation emerged among carpenters and builders starting from mid-to-late-Ming dynasty (ca. sixteenth- to seventeenth century). Further questions may be posed regarding the probable crossing between the art theoretical ideas appropriated in Jesuits' catechism writings and the changing perceptions of the roles of artists and craftsmen in the Chinese society.

SESSION 11: MIGRATION OF IDEAS. ARTISTIC THEORIES ON THE MOVE

ALICE HEEREN

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Utopia Between Media? Brasília's Image and its Contemporary Reassessment

Brasília, the modernist capital, built between 1956 and 1960 in the Brazilian backlands has, for years, populated the global imaginary. Its complex of visuality was configured in the mid-twentieth century by the intersection of different media. From models to architecture, exhibition displays to photographs, drawings to architectural plans, the image of the city of Brasília circulated extensively from the moment it was first given form in the discourse of then-presidential candidate Juscelino Kubitschek in 1955. Although the photographs of Marcel Gautherot, Mario Fontanelle, René Buri, and others, circulating in popular and specialized journals and newspapers, gave the image of Brasília its highest currency, the city has continued to travel in diverse media even after its tectonics became a reality. In the twentieth-first century, the Brazilian capital has resurfaced as a central theme in the art of a multitude of contemporary artists from Brazil and abroad. Again, migration between media is at the center of contemporary art's critical reassessment of the city. The works of artists such as Clarissa Tossin, Laercio Redondo, Beto Shwafaty, Lais Myrrha and Vincent Fournier speak to an renewed interest in the mid-twentieth century utopian impulse of which Brasília is the most concrete representation and the role the city played within the discourses of Modern Architecture and nationalism that continue to be relevant objects of study today. The work of these contemporary artists has appropriated objects in diverse media that constituted Brasília's visual scape in the moment of its construction and after, and manipulated them into new critical dialogues about the city, Utopia, and Modernity in Brazil and the Western world. In this study, I examine Beto Shwafaty and Clara Ianni's videos *Remediation* and *Free Forms*, and Laercio Redondo's installation *Abstraction Lies*. I examine how the slippage between media—from drawings to architectural plans, models to photographs, and back again—which made Brasília concrete in a global mind's eye in the mid-twentieth century, has been explored by these artists to expose the fragility of Brasília's carefully crafted monumental image. Mine is a comparative study of two diachronic moments—1950s-1960s and 2000-present—and how the myth of *brasilidade* is constituted and circulated by diverse media conditions in transit through the ideal of the modernist city *per excellence*: Brasília.

CÁSSIA HOSNI

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Moving Images in the Exhibition Design: Questions about the passage of the Black Box to the White Cube

Audiovisual works in the exhibition design require a special attention regarding the means of production of the original media and the ways in which it is showed. An artwork such as, *In-Out (Antropofagia)*, by the Brazilian artist Anna Maria Maiolino, filmed in Super-8 and later telecined, revealed significative differences whether the work is projected in a dark room or displayed on a LCD monitor. In Maiolino's 1973/1974 film, the camera focuses on different mouths moving in the screen, performing actions such as exhaling smoke, pulling and chewing colored wires. For the viewer, who sees the projected work, it is clear that this brings greater immersion in the large dimension of the screen, as if the repetitive movement of the mouths turned into something else, an anthropophagic internal/external channel, as mentioned by the title of the work. In contrast, if

the same work is presented on a monitor with headphones, it is clear that the size of the image is more familiar, similar to the apparatus in our house. The immersion of the dark room is displaced, but the video gained in dialogue with the exhibition design and other surrounding works of art.

Thus, we question: Is there one or another model that fits better for the audiovisual in the exhibition? Would the current criteria be given by the curator or the artist?

The passage of the moving images from the so-called Black Box, dispositif cinematographic, to the White Cube, emblematic concept for modernism, had some consequences that we consider important to be problematized in this paper. The first question refers to technology, from the use of television, in the 1960s/70s, to the emergence of digital technology in the 1990s. The second issue says about a possible categorization of audiovisual in the environment. For this discussion, five classifications of the audiovisual media are proposed: a) television or televisions as a central element of the work of art; b) television as an element of the installation, scenographic or not; c) projection; d) projection as a constituent element of the installation; e) projector and/or film as the central element of the work.

Therefore, through a selection of works and exhibitions that took place in Brazil, we aim to think about the tensioning of the relations between the moving image in the exhibition design, bringing to light important aspects of the audiovisual media.

CHIARA VITALI

Ecole Normale Supérieure, Paris

Colour reproductions as a symbolization device: the UNESCO Prize as a strategy for an alternative global artistic canon

This paper reconsiders the emergence of a global art system in the aftermath of the Second World War, within a broader historical, sociological, and institutional context. Recent works have already undermined the simplistic narrative of “how New York stole the idea of Modern Art”, which implied a bilateral sceptre passage from Paris to the United States as the capital of the global artistic scene. The reality of the post-war decade was far more complex, interesting and polycentric. This paper aims at following the material, technical, aesthetic and symbolic circulations that connected the artistic centres of the period, to retrace and historicize the global battle for the symbolic acknowledgement of a new artistic canon.

Drawing from the archives of the UNESCO in Paris and from the Historical Archives of Contemporary Art in São Paulo, this article proposes a micro-historical narrative with a broader geopolitical perspective. This research questions how an object, in its materiality, becomes a powerful and transnational symbolization device; the study of the circulation of colour reproductions of works of art, popularized after the second World War, offers such an insight.

My claim is that UNESCO during the fifties was still one of the global arena where the art world actors, works and institutions connected and collided, such as art biennials. At the time, UNESCO officials believed at the time in the necessity of a “universal culture” as the antidote to future wars. With this utopian idea in mind, they started to see new possibilities in the techniques of image reproduction: recently improved and popularized, the colour reproductions of works of art became the linchpin for projects aiming to make UNESCO a global hub of the contemporary art world. Capitalizing on the capacity of the organisation to cross borders in a world shaped by Cold War, the project promised to spread artistic modernity around the world in order to lay the foundations of the future universal culture.

The project started as a Eurocentric one, but was decentralized by actors both within and outside the UNESCO. Paulo Carneiro, official delegate of Brazil at the UNESCO, and the art critic and

political left activist Mario Pedrosa, organiser of the first São Paulo biennial were central players in this decentralization. Together they proposed a “Unesco Prize” to be held at each edition of the São Paulo biennial, which assured the colour reproduction and global dissemination of the works selected. Following the progress of this prize over one decade, the paper shows how the device of colour reproduction – chosen by UNESCO as a symbol of artistic, technical, and political modernity to spread a Eurocentric point of view – was decentralized to incarnate another aesthetic and political discourse and to present an alternative canon in a globally shaped art system.

ELENA GIULIA ROSSI

Arshake.Com Fine Arts - Academy in Rome

Media Migration to the Digital: The Case of Algorithmic Photography

My paper discusses language, considered as a generative agent, an object, and an art medium, and focuses on the translation of the language of software into photography. Algorithmic photography includes, but it is not limited to, photos used in video games or other software, non-human photography (CCTV and surveillance cameras), photos used by Google Earth or Google Map.

Language is a living entity, and can act as an interface that takes up a shape to then developing in a continuous process of translation and transcoding through a metamorphic shift from the physical to the virtual space, living in a continuous state of re-configuration and re-mediation. In this perspective, to consider the language of photography means to address the old medium (photography) embedded into the new one (algorithmic language) through a Media Archaeology approach that accounts for time circularity.

Algorithmic photography has a specific linguistic dimension: as a matter of fact, it is language because it is generated by software, that is, by the language of software. The language of software generates the “space” of photography and affects its internal dynamics. In this perspective, algorithmic photography leads to a paradox, namely the fact that photography, as means of reproduction par excellence, is, in turn, produced by language, which can only be related to ‘production’ if we assumed that it lives in ‘a continuous state of re-configuration and re-mediation’.

Within this theoretical framework, what happens instantaneously within language is materialized in the art medium, through a process where the division of time in present and past, can only happen at the level of perception.

Several works by various artists such as Peter Ashton, Marco Cadioli, Hito Steyerl, Joanna Zilinska Clement Valla, will help support my argument.

GABRIELA PAIVA DE TOLEDO

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Sacred objects in the photographs of Pierre Verger in his “Flux et reflux”.

French-born photographer Pierre Verger is known for his research on the cultural connections between Bahia and the Bight of Benin, a lifework that yielded publications, exhibitions, books, and a vast photographic corpus. Although copious and varied, this corpus remains virtually unexplored, while studies addressing it usually emphasize their role in ethnographic research. As such, I take the opportunity of this seminar to offer a different approach.

Migration lies in the core of Verger's life and work. Verger made his first intercontinental trip in 1932, photographing places considered "exotic" in the European imaginary. However, he spent most of his life carrying ideas, objects, and messages between Bahia and the Bight of Benin. Going beyond the ethnographic research, Verger directly interfered in the construction of links between these two sides of the south Atlantic, and his photographs played the main role in that process. It is known that he staged some of the scenes he photographed to emphasize cultural ties. Second, he had the habit of sharing his photographic material with people on both sides of the Atlantic, which helped him visually state cultural connections and make people aware of them.

In 1968, Verger published his major work, *Flux et reflux de la traite des nègres entre le golfe du Bénin et Bahia de todos os santos du XVIIe au XIXe siècles*, in which he links Afro-Bahian religions and cultural habits to Yoruba and Vodun communities in the West African coast through the juxtaposition of photographs. Moreover, one can observe how he selected, organized, and framed objects and people in order to allow making such connections.

Considering the question of migration of media, my proposal is to analyze this photographic material as it was diagrammed in the *Flux et reflux*, focusing on Candomblé, Yoruba and Vodun altars and liturgical objects. I aim at discussing the transference of such objects to the photographic medium, the way Verger arranged them in the scenes, and the organization of the photographs in the final version of the book. Through this analysis I propose a reflection on how these objects were transformed and re-signified to reinforce cultural connections and convey ideas of authenticity to the Afro-Brazilian religions.

GANIYU AKINLOYE JIMOH

Postdoctoral Fellow, Rhodes University, South Africa. Lecturer, University of Lagos, Nigeria.

The Gelede Series: Trans-migration and the Postcolonial Reality in Wole Lagunju works.

Wole Lagunju is a Nigerian artist who migrated to the United States in late 2000s. His post-migration works focus on hybridisation of forms culled from pre-colonial three dimensional Yoruba mask with western modern artistic forms in the two-dimensional form of painting. These appropriations of traditional *Gelede* masks - a sacred object employed in the performative act of venerating the feminine power to challenge social ills, in the southwestern region of Nigeria - are juxtaposed with images of "modern" women in the Western world with the aim of provoking discourse on contemporary socio-political realities. I argue that by reframing the sacred object of *Gelede* in a different context, medium, and space, Lagunju's works redefine the essence of *Gelede* and push the boundary of assumed primitiveness always attributed to traditional African artifacts or performative objects. Through these works, I explore the concept of migration in not just artistic forms and context across mediums but also Wole Lagunju's quest for identity in his new diasporic space. It suffices to say that his expressions are influenced by "the push and pull" of the socio-cultural ambiance of his home - Nigeria and inevitability of contending with his new environment - the US. This "Push and Pull" euphoria metamorphosed into engaging pre-colonial objects of social

HARSHITA BATHWAL

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Between Theatre and Technology: Towards an Ethical Theorisation of Regionality

In the field of theatre and performance, video recording has almost always been looked down upon, for reasons seemingly obvious: a theatrical performance is done live in the presence of a perceivable audience. In the case of video, the time of the opening of the performance need not

coincide with the time of its reception. Besides, the nature of the audience watching a video recording may or may not be the same as that coming to a live performance.

In this paper, I will try to bring together media theory and performance studies by arguing that both theatricality and technology have common veins. Following Philip Auslander's line of thought, I have looked at the binary between the live and the recorded as largely misconceived and reductive. Instead, the relationship and meaning of the two forms must be understood as historical rather than essential.

As soon as one proposes that the actor's body on the stage is not body *per se*, as Peggy Phelan does, one must at the same time ask, what is then the actor's body on stage? If bodies do become virtual in a sense, what is it then that makes recording such a threat to the presumed 'liveness' of the performance? Samuel Weber prefers to call the actor's body as a medium between presence and absence. Theatre for him is not about self-identity but a process of becoming, contingent on the very act of performance in its spatio-temporal dimensions. Technology, in a similar fashion, serves as a surrogate for the body and allows for a certain sense perception to take place. In this way, technology and theatricality are not as antithetical as they are made out to be. So long as performance is understood as an act of mediation, any documentation or recording will itself become a performative utterance rather than merely constative. With such an understanding, I wish to develop a critique of not just the way theatre and performance studies departments demonize 'new media' interventions but also of how any act of recording tends to become exclusively about the actor on stage, invisibilizing the interactional dimension of the performance.

I will conclude by proposing that such an understanding of performance holds possibilities for an ethical theorization of region and regionality, which is necessary in the contemporary situation where the figure of the migrant cannot be ignored.

MIRANDA SAYLOR

University of California, Los Angeles

Mystical City of God's Passage from Print to Painting

Sor María de Ágreda's biography of the Virgin Mary, *Mystical City of God*, published in Spain in 1670, portrays the Madonna as Christ and God's equal, queen of wisdom, co-redeemer of the world, and free of original sin—shocking claims that provoked widespread debate in seventeenth and eighteenth-century Europe and the Americas. Known as King Philip IV's spiritual adviser, prolific author, and mystic abbess who miraculously bilocated to Mexico's northern frontier, Sor María de Ágreda's renown is remarkable considering she never physically left the confines of her small town in Spain. Born in 1602 and named abbess of her convent at just 24 years, Sor María's high profile was the subject of extreme controversy during and after her lifetime. As part of the Catholic Reformation's determination to curtail women's expanding roles within the Church, officials representing Spain's Inquisition interrogated Sor María's revelations and writings multiple times. Following her death, the controversy escalated over the veracity of her writing, arguing that the praise bestowed upon the Virgin was exaggerated and that *espíritu humano* was the source of the author's work rather than the *espíritu divino*.

During her life time, Sor María was depicted in a few paintings, but her imagery proliferated throughout the Spanish Empire as frontispieces to *Mystical City of God*. Although Sor María's exalted biography of the Virgin Mary was intensely scrutinized in Europe, it was uniquely embraced in the viceroyalty of New Spain. Thus, this presentation will investigate the relationship between printed Spanish frontispieces visualizing the author and paintings by New Spanish artists who transformed the book illustrations into large oil paintings on canvas. Specifically, I will examine a 1706 painting by Cristóbal de Villalpando that depicts Sor María de Ágreda alongside St. John the Evangelist as a visionary author and loyal disciple of the Virgin Mary. I will consider

how this painting transforms the European print and uniquely constructs Sor María as a mobile visionary by analyzing how pictorial representations of her body operate in a parallel manner as *Mystical City of God*, crossing the Atlantic, arriving in Mexico, and disseminating throughout the viceroyalty. Ultimately, this project will bring to the fore issues of mobility and fixity as they relate to gender in the Spanish Empire. I will not approach this painting as a copy of the printed progenitor, but rather as a work that diverges from the original and subsequently unleashes Sor María from her cloistered environs, propelling her own assertions of unmitigated access to the Divine and of mystical travel throughout the globe.

SIMONA TRUDU

"The iconography of the Senmurv between Orient and Occident"

The Senmurv is a fantastic animal from Iranian mythology. Its image, resulting from head's dog, bird's wings, clawed paws and peacock's tail, originated in Iran during Sasanian dynasty (III-VII s. A.D), related to Zoroastrian faith. It holds a protective and positive value, being related to good luck and prosperity. It is a cosmological symbol, representing the union between sky and earth, and is related to the life of tree. It can be found in numerous mediums: architecture, sculpture, metals, coins, ceramics, fabrics. It become a royal symbol, adopted from Sasanian dynasty.

From Iran the iconography is spread in Islamic and Christian arts, in a territory expanded from Asia to Middle East to Europe.

In Iranian and Islamic cultures, the Senmurv is related to the power, being represented in Sasanian and Omayyad dynasties' rock sculptures and palaces. In Christian world the iconography of Senmurv is related to the sacred sphere, being mainly represented in churches. It can also present a fish's tail. The assimilation of the iconography in Christian art was probably favoured by the presence of composed animals in classical Greek art, in particularly a hybrid animal, similar to hippocampus. Senmurv is assimilated with the aquatic animal of Jonas' story. It is adopted in Christian art in the frame of Jonas' story, symbol of redemption and salvation, going through a process of acquisition of a new meaning. It gains a bigger expansion, being found in Caucasus, in Byzantine, Mozarabic, Lombardian and Romanesque arts, knowing diffusion in most European countries. The Senmurv-pistrix, as it is called in Romanesque art, possibly originated from the encounter between Sasanian-Islamic and Christian influences, probably in Armenia. The diffusion of the iconography took place through Islamic and Byzantine cultural expansion, in particularly through the dissemination of fabrics, considered the principal medium thanks to which the iconography could be able to travel in such vast territory. In Christian world, Senmurv preserves apotropaic and redeeming meanings. Besides differences acquired among diverse cultural contexts in which iconography is spread, Senmurv seems keep on characterizing itself for its redemptive and beneficial values, as well as was in its original context.

TOSIN ADEATE

University of KwaZulu

African Spirituality in Visual

Spirituality connotes beliefs in supersensible world, external and how the terrestrial world operates. There seems to be a relationship between the understanding of religiosity and that of spirituality, for one cannot be said to be religious without being spiritual. On the contrary, one can be said to be spiritual and not religious. The Yorubas of Africa just like other part of the continent has a strong rational justification for the belief in spirituality, some of which are symbolized in aesthetic objects. For instance, Awolalu argues that incantation "involve the chanting or uttering of words purporting to have magical power. Sometimes, the incantation goes with some

medicinal preparation which is carried in the form (oruka), girdle (igbadi), small gourd (ado), needle (abere). We examined in this work that Auteur across the globe tends to tell their own Stories in a way depicting the social, metaphysical and political order in their environment. An extensive discussion on chants, sacrifices among other supersensible realities and the examination of three Yoruba Nollywood movies in this research, leaves us with the conclusion that Nollywood (the Nigeria movie brand) mirrors an African spirituality. This paper notes that visual media has enabled the travelling of cultural Capitals such as material and symbolic goods from its point of origin to other part of the globe as in the case raised in this research, thus, leaving us with the positive impact of migration of culture and arts by transforming cultural objects of a particular people to global consumption and appreciation.

VIVIAN HORTA

Museus Castro Maya - Instituto Brasileiro de Museus; Universidade Federal do Rio de Janeiro

Performances and archive: Márcia X., Marina Abramovic' and Mabe Bethônico in migration

The following proposal intends to approach a case study of three performances that operate under the concepts of displacement and migration: "A Cadeira Careca" (2004), by Márcia X.; Marina Abramović's "Rhythm 0" (1975, printed in 1994) and Mabe Bethônica's "museumuseu" (2006).

"A Cadeira Careca" by Márcia X. (1959-2001) was donated, along with her entire collection, to the Museu de Arte Moderna do Rio de Janeiro (MAM/RJ), on the occasion of her death. The passage between Márcia X.'s living performance and its exhibition allows us to reflect on the ruptures created in the imagination and visuality when an ephemeral work of art becomes a vestige. Even if accompanied by photographs and a video, much of what is invested in the Chaise Longue, the so-called "Bald Chair", is not exposed. The expographic solutions adopted for the performance display through documents and traces, both in MAM and in other occasions are also object of the article.

Marina Abramović's first performances were recorded only in black & white photographs and descriptive texts. This was the case of the iconic "Rhythm 0", in which the artist invited visitors to Studio Morra, in Naples, to use 72 objects as they wish to interact with her body for 6 hours. Among the objects were a pen, a hammer, a chain, knives and even a loaded gun.

In 1994, Marina Abramović selected and edited a series of photographs among the most representative of her work, one of which became part of the New York Guggenheim Museum collection in 1998 also under the title "Rhythm 0". The artist herself is constantly involved in discussions about the commercialization of ephemeral works and responsible for the term "reperformance", which includes both the reinterpretation of other artists' performance works and the re-presentation of their performances by her or others performers, properly prepared to do so. Both the process of image editing and reperformance promote the displacement of her work.

Started by Mabe Bethônica in 2000, "museumuseu" is characterized as a structure that articulates collections, activities, texts and images, constituted by the continuous practice of research, accumulation, collection, classification and creation of new systems from objects and documents shifted from their original context. The project deals with boundaries between fiction and reality, documentation and construction, questioning the transformation of concrete information into selected narratives. In 2006, the project was transported for exhibition at the 27th São Paulo Biennial, thus migrating its archives to a physically accessible presentation.

The migrations in space and time identified in these case studies are presented as instruments for reflection on the transformation of ideas, objects and images that occurred during the transit of these works from their creation until their exhibition to the public.

VIVIANA POZZOLI

University of Milan (Università degli Studi di Milano)

Colour Reproductions for Modern Art. Venturi and the Print Exhibitions in Post-war Italy

In 1946, a year since the Liberation, the Galleria Nazionale d'Arte Moderna in Rome opened the "Mostra didattica di riproduzioni di pittura moderna", one of the first projects dedicated to the spread of European modern artistic culture in post-war Italy. The exhibition, a didactic show made by artwork colour reproductions, was supported by the Art Department of the Ministry of Education and conceived under the guide of the art historian Lionello Venturi, who came back after the exile's years during Fascism spent between France and the United States, where he published his crucial researches on Cézanne and the history of Impressionism. This event marked a turning point that was followed by a plan of circulating print exhibitions to Italian institutions.

On the background of a renewed cultural climate, the initiative reflected a reference horizon that – in an historiographical perspective – included it in a wide network of coeval episodes aimed to experiment similar strategies of narratives, from Europe, to United States, to South America, thus enshrining the international arise of an exhibition paradigm, alongside the experience of Malraux's *musée imaginaire*. This trend can be read as an expression of the growing interest for reproductions and *facsimile* that in the same years lead a key player of post-war cultural industry's dynamics, like the UNESCO, to create an archive of colour photomechanical prints of world's *chefs-d'oeuvre* (Lionello Venturi was part of the committee in charge of catalogues) and to promote, in turn, shows of pictures such as the 1949 *Travelling print exhibition. From Impressionism till today*.

Starting from the investigation of Venturi's operation and its *milieu*, this paper aims to explore the migration – in space, in time, in *media* – of new models of dissemination through images in a crucial moment for the international historicization of modern art and the construction of a critical-historiographical discourse. The growing calls for bringing people closer to art languages – evoked in the slogan "art for everyone" – contributed to redesign the *status* of photo-reproduction, its forms and consumption practices, thus combining cultural, political-diplomatic, social and productive scenarios in a complex framework of mutually intertwined connections.

The methodological outlook will shed light on the concerned projects debating these issues, with a special focus on the close relations with the coeval art publishing system and the developments of graphic technologies. The propagation of print exhibition practices as well as the circulation of models will address a broadened chronology, according to periodisation's logics intended to discuss the established discontinuity between pre and post-war. The reflection will then delve into the fortune of the 1946 Italian show, its critical and public reception, and the intellectual expectations evoked in contemporary artists by the confrontation with the visual documents of the great European painting.

YUMA KUBO

The University of Tokyo (Japan)

Titian and the Circulation of the Oil Painting on Stone: Beyond the technique for Slate Paintings of Sebastiano del Piombo

In my paper, I will discuss how Titian's new techniques for oil painting on stone were born, and were inherited by painters from different countries in the second half of the 16th century.

A popular legend reports the origin of the painting technique on stone, instead of wooden panel, canvas or brick wall. Shocked by the destruction of many paintings during the Sack of Rome in 1527, Sebastiano del Piombo sought a much more durable support that could last over wars and

disasters. Around 1530 he defined the technique for oil painting on stone. Not only because he didn't hesitate to initiate his colleagues into this technique, but also because Giorgio Vasari mentioned it in the *Vite*, by the beginning of the 17th century many painters appreciated and applied it in different regions of Europe, like Rome, Verona and Prague.

In my opinion, Titian's *Ecce Homo* on slate and *Mater Dolorosa* on marble (1547 and 1554, both in Prado Museum) were crucial works in the development and the circulation of oil paintings on stone through 16-17th century. In this paper, I will illuminate how Titian inherited such technique for stone paintings from Sebastiano del Piombo, but at the same time sought a different possibility of expression. In addition to that, I will point out the significance of his two works in the context of the circulation of oil paintings on stone in the second half of the 16th century.

Titian's *Ecce Homo* on slate and *Mater Dolorosa* on marble were both spontaneous gifts for the emperor Charles V. During his stay in Rome in 1545-1546, Titian probably learned the technique for slate paintings from Sebastiano del Piombo or his circle. Sebastiano and Vasari recommended using the slate of Lavagna (near Genoa) as a support, while they thought that stones such as marble, serpentine and porphyry were not suitable because their particles were too fine to absorb oil colors. Sebastiano utilized the profound and sheeny black of slate surface as a background of his paintings in order to highlight tragic feelings of religious subjects, and the dignity of the figures in his portraits. In 1547, Titian adopted Sebastiano's technique for his *Ecce Homo* on slate, and brought it immediately to Charles V court in Augsburg. In 1554, Titian chose marble for the support of *Mater Dolorosa*, while Vasari didn't recommend it because it didn't absorb correctly oil colors. In this marble painting, Titian achieved a less shadowed and refreshing expression taking advantage of the slippery surface of marble, which had opposite features compared to slate paintings. Both Titian's *Ecce Homo* and *Mater Dolorosa* became part of Hapsburg's court collection, and many European painters found them interesting.

YUNING TENG

Universität Hamburg Germany

Media Transformation in a Transcultural Perspective: A Portrait of Muhammad in a Chinese Public Park in the 1920s

For responding to the topic of session 11 "Migration of Media", I would like to give a case study about an anonymous engraving of the Prophet Muhammad which was transferred from the Western world to China at the beginning of the 20th century, and was transformed into a poster for Nationalist and patriotic education to the public. The whole process of the migration of the image across time and space involved shifts of multiple media including engravings, books, magazines, illustrated newspapers, posters and photographs. When the image was expressed by diverse media, the form was modified for new functions and the significance changed, while different media also brought complex messages for re-narrating Muhammad in the Chinese context. My paper will trace back all versions of the image and its derivatives, analyze the changings of various media as well as the political stances based on the historical and cultural background of the transfer.

This research originated in a photo which appeared in a 1925 Chinese photobook, published due to the opening of the "Capital Park", one of the earliest modern parks in Beijing which was re-designed from a former Imperial temple. The photo reproduces a portrait of Muhammad in the format of a poster, a key feature in the central pavilion of the park which was built for propagandize the policy of "Five Nationalities United for the Sake of the Republic". As one of the great leaders of the five major nationalities in China, Muhammad was depicted to represent the "Hui" nationality (Chinese Muslims).

The poster is a fascinating example because very few Muslim-themed images, let alone portraits of Muhammad, had been shown in a non-Muslim environment since the late Imperial China. In the 1925 poster, Muhammad is depicted like a typical Chinese sage, however, some details of this figure also expose its visual source, which came from the West: originally relating to an illustration in a 1901 edition of *Life Magazine*, its migration can be traced back to an engraving printed as the frontispiece of the 1847 London edition of *The History of the Saracens: Lives of Mohammed and His Successors*, by Simon Ockley.

The paper will emphasize how the media carried images travelling from the Western world to China, and how the figure of Muhammad depicted by Western people was adapted to a Chinese context, subsequently became a part of the political strategy of building up China's own modern national identity. The study offers a distinct case to discuss the theory of "image vehicles", "Bilderfahrzeuge" (Aby Warburg), migrating in the modern global network, moreover, methodologies of "political iconography" and "archaeology of media" will be crucial for the analysis of this important case study.

ZVJEZDAN VUKOVIĆ

Independent scholar

The first European wheel: A prehistoric instrument of Indo-European migrations and its reflections in Croatian contemporary design

The first Indo-European migrations and occupation of the territory of modern Croatia occurred on the banks of the second largest European river, Danube. Since ancient times, the Danube has become a traditional trade route in Europe. Indo-European tribes arrived around 5500 years ago and this migration changed the structure of the population, but also the way of life and economy, reflecting into landscape too – the exploitation of natural resources and new forms of settlement significantly differ from the previous occupation.

Innovation that occurred in the Danube valley was the first wheeled vehicles -wagons and carts. Its appearance marked the landscape and caused the transition from the traditional agricultural economy to the animal husbandry, as well as the first appearance of the social stratification.

The impact of the first Indo-European migrations and the occupation in the territory of Croatia can be studied through the wheels in its material and symbolic aspects. Moreover, the remains of the wagons and carts and the finds of its clay models open the perspective of comparison with the contiguous cultures on the same technological stage of development.

In previous researches that aspect hasn't been studied through paradigm of migrations. Intercourse of Indo-Europeans with the indigenous population is noticeable in new aesthetic solutions and artistic achievements, especially recognizable in pottery decoration and figurines respectively.

The reflection of these ancient changes is visible even today. It is interfered with the ethnological traditions of Croatian national heritage. Also, it could be detected as the source of inspiration in contemporary design and applied arts.

It is fascinating that more than 5000-year-old migration still has an impact on contemporary creativity. The purpose of this paper is to point out the persistence of the idea that has been transferred from archeological remains and preserved through the timeline until the modern days.

SESSION 12: MIGRATIONS OF OBJECTS

AGATHE BONNIN

Ecole Normale Supérieure – PSL – Paris

Image and presence: circulation and reemployment of objects in the cult of Teresa de Ávila's relics

The body of a mystic like Teresa de Ávila is an object as paradoxical as the mystical experience itself, conditioned by a strict bodily discipline and religious practices involving the body, but excluding all corporal senses to reach the presence of God. *Her body being disinterred uncorrupted was what sped up Teresa's beatification process; this took place in the context of the Catholic Reform defending the cult to saints' relics against Protestantism, while controlling it more rigorously than ever.* We propose to study the migration of some chosen objects, all linked to the cult of Teresa's relics. Those chosen objects fall under different categories, from the relics themselves to their artistic representations and their reliquaries.

The relics themselves could be fragments taken from her body, but the majority were "contact relics": pieces of clothing, fabrics which had been worn or touched by the saint. Those objects from daily life become relics by their capacity to evoke the bodily presence of the absent saint. Teresa's relics migrated through Europe and the Americas through religious and aristocratic networks, with various purposes: they were often sent by heads of the Carmelite order to a convent to enhance its prestige, or given to a member of the royal family in order to promote the newly arising cult of Teresa.

Representations of the Teresian relics also had a large diffusion, especially the prints depicting her heart, a relic linked to the Transverberation. These objects held value not only by their figurative content, but they were all the more efficient if they had been in contact with the original heart from Alba de Tormes: just as for contact relics, the saint's body seems to leave an imprint on the object, which can become a substitute for its presence even in remote places. Apart from their devotional and healing functions, the relics and their representations could be a support for new mystical experience, by actualizing the image of a supernatural reality: various apparitions were beheld on the fragment of Teresa's heart in the convent of Puebla (Mexico), echoing the prints of Teresa's heart, which represented it with anatomical details but filled with images of Christ.

The reliquaries also underwent geographical migration and shifts in their purpose to contribute to this cult: Teresa's relics in the Royal Feminine Monasteries of Madrid are held in precious boxes in nambam, or shell cases from American workshops. These objects, the value of which came in part from their exoticism, were part of courtesan culture as accessories for young ladies; once brought to the monasteries by members of the aristocracy, they were reemployed as reliquaries, which opens new perspectives on the circulation and reemployment of objects in relation to relics.

Ankita Srivastava

Research Scholar (M.Phil/Ph.D., 2018-2024). Centre for Visual Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India

Begum alias Madonna: A Study of the Trans-Continental Monument Commissioned by the 'Lunatic' Anglo-Indian Heir of Sardhana

This paper focuses on a 19th century marble tableau located in India but the history of its production takes us around the globe. It interacts with 'Indian' histories of art through their reproduction in stone as bas-reliefs. Furthermore, it reflects an engagement with European intellectualism, issues of racial superiority and their histories with marble Neoclassical sculptures of Rome in an ecosystem of competing studios facilitated by tourist patronage.

It will also reflect on ideas of 'taste' and insanity as the two defining issues for the chief patron—a mixed-race Eurasian (Anglo-Indian) aristocrat negotiating with culture-shock and political aspirations, while having studied both Persian poetry and Latin; *djinns* and Greek mythology. It will study the trans-continental, grand Carrara Marble tableau commissioned by David Ochterlony Dyce Sombre—in memory of his late benefactress, *Begum* Samru of Sardhana—in 1839. He was an Anglo-Indian, adopted heir of the converted Catholic *Begum*, who herself had had an intriguing professional trajectory—from being a teenage courtesan in Delhi to a major power broker in the Indian subcontinent with her formidable army of European mercenaries and the prosperous principality of Sardhana (in the North-Indian Doab). The multi-figural, theatrical marble tableau sits in a church built by the *begum* in Sardhana in 1822, serving as a cenotaph over her grave.

This paper tries to understand the dynamics between the patron, Dyce Sombre and the sculptor, Adamo Tadolini (a student of Antonio Canova) in 19th century Rome, while contrasting it with the patron-artist relationship that the memorialized *Begum* shared with her chief architect—also an Italian—Anton Reghelini who joined her service in 1810.

The tableau's rendering throws open many questions: the irreconcilable tension between classical artistic codes of symbolism and allegory—characteristic of the Neoclassical style—and stereotypically "Indian" physiognomies reflects complicated histories of movements—of persons and objects, racial politics, religion, and religious icons; 'trans-mediation' from painting to stone. In studying the object alongside multiple Company paintings (an Indo-European style of painting of the 18th-19th century, often made for European patrons by Indian painters), portraits, other contemporary marble tableaus, the paper also explores certain aspects of; transculturation from Europe to North India. The paper outlines the traces of 'othering' in the *in-between* nature of such an object and provides a cue to see differing attempts at cosmopolitanism through art patronage by undertaking an iconological study of the various figures of the marble tableau informed by its transcontinental mobilities.

DANIELLE EZOR

Southern Methodist University

The Makeup Table in Motion: Constructing Whiteness in the Eighteenth-Century French Caribbean

My paper will investigate the migration of objects that appear in microcosm on the eighteenth-century French woman's vanity table. I consider how the movement of these materials—silver, porcelain, lacquer, shell, sugar, coffee, tea, chocolate, and tobacco for example—refined their colonial origins to become evocations of whiteness. In my paper, I argue that these colonial and colonized objects constructed whiteness in an era when the concept of race was widely debated, discussed, and philosophized, and that conceptions of whiteness were constructed through material and visual culture before it was written down in words.

While the initial movement of these materials was from the colony or non-Western Empire to France, I will ultimately consider what happens when these objects and materials migrate back. My paper specifically looks at the movement of women's vanity items (for example, makeup boxes, snuffboxes, perfume bottles, coffee, tea, and chocolate implements) from France to her Caribbean colonies, where the white women using them would have witnessed, unlike their counterparts in France, racial difference on a daily basis.

The long eighteenth century witnessed a freer and faster movement of increasingly diverse goods around the world than had ever existed before. New objects, materials, and consumables traversed oceans and crossed over lands to serve new global marketplaces. However, colonialism facilitated the movement of these goods, and so colonialism also marked these objects, materials, and consumables. Studies of traded materials provide a greater understanding of relations between colonizer and colonized as well as illustrate how particular materials were received and perceived in an eighteenth-century colonial context. The scholarship to this point has focused on the objects and materials as used in France or on the construction of blackness in the colonial era. Filling a lacuna in the scholarship, my paper will address how the migration of these media between global metropolises, facilitated by colonialism, constructs racial whiteness in the eighteenth century.

DIVVYA H. MISHRA

Department of Visual Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi

A Context for the Reappearance of Ek pād Images

This paper seeks to study and document the reinstallation of Ekapāda icons through select case studies across sites in Odisha, India. Based on evidence from extant sculptures, we know that Ekpād, an immobile deity who stands on one foot begins to be worshipped as a Bhairava from about the eight century CE onwards in parts of Odisha, Andhra Pradesh, Telangana and Central India.

Changes in depictions of the deity become increasingly conspicuous between the twelfth and the thirteenth century; the chest becomes broad and the body, squat. Scholars such as Thomas Donaldson and Heinrich Steitencron note that sculptures of Ekpād gradually disappear. Paradoxically, certain images of Ekpāda continue to be in worship till date at temples in Jajpur, Jagatsinghpur etc. For instance, the image at Jagatsinghpur dates to about the tenth century but the temple itself was rebuilt in the twentieth century. Similarly, the uneven edges and dimensions of a thirteenth century sculpture at a shrine in Garuḍipañchana points towards the possibility that the original location of the sculpture lies elsewhere.

This is significant because there's hardly any documentation of the ritual and architectural context of Ekpād images, much less their reconsecration/reinstallation in functional temples. We often turn to iconographic treatises in order to understand the symbolism of religious sculptures, but this paper seeks to highlight the limits of such an approach while trying to a) understand the present day relevance of the icons (does the deity now have a new name and function?) and b) trace the history of worship at these sites, thus taking cognizance of the fact that the identity of these images are in no way ossified.

Scholars (such as Diana Eck) who have studied the nature of divine images in 'India' often discuss the fickle presence of the deity versus the materiality of the sculpture and how they constantly jostle alongside each another. These images need to be regularly reconsecrated in order to be kept 'alive'. In this case, the deity falls out of worship and yet the deconsecrated images remain intact and move from one location to another.

Through my paper, I hope to critically engage with the following (preliminary) questions: How did these images survive? Why were they brought back into worship? Are they in dialogue with each other? In each case, is reinstallation closely followed by reconsecration?

HARRISON ADEWALE IDOWU

Obafemi Awolowo University, Ile-Ife, Nigeria

The Migration of Benin Artefacts and the Quest for Restitution

Over the years, the Ancient City of Benin, Nigeria and its people have been known for their unique work of Arts which require gold and quite laborious efforts to put together. The Binis had prided over their Artefacts and held a monopoly over the skill of Arts making among its neighbors. This is correct to the extent that the Benin Artefacts served a point of attraction to several other neighbors and the Arts were often given as unique and luxury gifts to identify and appreciate eminent individuals and visitors. In 1897 when the British soldiers invaded the Ancient Kingdom, most of the Benin Artefacts were a point of attraction to them too and were irresistible to them. This had led to the forceful migration of the work of Arts by the British soldiers. To date, the Benin Artefacts remain in Museums in Britain and this continue to generate circular and scholarly quests and debates over history on the need and prospects of restitution of the Artefacts. It is decades now since the Artefacts were migrated from Benin Kingdom, while the general assumption is that the Binis want restitution of the Artefacts, the opinions, feelings and expectations of the Binis remain to be empirically examined in this regard. This paper sought to feel the pulse of the people of the Ancient Benin Kingdom to empirically ascertain what and how the people feel about the migration of the Artefacts and their quest for restitution. The paper adopts primary and secondary data and the explanatory and descriptive designs, using the mixed (qualitative and quantitative) methods. Qualitative data were sourced via semi-structured interviews with 6 purposively selected key informants, while quantitative data were sourced via the distribution of questionnaire among 100 randomly selected indigenes of Benin Kingdom. While the qualitative data were analyzed using content analysis, quantitative data were analyzed using descriptive statistical techniques of percentages and frequencies. Secondary data were sourced from relevant literature. Findings show among others, that the Binis have so much attachment with the migrated Artefacts so much so that they now feel a part of them, their wealth and culture had been taken when the Artefacts were migrated. Decades after, the Binis are still very much interested in the restitution of the Artifacts. The study also reveals that the Binis feel cheated over the migration and they still feel that legal actions should be taken against Britain to facilitate the return of the Artefacts. The Binis are very united in seeing the restitution of the Artefacts. The study concludes that the Binis' quest for restitution is still very much on course and that even after several decades, they still feel aggrieved over the forcefully migrated Artefacts.

JOYCE FARIAS DE OLIVEIRA

Universidade Federal de São Paulo /UNIFESP

The survival of a canon: the african pine-knot sculptures in Brazil

The proposal of this communication is to establish a broader and decolonial reading on the sculptures of "pine-knot" found in the territory of São Paulo (SP-Brazil), a production of parts of a catholic devotional nature, which presents modest dimensions, varying between 5 and 15 centimeters and which were produced by Africans. Based on these data, an analysis is proposed on the critical anthology developed up to the present day on these objects. Guiding the epistemological problems that led to the establishment, in part, a mistaken historiography, with interpretations conditioned by stereotyped approaches of this sculptural production produced by

Africans in the 19th century, during the regime enslaver in Brazil. In this context, these sculptors were invisibilized as well as everything they represent as cultural subjects. With this, the pine-knot sculptures remained grounded in superficial reflections, due to the lack of information about the process of creation, the choice of material, the iconographic model and its forms of representation, among other possible aspects that would allow establishing a deeper diagnosis of the genealogy of these migration objects.

On the other hand, it is pertinent to point out the similarities that pine-knot production from São Paulo has with the sculptural tradition of the ancient Kingdom of Kongo (Central African region). Some researches, such as by Cécile Fromont and by Marina Mello de Souza, contribute to think about the cultural results triggered by this influential African kingdom between the 16th and 19th centuries, not only under the surrounding African regions, but also in regions of other continents, such as Portugal, Rome and Brazil. Also, Robert Slenes' studies on the enslaved population of São Paulo in the 19th century bring a mapping of African ethnicities that were translocated to southeastern Brazil, revealing that in São Paulo in the areas of cultivation, from the most central Africa, in particular from the Kongo regions and its neighboring states.

These comparisons, surveys and mappings attest to the borders that approximate the "pine-knot", as objects in the process of migration, with the sculptural tradition developed in the Kingdom of Kongo during the implementation of catholicism by Portuguese and spread by Congolese themselves, especially by the monarchy. This historical context highlights the results of these cultural contacts between the Portuguese and Congolese, and, allows to trace another historiographic perspective of the small pine-knot sculptures found in Brazil, making it possible to identify them within an expanded and significant cultural scope for understanding the circulation of an aesthetic canon.

Therefore, this research shows that there is consistency in terms of survival and adaptation of African sculptural traditions, very consolidated and preserved in these small sculptures found in Brazil, which corroborates that individuals who produced them had very specific technical knowledge about sculpture, at least they were sculptors or apprentices, who in the tragic historical context in which they lived, were enslaved and transferred to the large areas of crops in São Paulo.

KATERYNA HOTSALO

The Bohdan and Varvara Khanenko National Museum of Arts in Kyiv, Ukraine

Interpretation of the East in Italy during the late Middle Ages: the study through textiles

Textiles, as one of the important goods, "absorbed" information about the past times in the form of ornaments, colors, materials. The semantics of textiles varied depending on the place and conditions of its use. The valuable fabrics that have survived to this day provides an opportunity to research the understanding and knowledge of the East and West about each other as well as the idea of the world among people of different origin. Considering several specific samples of the Middle Eastern and Italian fabrics of the 14th-16th century from museum collections, these aspects can be studied.

For instance, since the 14th century, oriental-style fabrics have increasingly begun to appear in Italian paintings. Recent studies have shown that these were the Italian-made textiles that inherited oriental ones. Although researchers tried to explain them in the spirit of Christian symbolism, evidences of such interpretation of ornaments are not mentioned in written sources. Using oriental motifs, Italian craftsmen created expensive fabrics; as a result the fabric as such was a symbol of excellence, majesty and power: exotic motifs enhanced this sound.

Another example also relates to the interpretation of ornaments and materials. Depicting European embassies to the Middle East in paintings, the artists “dressed” Europeans in similar “pomegranate” ornaments (originally developed in the East), while the inhabitants of the Middle East were displayed in fabrics not common in European production. Getting ready-made sketches of patterns from the eastern customers, Italian designers gradually transformed and developed them for local production according to their knowledge, for instance, about the plant world. Official and private written documents confirm that Italian people of different origin couldn’t recognize real plants / fruits in adapted oriental ornaments. These differences in the Eastern ornaments and patterns that imitated them give a wide field for the study of people’s knowledge and representations about the surrounding world.

LIFANG ZHANG

Rhodes University, South Africa

Materializing Urban Transition and People’s Lived-experiences with Foreign Objects: An Analysis of Zimbabwean Artist Moffat Takadiwa’s Practice

By adopting a methodological and epistemological approach, this paper explores the use of found objects in contemporary African arts through the lens of “migrations of objects”. The appropriation of everyday objects is a continental phenomenon in contemporary African arts. Many of the found objects have migrated temporally and spatially across culture and nations in the current globalized world, before transforming into artistic objects. Zimbabwean artist Moffat Takadiwa, as well as many of his peer artists, has been working with found materials since the beginning of this century when he experienced the deterioration of social condition under Zimbabwean economic crisis. Collaborating with local community, Takadiwa’s work is mostly made from foreign objects, especially the consumer waste and discarded debris of foreign products which dominate the local markets. How shall we understand his socially engaged practice? How shall we approach to the “new continental creative identity” in African arts? How to consider the migration and transformation of these objects in relation to specific contexts as well as the broader idea of art-historical writing?

This paper considers the art work as a phase of the object’s social-cultural life and thus adopts a processual perspective, shifting the focus from the privileged art-historical concern of visibility to materiality. By visual analysis, interviews as well as field research in relevant spaces such as the dumpsites where the artist collects materials, this paper unfolds Takadiwa’s artistic process in order to trace the social-cultural biography of the object transformed from commodity, consumer waste to art material and art work. Engaging with a broader social-political context of Zimbabwe, this paper unpacks the way in which Takadiwa materialises the shifting international relations, consumer culture, urban transition and people’s lived experiences under Zimbabwean social crisis. This paper argues that Takadiwa’s artistic practice intervenes the social realities and should be perceived as part of a broader social and political process to capture its meaning. Therefore, this paper highlights the significance of the artwork’s materiality since meanings are inscribed into the object through different social-relational contexts. Such an interdisciplinary discussion about objects’ social lives should hopefully bring new possibilities in understanding found objects in contemporary African art and contribute to the broader discipline of art history concerned with objects of art.

LORENZO MERLINO

State University of Campinas (UNICAMP) – IFCH

Robe chemise – the very first métissage in Art History ?

At the beginning of the 1780's a radical revolution in the Western costume began its path – the heavy and ornamented feminine garment referred as *robe à la française* will be steadily substituted by a new form of dress which quickly gained the denomination of *robe chemise*. And the most profound and less slow modification in the usual feminine attire that ever occurred will take place in those times of immense changes.

Its name evidently derives from the *chemise*, the primary female undergarment during the *Ancien Régime*, which was a knee-length, loose-fitting garment of white linen or cotton with a straight silhouette. The term was allegedly first used to describe an outer garment when Queen Marie-Antoinette of France was portrayed by Vigée Le Brun in the eponymous and controversial painting the recent *académicienne* showed at the 1783 Salon, wearing an unconstrained gown of sheer white cotton, resembling a *chemise* in both cut and material, which became also known later as the *chemise à la reine*.

But apart this simple explanation lies what may be one of the very first *métissages* in the West, to use the term recently defined by Gruzinski. The late eighteenth century *robe chemises* were produced in *mousseline* cotton, a fiber native from India, with a designation based on a Mesopotamian city, harvested in the region later known as the United States and produced in Britain, by its then recent industrial factories. And despite its usual name, it is very common to come across contemporary sources referring to it as *robe à l'américaine* or even *robe à l'antillaise*.

Therefore, it seems crucial for the historiography of Art a deep and further research on the origins of this form of attire that completely changed the way women dressed in the West before the French Revolution, an event which is commonly and wrongly explained as the cause of this changing, in order to better understand the cross of cultures before the Age of Extremes.

MILENA GALLIPOLI

CIAP (Centro de Investigaciones en Arte y Patrimonio) – UNSAM (Universidad Nacional de San Martín) / CONICET (Consejo Nacional de Investigaciones Científicas y Técnicas), Argentina

Victories for exchange: plaster casts and originals' travels in the context of the discovery of the Victoire de Samothrace

In 1863, a French archaeological mission lead by consul Charles Champoiseau dug out a sculpture of a female figure from the now Greek island of Samothrace. Currently, the *Victoire de Samothrace* is one of the most famous and reproduced artworks of the world, but its initial moment of coming to light was filled with institutional occurrences and political intrigues. A subsequent exploratory phase was set out, but policies from the Ottoman Empire regarding the granting of access into archaeological sites and the extraction of antique objects became an obstacle. In consequence, in order to pave his way into Samothrace one more time, Champoiseau started a series of negotiations with Osman Hamdi Bey, painter and director of the Musée Impérial Ottoman, in which copies acted as an attractive bait.

The main aim of this proposal is to analyze the political agency of the plaster casts of the *Victoire* that traveled between France and the Ottoman Empire. By looking into a series of epistolary exchanges found in the Archives Nationales de France and writings from Champoiseau I will examine a double migration. On the one hand, I will analyze the internal movements of the *Victoire* inside the Musée du Louvre that lead to the conversion of the piece from anonymous discovery to one of Paris' leading ladies. This process culminated in 1884 with the installation of the piece in the architectural frame of the Daru stairs, one of the main points of the museographic display.

On the other hand, in parallel, the Atelier de Moulage du Musée du Louvre started casting plaster copies of the *Victoire*. This precise moment coincided with the negotiations with Hamdi Bey since the arousal of its new masterpiece status lead the sculpture to become an attractive piece to appropriate. Thus, some of them became diplomatic gifts that Champoiseau sent to Hamdi Bey with the explicit intention of unlocking political tensions so as to continue the exploration of Ottoman territory. Nonetheless, I will argue that this agency cannot be reduced to a logic of centerperiphery or dominant-dominated since Hamdi Bey's responded with a strategy of obtaining resources that would legitimate his own museum and the status of the Ottoman capital. In this way, both parties gained leverage from the situation.

These traces account for a complex geopolitical scheme and how objects take on an active role within them. In this sense, this study case allows me to examine how circulations and transits of copies responded to an explicit political agenda, which ultimately reinforced and spread canonic artworks and their models.

NINEL VALDERRAMA NEGRON

Duke University

The Power Bricolage: the Binondo Pagoda at the Manila Festivities (1825)

This paper aims to examine the Binondo pagoda, an ephemeral architectural work that formed part of the royal ceremonies in Manila in 1825. This ceremony celebrated King Ferdinand VII's donation of his portrait to the Philippines following the Latin American wars of independence, as a memento for the archipelago's faithful allegiance. As several scholars have argued, the king's portraits served to naturalize remote power overseas. The king's authority was visualized through ceremonies around events that marked essential milestones, such as oaths and funerals. The ceremonial planner read the political scenario correctly and sought to position the archipelago in a more advantageous place within the colonial hierarchy. Accordingly, the interpretation of the Chinese characters painted on the pagoda offers a new understanding of this power play.

The Binondo pagoda design is an overlapping of buildings combining both Western and Eastern architectural elements: a triumphal arch with a three-level pagoda on top. At first glance, this architectural work appears to endorse the Spanish throne. The base reminds us of the Castilian coat of arms and, on that account, the pagoda resting on the State could be an allegory for Spain's geopolitical domination. Also, another scene in the same ceremonial shows the portrait of Ferdinand VII in a throne with lion guards as a reminiscence of Habsburg heritage royal symbols. At the same time, another pair of lions, but from a different tradition safeguard the Binondo pagoda portrait. The appearance and resignification of Chinese and *sangley* symbols suggests the need for a multi-layered analysis, as the project was also interwoven with local elites and their visual traditions. The placement of objects of great symbolic importance—such as Fu lions, incense, and fruit—inside the pagoda provides a connection between Buddhist teachings, the representation of Eastern power, and its syncretism with the Spanish king. Studying this architectural object can help us frame more carefully the migration of artistic models and symbolic metamorphosis between different parts of the Hispanic world.

This project combines several methodologies to propose a trans-regional investigation that emphasizes the connection between the Philippines and Spain. The project will combine more traditional archival research and iconography with the potential of methodologies developed in Digital Humanities, such as AI-based archival research and GIS production. Digital Humanities can help unveil the urban setting of the royal ceremony in a clear and manageable way. Knowing vernacular traditions surrounding how objects were built, as well as their social and ceremonial functions, can help us understand the cognitive migration implied in this ephemeral structure. Digital tools, accompanied by critical engagement, can transform our capacity to interrogate and

contextualize artistic objects, ephemeral architectural works, and archival materials, helping to create new narratives in Art history and architecture.

SOPHIA OLIVIA SANAN

PhD Candidate at the Department of Sociology, University of Cape Town, South Africa

'African Art' and Object Migration in the South African National Gallery - a sociological analysis of object histories

In the Iziko South African National Gallery (ISANG), 2019, the historical African art object exists in a contested space and as a contested object. The hall in which it is now displayed was once the epicentre of a colonial institution, which through its collection practices and knowledge production mechanisms historically undermined and negated the very idea of African art. Although these same white walls now belong to an ostensibly transformed public institution in a democratic, multi-racial and politically African led nation, the theoretical and discursive framework of *historical* African Art lags behind the political, cultural and symbolic shifts that have taken place in the post-apartheid and post-colonial era.

In terms of contested *objects*, some of the artworks in the historical African art collection were once considered artefacts, housed in the Museum of Natural History - intended to tell the story of indigenous or 'native' people. The symbolic transformation implied through a migration of objects from anthropology to art, and the implicit 'upgrade' of this move is largely dependant on the creation of knowledge about these objects and the ways in which these epistemological processes are shared, understood and received in the public imagination. The question in this institutional context is whether the language of art history, particularly its notion of periodisation and how it denied co-eval acknowledgement of African art, is adequate to this task, particularly when disciplinary knowledge and aesthetics have such a close relation in the space of the art museum. The notion of History of Things provides some direction out of this impasse. I want to advance this notion by applying a situated, critical sociological reading of these object histories. What does it mean to think of these objects as *art* given the history of negation, what has changed, who determines this?

Jyotindra Jain asks "(w)asn't the object, even while being a part of a living tradition, passing through many lives? Isn't it true that "objects were not what they were made to be but what they have become?" (2017). In a sociological examination of the object lives of nine ceremonial masks from Ivory Coast and Mali, dated late 20th century known as the 'Benno Leipold collection' in the ISANG, I hope to shed light on the different agents at work in the creation, consumption, acquisition, categorisation and preservation of these particular historical African artworks, and what is revealed in the omissions or blank spots in these histories. I would like to test how the transition of these objects through different markets (art, tourist), different value systems and epistemic frames could enable a critical, more complex and sensitised reading of these as *art* objects. As such I want to test how a historical and sociological reading of objects might contribute to theorising art.

LU TIAN

Freie Universität Berlin

The Shanpula Tapestry: Cultures woven together on the Silk Roads

The artistic depiction of the Silk Roads is not limited to relics of Buddhism and other major religions, as the involvement of additional individuals during that time period expanded and diversified the trade pathway, as well. Because the Silk Roads are sites of the amalgamation of various cultures, a closer study at the artifacts produced by the travelers and people living along

the route is worth conducting. The Shanpula Tapestry, excavated in Shanpula, is a perfect example of this analytical need. Various questions have already been raised regarding this object, such as the identity of the imprinted figures and the purpose of the tapestry itself, and it is only upon further examination can mysteries such as this be resolved.

My research goes beyond an overview of the excavation at Shanpula, however. The presented approach herein works to identify the various elements of the Shanpula Tapestry through iconographic and typological analysis in order to show that the regions of China and Eurasia are culturally interrelated at that time. The nomads of Central Asia and Iran in addition to those who were part of the Greek civilization acquired the various cultural traditions of the Silk Roads, connected these customs to their own mythical traditions, and as a result diversified the existing conventions. Utilizing this anthropological approach, a life history of this tapestry can be shown, which in turn expands the existing documentation of a more globalized world at early time.

YINGYING DAI

School of Arts, Nanjing University, Jiangsu Province, China

Islamic Art from Chinese Archeological Excavations: From Tang Dynasty to Ming Dynasty(Seventh Century to Fifteenth Century) through Silk Road

China had a close contact with the world of Islam, the imperial court of the different dynasties maintained friendly and close relations with the Islamic world, more frequent under the rule from Tang to Ming Dynasty, which from the beginning of the seventh century until the end of the fifteenth century. A particular trade developed between the Islamic world and the Chinese dynasties is known as Gong Ci. The Gong Ci trade, is divided into two parts: that of the imperial court, a political trade between the imperial family and the dynasty with a country of the Islamic world in reality, a political trade between the imperial family and the dynasty with a country of the Islamic world, which sometimes can be considered as a strategy to "pay" peace and stability on the border between China and the Islamic world, or, in a more pure sense, only a political means between two countries in order to maintain political relations. In this historical context, in the archaeological excavations to which they have had access there are in total 32 pieces of entire finds in glass, ceramic and metal, without counting the fragments and coins; the coins coming from the Islamic world are about more than a thousand. The finds can be dated to the different dynasties, but above all they relate to the Wei, Tang, Liao and Song dynasties; these are the four dynasties that maintain the most frequent relations with the Islamic world. Fortunately, artifacts have been found in good condition in various places in China; usually the sites of the excavations are the capital of the dynasty, or the nearest regions, or the Chinese ports. The fact is the most abundant finds are in the capital and in the nearest regions means that the Gong Ci trade between the imperial court and the Islamic world develops in the most central and important city of the dynasty through the terrestrial or plain Silk Road ; and Chinese ports mean that ambassadors or traders from the Islamic world via the Maritime Silk Road arrived in China's court. And the discovery of Islamic finds usually take place in two places, the tombs or the underground palace of the pagoda of the Buddhist temple. The finds in the underground palace of the pagoda of the Buddhist temple, are explained with the Buddhist religious sense, in which the glass figures as one of the seven Buddhist attributes, and the glassy objects were rare in ancient China, and held in great consideration: the objects of Islamic art for the sense of respect for the religion of the imperial family become the religious offerings for the Buddhist temple.

SESSION 13: MIGRATION, TRANSCULTURALITY, AND HYBRIDITY: AGENTS OF TRANSCULTURAL ART AND ART HISTORY

ABIODUN PAUL AFOLABI

Rhodes University, South Africa

Climate Change, Forced Migration and Cultural Vulnerabilities of Migrants

One of the severe effects of climate change concerns human mobility. However, in the event of climate change, people that suffer displacement from their place of habitation always seek for places of refuge. These migrants therefore face the challenge of maintaining their cultural values and traditions including artistic productions in a foreign country, perhaps for a longer period. While trying to settle in their new environment, relations and interactions between incoming migrants and the indigenous inhabitants are often tense, especially where there are few social and cultural values shared in common. In this regard, there is always the tendency for cultural alienation and conflicts of culture to surface. How do we resolve this conflict? This paper therefore argues that the counter forces in this situation are the individuals and their perception of culture at the cognitive level. I argue that indigenous indwellers hold the popular notion that culture is a homogeneous complex of lifestyles and identities that evokes supererogatory feelings of intolerance. This is seen in their drive to discriminate, classify and compare in their bid for survival. The paper therefore posits that for the displaced migrants to acquire cultural visibility including the representation of artistic productions, (1.) There is the need for a conceptual critique of culture. (2) The conceptual characteristic of culture as a homogeneous way of life of a particular group thereby bracketing ‘others’ undermines collective responsibility in the face of migrants’ resettlement. The paper therefore concludes that indwellers and migrants must realize that the discriminatory and sacrilegious view of culture as that which describe fixed borders and identities that cannot accommodate habitants of other cultures is flawed in the face of a climate crisis regime where cultures that contribute little or nothing to the problem are faced with extinction.

ANELISE TIETZ

UFRJ - Universidade do Rio de Janeiro

Transits in the margins: art and migration in Latin America

This paper intends to discuss productions of two artists: Libia Posada and Paulo Nazareth, in actions that evoke the idea of displacement and migration in Latin America. In these cases, migration is related to a process of violence. Libia Posada (*Signos Cardinales*, 2008) talks about the forced migrations of women in Colombia and tries to remember these invisible paths. The action of recording the paths of these immigrants brings us the image of people in a situation of absolute vulnerability, in a situation of helplessness, as Safatle (2015) would say. A helplessness that oscillates between the urge to get away and the need to get somewhere. These people often lack the means to tell their stories and produce testimonies. Thus, the artist's action makes visible an invisible path, with a strategy of producing testimonies. In Paulo Nazareth (*Notícias da*

América, 2011-2012), the artist proposes to travel the route between Brazil and the United States only with hikes and occasional rides, because he understands that as a Latin American subject this is the only way to access the USA. In this action, there is also a relationship with the testimony, because along the way the artist makes a long photographic record and feeds a blog with his travel notes. From these artistic experiences, we propose to discuss the migratory movement in Latin America, which, in general, is linked to traumatic moments, such as dictatorships, violence, armed conflicts, inequalities. Thus, talking about migration is a way of approaching an erased history of marginal people. In these actions there is a desire to contest the rules, a small momentary uprising against the rules. Subverting the rules of entry and exit of the country, remembering invisible migrations, would not these actions be small transgressions performed by those who have no power? It seems to us that these actions favor displacement as a kind of micro-resistance tactic of memory. Art becomes a possible space for elaborating boundary situations that, for the most part, escape the official narrative. Allied to this, we propose to think of the territory itself called Latin America, as an Other space par excellence. Thus, the communication aims to discuss the two artists through Safatle's concepts of helplessness, Didi-Huberman's uprising and a production of testimonies discussed by Márcio Seligmann-Silva, within a broader discussion of the very conceptualization of Latin America.

ASIEL SEPÚLVEDA

Southern Methodist University

The Día de Reyes Processions: African Cabildos and Artistic Modernity in Nineteenth-Century Havana

This paper studies the printed and painted representations of Havana's Día de Reyes (Three Kings Day) processions organized and performed by the city's African cabildos from the 1820s to 1880s. The Día de Reyes is a widely recognized Catholic holiday that commemorates the Magi's visit to Christ. In nineteenth-century Havana, the day was celebrated through elaborate processions on which African cabildos (religious confraternities) took to the streets in costumes that resembled deities and spiritual dancers from their homeland. The performances were one of their kind in that they allowed the cabildos to enact African rituals in a Catholic holiday, but also to express the ethnic and cultural diversity between the participants. Fernando Ortiz deemed the procession as ritual that transplanted Africa to Havana. In addition, the Día de Reyes was a central reference in Ortiz's studies of Afro-Cuban religion and music, leading to his conceptualization of the term *transculturation* as a way of understanding Cuban culture.

My paper thinks of transculturation as a fundamental ingredient of Havana's nineteenth-century modernity. I center my discussion on Frédéric Mialhe's lithograph *Día de Reyes*, published in the collection *Viaje pintoresco al rededor de la Isla de Cuba* (1847-1849). In this set of views, the cabildos' performances are represented in one image that appears alongside representations of steamships, railroads, boulevards and grand theaters of a nascent sugar metropolis. By inserting the *Día de Reyes* processions into a broader history of Havana and its transformation during the nineteenth century, I consider African cabildos as producers of modern art. That is if we accept a decolonial definition of modernity as a process of creating new subjectivities that are inevitably tied to coloniality. Thus, the paper seeks to broaden the definition of artistic modernity and to think of transculturation as an integral factor of modern life in nineteenth-century Havana.

BRANDON SWARD

University of Chicago

How to make site-specific art when sites themselves have histories: Whittier Boulevard as Asco's "El Camino Surreal"

The term "site-specific" is generally used to describe art self-consciously made to exist in a certain place, which effectively makes the site a static background for the dynamism of art. If we accept this definition, then how are we to account for the fact that sites themselves have histories? This paper will seek to answer this question through an analysis of four performances along Whittier Boulevard in East Los Angeles, *Stations of the Cross* (1971), *First Supper (After a Major Riot)* (1974), *Walking Mural* (1972) and *Instant Mural* (1974) by the Chicano/a art collective Asco. A major commercial artery running about twenty miles from the Los Angeles River at its eastern end to Brea at its western end, Whittier Boulevard carries a portion of *El Camino Real* (Spanish for "Royal Road" or "King's Highway"), which once connected the twenty-one Roman Catholic missions of what was then Alta California, a province of New Spain. We know Asco was aware of this fact because a member of Asco once "used the phrase 'el camino surreal' (the surreal road/path), a play on *El Camino Real*, the historic highway of colonial California, to describe Whittier Boulevard as the setting where everyday reality could quickly devolve into absurdist, excessive action." In this paper, I argue that situating *Stations of the Cross*, *First Supper (After a Major Riot)*, *Walking Mural*, and *Instant Mural* within the colonial geography of California challenges analyses of Asco by art historians like C. Ondine Chavoya, who have too narrowly interpreted Asco as opposing current events like the Vietnam War and gentrification, when Asco actually had a more nuanced and expansive understanding of oppression linking different contingents of the Latin American diaspora. Together, these four performances show us a group struggling to speak against stereotypes around artistic production that would seek to domesticate and folklorize them. Although preexisting scholarship on Asco explains these gestures as first and foremost "protest art" against the Vietnam War, situating these performances against the backdrop of Whittier Boulevard allows us to appreciate the radicality of Asco. By engaging with Catholic and muralist imagery, Asco draws parallels between their experience as racial minorities in the US and the history of Latin American colonialism, which helps us to appreciate the composite nature of Chicano/a identity and how artists might make site-specific work when sites themselves have histories.

ÉLODIE VAUDRY

Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas

Appropriations of "Primitivism" in Mexico, 1923–1957

In the article "L'empathie primitiviste" published in 2008, Carlo Severi posed the phenomenon of "primitivism" in terms of a "poetics of the gaze"⁵ and as a creative specificity specific to the avant-garde of the first half of the 20th century in Europe. This line of research was pursued by scholars such as Robert Goldwater and William Rubin, to mention just a few.

However, the purpose of this paper is to show that artists and intellectuals active in Mexico have also appropriated this plastic dynamic since the Mexican Revolution in 1910, subjectively digesting "primitivism," especially through pre-Hispanic arts. This artistic process is read in the construction of a specific image of the "primitive" in Mexico between 1923 and 1957. The starting point of this temporal framework begins with Adolfo Best Maugard's first book *Método de dibujo. Tradición, resurgimiento y evolución del arte mexicano* and ends with Miguel Covarrubias's last book *The Indian Art of Mexico and Central America*. The impact of these Mexican intellectuals, painters, draftsmen, and exhibition designers on the international art scene and their contributions to the

⁵Carlo Severi, "L'empathie primitiviste," *Images Re-vues* no. 1, (2008), n. 12.

rediscovery of pre-Hispanic, indigenous, and "primitive" arts make them the central figures of this project.

Questioning the plastic and conceptual appropriations of primitivism in a Mexican idiosyncrasy implies conceiving them as a transversal phenomenon that crossed the web woven by post-revolutionary artists and intellectuals, especially nationalism, indigenism, and national art, as well as questioning these processes in relation to the colonial perception of their own population, past and present. This research will focus on the artists Adolfo Best Maugard (1891–1964) and Miguel Covarrubias (1904–1957) whose artistic and written production was colored by their inherent cultural prejudices, such as conceiving the "primitive" more for his emotions than for his intellect. Also, their work helps us understand their perception of the indigenous and their conception of alterity under colonial stereotypes. This analysis will allow us to reflect on this notion of "primitive" through a stereotyped temporal and "geographic imaginary,"² invented with an identity component of alterity or, rather, to establish the heterotopia and heterochrony³ of Mexican "primitivism" at its own locus.

FRANCISKA NOWEL CAMINO

Johann Wolfgang Goethe-Universität, Frankfurt am Main

Transcultural Text(il)-Knots. Quipus in the artistic practice from Jorge Eduardo Eielson and Cecilia Vicuña

By means of the Peruvian artist and poet Jorge Eduardo Eielson (1924-2006) and the Chilean artist and poet Cecilia Vicuña (*1948) my aim is to present the Knot as a textile phenomenon of contemporary art, as it appears since the 1950's in different artistic intersections all over the world. Both artists, beginning in the 1960's, used the pre-Hispanic cultural tradition of Quipus, a mnemonic device and recordkeeping system from the Incas, as an escape from the written language. Based on the artistic Quipus from Eielson and Vicuña, the interaction between literature, art, text, and textile can be paralleled by the visualization of poems and the translation of indigenous traditions into contemporary art. The semantic disentanglement is also part of the research as the discussion of them in a current discourse. Additionally, the development and diversification in the handling of textile materials and the transition of both artists from a pre-hispanic theme to an occidental visual understanding are the topics of this presentation. Furthermore, it is a goal to show that through the engagement of Eielson and Vicuña, the main idea of a transitional cultural history functions beyond the present.

The artistic Quipus from Eielson and Vicuña consist of different sized canvases to roomfilling installations of animal wool or cotton, which touch the recipients not only physically but also emotionally. Both artists combine artisanal textiles with concept art, and enlance cultural-historic traditions with the metaphorical significance of communication. In conclusion, the artisanal knowledge as a transcultural category and universal language is used to combine different traditions and cultures. The knot language of the artistic Quipus is used to communicate not only poetry, but also awareness of topics such as climate change or disappearing indigenous cultures.

This presentation will show that textile art was a global repeated topic of theoretical and artistic occupation throughout the 20th century, specifically regarding textile techniques and motives, whose influences were found in indigenous Latin-American textile traditions. Although there are multiple reasons for this phenomenon, a common theme is followed and demonstrated throughout this presentation. As background, the artistic Quipus from Eielson and Vicuña will be examined, analyzed, and classified in their historic context. Specifically, the work-immanent semantic of the Knot and the material iconography will be addressed. Also, it will be shown, that the recollection of cultural traditions and roots are not a unique selling point of Eielson and Vicuña. Their strengths lie, rather, in interpreting historic phenomenon, global artistic influential takeover, and universal diazotization. Especially in present time, where everyone is connected

digitally, some artists recognize the potential of traditional communication devices – like textiles, like Quipus.

HANNA BÜDENBENDER

Universität des Saarlandes, Fachrichtung Kunst- und Kulturwissenschaft, Institut für Kunstgeschichte, Saarbrücken, Germany

Representing and Negotiating the U.S.-Mexico Borderlands: Photography, Migration and Transculturality

The U.S.-Mexico border, often seen as a rigid, pre-given and fixed line separating two national states, is both a geopolitical boundary and a social construct. A space of national fortification and a porous zone of migration, mobility and movement of people, objects and practices, it can be defined as a hybrid “in-between” space (Bhabha 1994) and a transcultural “contact zone” (Ortiz 1947; Pratt 1992) of encounter and powerful negotiation including conditions of coercion, inequality and conflict. Photography emerged together with the definition of the U.S.-Mexico border and the first photographs of war were daguerreotypes taken during the Mexican-American War in 1847 (Sandweiss 2004). Since the installation of the obelisks marking the imaginary divide between Mexico and the United States west of the Rio Grande and their photographic documentation in the Boundary Commission albums in the 1890s, the medium of photography has been closely linked to the construction and representation of the borderlands’ landscape.

The paper is going to examine the intersections between migration, the continuing fortification of the border and the role of photography in the process. Whilst photojournalism often constructs and reinforces national imaginations, fostering binary oppositions of “us and them”, contemporary photography and artistic interventions draw attention to the complexities of migration from a wider perspective. The borderlands will be looked at from both sides of the line to explore how both national states have used it to foster transnational communities as well as to divide them.

Artists and writers have travelled the borderline beginning with Alan Weisman and Jay Dusard (1986), re-visioning the Boundary Commission albums and re-photographing the monuments: Peter Goin (1987), Robert H. Humphrey (1987) and David Taylor (2010 and 2015). Mark Klett (2016) focuses on the scenic beauty of the Sonoran Desert, including traces and objects left by migrants, representing it as a landscape of migration and Philip Zimmermann (2009) combines beautiful photographs of Sonoran Desert skies with a text that reads like a prayer for migrants crossing the region.

Paul Touronet’s *Estamos Buscando A* (2016) references the migrant safety guides of the National Institute of Migration of the Mexican government. In 2007, the collaborative *Border Film Project* gave disposable cameras to Minutemen and migrants whose photographs challenge nationalist discourses by presenting the border as a porous, transcultural space in a constant state of movement (Ulibarri 2019). Photography is *the* diasporic medium par excellence (Dogramaci/Roth 2019). Transgressing national and global boundaries on the move and being used as a means of memory and communication, it becomes a transnational medium in itself.

By including the actual physical barrier and the haptic experience of the steel border fence, the paper will eventually go beyond what the medium of photography can convey, concluding with examples of artistic and local interventions: the cross-border volleyball game held annually since 1979 in Naco, the *Toy an Horse* by Marcos Ramirez Erre (for SITE97, 1997) and the *Teeter-Totter Wall*, a temporary seesaw installation straddling the border fence separating El Paso and Juárez (Architecture studio Rael San Fratello, 2019).

JOSEPH R. HARTMAN

University of Missouri-Kansas City

Hurricane Hybridity: Migration, Transculturation, and the Art History of Hurricanes

Hurricanes are international travelers. They have no boundaries. They affect the cities of Fort-de-France, Houston, Nassau, New Orleans, San Juan, Santo Domingo, and Havana just as they inspire the artistic productions of William Shakespeare, Winslow Homer, Rafael Tufiño, and Poli Marichal. Tropical storms reveal an aesthetics of disaster, which destroy cultural boundaries and identitarian politics as much as physical space. That is, hurricanes are not solely catastrophic meteorological events. They also effectively *made* the hybrid, migratory, and transcultural environments that define the greater Caribbean. The history of the Caribbean traces a poetics of catastrophe. My talk examines an interrelated *art* of catastrophe, which uniquely transformed the urban and visual landscapes of the region, especially in the modern period.

Natural disasters are cultural artifacts, I argue, which participate in interrelated histories of migration, transculturality, hybridity, and decoloniality in the Caribbean context (as outlined by Antonio Benítez-Rojo, Frantz Fanon, Nelson Maldonado-Torres, among others). Drawing from the writings of Fernando Ortiz on the history of hurricanes, this discussion begins with the visual works of the Carib, Taíno, and Maya peoples, and later expressions among the Yoruban and Congo descendants of African slaves during the colonial period. And it projects forward to the interweaving histories of modern art, emergent democracies, imperialism, and hurricanes that defined the greater Caribbean during the twentieth century, especially in the 1920s and 1930s – a period that witnessed the worst hurricane activity in recorded history. This *longue durée* look at hurricanes in visual culture ultimately aims to demonstrate the productive possibilities of art in our current geologic era, the Anthropocene, an age marked by human-made climate change. My paper closes, then, with a discussion on current artistic and architectural projects in the greater Caribbean related to hurricanes, including the bureaucratic temporary housings of FEMA in Florida, Louisiana, and Puerto Rico, as well as new art, the haunting linocuts of Poli Marichal and the recent activist campaigning of Angelika Wallace-Whitfield in the Bahamas after Dorian.

Tracing the art history of hurricanes, I conclude, is critical to confronting the challenges of climate change today. Barbados' Prime Minister Mia Mottley recently argued that the island nations of the Caribbean would not survive the ongoing climate crisis. Given that reality, there is an urgent need to document and record the cultural history of hurricanes and natural disasters in the greater Caribbean. We continue to grapple with debates over climate change, immigration, international policies, and the haunting legacies of European colonialism, the Monroe Doctrine, and US ambitions to empire in the Western hemisphere. Understanding the history of those debates in visual and material terms lends new insight into the role of Caribbean art in discussing the past and future of global climate change.

LAURA KARP LUGO

LMU (MUNICH)

Exilic art and migrant artists in Argentina (1920s-1940s). A case study of transcultural processes

Gertrudis Chale, an Austrian painter exiled in Argentina in 1934, in her work reflects the trauma of displacement and of the border effect the migrant subject and object suffer from. She is an example of artistic transculturality in the context of early-twentieth-century migration processes in Latin America.

The theoretical framework of decolonial thinking – recently overturning traditional narratives with new theoretical propositions in Latin American art/historiography – made it possible for me to

analyze and read the artistic production of early-twentieth-century artist immigrants to Argentina beyond the Eurocentric or so-called "Western" reading grid and to observe that immigration, far from revolutionizing Latin American art, has had an impact, enriching foreign artists and intellectuals with a *métissage* and hybridization in their work and thinking. My proposal addresses the complex issue of migrant artists from Europe coming into Argentina and negotiating both their national identities and their pictorial style in their transit and adaptation to a new territory. It will analyze how 'nation' did come into play when dealing with the production of the artists that were active at the time, such as Gertrudis Chale, Léonie Matthis, Pompeyo Boggio or Libero Badii.

Moreover, in Argentina, the search for the construction of a common identity was carried out among individuals who had few historic ties with the region but who ardently wanted to be part of the land they had more or less enthusiastically chosen for exile, and who had welcomed them despite migration policies that were not always very favorable to them. For these foreign artists, it is also the place where the logic of difference dissipates. In their status as migrants, they join the Americanist movement linked to cultural nationalism through iconography. These exiled artists thus find themselves with the need to negotiate their own position as authors, leaving aside – or somehow erasing – their artistic identity. The appropriation of a local iconography (landscape, objects, clothing, population) is proof of transcultural artistic agency in that process. It is difficult to judge whether this type of production has actually contributed to the acculturation of these artists. What can be said is that this production shaped the visual culture of the time and much of what was seen of Argentine art outside the country.

Thus, new research on migration in the artistic field makes it possible to shed light on a topic that has not yet been sufficiently studied, but that remains totally up-to-date in the global contemporary world. The decolonial perspective theorized by Aníbal Quijano, Boaventura de Sousa Santos, and Walter Dignolo among others can help to approach this art production in a historically transcultural context.

LIISA KALJULA

Tallinn University; Art Museum of Estonia

Pop Art or Sots Art? Appropriation of Soviet Visual Culture in Estonian Art under Late Socialism

Renowned Estonian cultural semiotician Yuri Lotman has described border cultures as transcultural blocks that are able to translate ideas from one culture to the other. The location of Estonia as the Westernmost Soviet republic during late socialism (1956-1985) made it a typical border culture in the Lotmanian sense. Artistic ideas from the socialist East as well as the capitalist West met here to merge into complicated hybrid forms, challenging the existing art historical narratives.

Catherine Dossin in her recent book „The Rise and Fall of American Art“ (2015) has claimed that the triumph of American art in Europe was not the triumph of Abstract Expressionism in the 1950s, but the triumph of Pop Art in the 1960s, as the latter's arrival was timely to resonate Europeans' desire for something new as well as meet their growing attraction for the country of John F. Kennedy. Recent large museum shows dedicated to the globalization of Pop Art, such as *The World Goes Pop* (2016) at Tate Modern have confirmed the movement's history as that of the invincible Anglo-American style taking over the world.

Socialist Eastern Europe, being cut off from the rest of the world after World War II, became especially receptive to the fragmentary artistic ideas coming from the West. The uncritical acceptance of Pop Art in the Soviet underground circles, however, deserves a second look, as the socialist one-party state had its own all prevailing mass culture to turn to, and no consumer society to criticize. In 1972 the Moscow duo Komar and Melamid founded Sots Art movement

that started to systematically appropriate Soviet visual culture to analyze the aesthetico-political nature of the Soviet project.

In Soviet Estonia, at the turn of 1960s and 1970s, several young artists also turned their attention to the surrounding Soviet reality. Appropriating reproductions of Socialist Realist paintings and kitschy postcards, as well as Soviet floral chintz fabrics and mass produced toys in their collages and assemblages, Andres Tolts (1949-2014) and Leonhard Lapin (1947) manifested discontent with the unsocial practices of Estonian art at the time. Admiring the sociality of American Pop Art, they nevertheless understood that at home, they must turn to their own environment, saturated with Soviet mass culture at the time.

Estonian art histories have generally tackled the early work of Andres Tolts and Leonhard Lapin as the local version of Pop Art, relying upon the Warholian name of their first group show at Pegasus café: SOUP'69. This paper, nevertheless, asks whether we should place their appropriation art in the framework of capitalist Pop Art or socialist Sots Art? Or abandon altogether the preexisting art historical notions to engage with the kind of art historical thinking that casts light to the transcultural nature of Estonian art during the late socialist era?

LISA ANDREW

University of Wollongong, New South Wales, Australia

Modified Fruit: Weaving transcultural threads between Santa Cruz and Santa Cruz

Modified Fruit addresses the politics of authenticity through a strategy of transcultural appropriation. I draw on the history of *piña* (pineapple cloth from the Philippines) as a metaphor for a transcultural 'traveller'. The pineapple, indigenous to Brazil was thought to have been accidentally brought to the Philippines during Magellan's circumnavigation of the globe. The fruit's consequent production into *piña* cloth and eventually into a national symbol may be attributed to the actions associated with European colonisation and indigenous weaving practices, which, in the age of nineteenth-century nationalism, converged with print technology. Ecclesiastically Baroque embroidered *piña* cloth was gifted to European courts as lace; Indigenous animism was conflated with Christian vestiaries and embroidery illustrating the power of cloth as a quintessential colonising tool. Until the early twentieth-century, embroidery designs remained Eurocentric and white, embroidered *piña* cloth designs during this time demonstrate the transcultural conflation of a Chinese technique and the Spanish missionary. Since *pina*'s revival in the late '80s, the cloth has become a site of indigenisation through transcultural processes of appropriation, non-prescriptive practice and the ecological turn. Further, as an introduced cloth that has been indigenised, *piña* occupies no fixed position, its transformation makes visible the on-going asymmetrical processes- how different people simultaneously transculturated it, and how, they, in turn, were reciprocally transculturated. *Piña* cloth, unmoored from artworld preconceptions and as a cultural material formed by an intermeshing of cultures, operates largely in its own space; the syncretic mode by which this material was formed has made possible its hybrid contemporary forms; a transcultural material which resists homogenisation addresses and challenges essentialist ideas of culture as static and pure. While much of the postcolonial literature on transculture uses the term to describe cultural forms associated with displacement through colonisation and globalisation, especially in South America and its relation to the West, there is little mention of the term in the context of the Philippines. This research takes its bearings, mainly from the transcultural literature on the colonisation of South America. The Philippines and South America shared an historical transmutation of cultures through several waves of migration and a similar articulation to the West. This paper re-visits Ortiz's (1947) original definition of 'transcultural processes,' through Pratt's (1992) travel writing and 'transculturation' to the analysis of the artwork produced within the space of contact (McLean 2014 & 2016) through Anthropophagy as a strategy which suggests

symbolic digestion adapted by Lygya Pape and Helio Oiticica and extended through the work of Filipino artist Manuel Ocampo.

MELANIE VIETMEIER

InMotion: National Imaginaries and Transcontinental Entanglements in Peruvian Modern Art and Textile Design

In recent years we witness a paradigmatic shift in modernist art history which opens up to a global-historical perspective on modernism focusing on a complex network of circulations, appropriations and transformations. Different approaches reflect on concepts such as Transculturality (Welsch), Routes (Clifford), or Transmodernity (Kravagna) which underline transcultural entanglements and effects of mobility due to diaspora, exile or migration processes. Over the past decades, special attention has been directed to modernization processes in Latin America with an emphasis on Mexico, Brazil and Argentina. By shifting the focus to Peru, the aim is to re-negotiate the Andean region which has been rather marginalized in art historic discourse.

The objective of this paper is to investigate the multilayered interplay of modernism, national imaginaries and transcontinental dialogues in art and textile design in Peru in the first half of the 20th century. The study of works by the Peruvian female artists Elena and Victoria Izcue, who played a decisive role for the revaluation of pre-Columbian art, serve as a starting point from which to discuss modernization processes and the construction of a collective visual universe in modern Peru. The context of artistic modernization as well as the social, political and cultural concept of Indigenism will serve as a foil against which to read their works as a counter-model of a picturesque Indigenism as they suggest an alternative for a national aesthetic within the larger process of defining culture in modern Peru. Mobility of these artists between Lima, Paris and New York in the 1920/30s led to the establishment of transcontinental networks and collaborations and enabled reciprocal transfer processes between the Avantgardes in Europe and Peru.

On a methodological level, these aspects will be analyzed in a larger context taking into consideration micro and macro levels of decolonization, postcoloniality and emancipatory identity politics. In regard to national imaginaries in Peru, this will also shed light on the complexity of the concepts of nation and culture in view of a plurality of localities, temporalities and traditions of different ancient advanced civilizations as the Moche, Paracas or Nazca, as well as a colonial past and contemporary transatlantic entanglements. In a transdisciplinary approach, also the role of textiles in relation to nation-ness and identity questions will be discussed through an examination of textile and fashion designs the Peruvian artists produced in Paris and New York.

The aim is to renegotiate textile design as an artistic strategy from a postcolonial perspective which draws on discourses such as hybridity, exoticism and authenticity. As spaces of a “contact zone” (Pratt) the interdependencies of textile design, “traveling fashion” (Karentzos) and art will be placed in the context of mobility, migration and transculturality.

MONA SCHIEREN

University of the Arts Bremen

Agents of the Construction of Asianistic Aesthetics in the West. Ernest Fenollosa, Okakura Kakuzō and Post-War American Art

The construction of an East Asiatic aesthetic in post-war America was decisively influenced by Ernest Fenollosa. The philosopher, art historian and curator was a *o-yatoi gaikokujin* in Japan during the Meiji Restoration Era. As founder and curator of the Asian collections in the Museum

of Fine Arts in Boston and with his book *Epochs of Chinese and Japanese Art: An Outline History of East Asiatic Design* (1912), Fenollosa crucially shaped the Western canon of East Asian art history. His two richly illustrated volumes disseminated illustrations of Chinese, Japanese, and Korean works of art and the migrating objects into US collections contributed to the formulation of a visual canon his students Okakura Kakuzō and Arthur W. Dow appropriated.

The refinement of perception is the central theme of Okakura's writings. He called attention to how perception is conditioned by culture, how it differs in the East and the West, and how stereotypes form: he called it the "glamour of the perspective."

The proposed paper traces this *transmission culturelle* from around 1880 to 1960 by analyzing the writings of these agents and how their concepts lived on in the works of Daisetz T. Suzuki and Alan Watts. These authors discuss categories like emptiness/abundance, variation/repetition, imperfection, simplicity, refinement, yin/yang, foregoing of depth, linearity and abstraction, firmly establishing themselves into categories of an Asianistic pictorial aesthetic.

These agents of the imparting and translation of these categories had a background that was partly American and partly Japanese and pursued their interests in critique of modernity or struggle for a "better modernity." Under their influence an entangled concept took shape that the West viewed as Eastern philosophy into which, however, was also inscribed a Western desire for nonrational ideologies. Hegemonic interests are involved in the naming of categories, which are attired in the rhetorical evocation of a different modernism that must overcome the alienation effects of Western industrial culture and propounded against the stereotypical backdrop of a rational materialistic West (Occidentalism) as opposed to a spiritual East (Orientalism).

While these historical contexts are even more entangled and filled with desires/projections in the American avant-garde reception, they lead to remarkable pictorial practices. The example of Agnes Martin's paintings demonstrates translations into the pictorial that are not to be treated as formal or motivic history but enable one to *experience* the specific aesthetic and modes of an Asianistic pictorial culture. By so doing Martin leaves the level of a stylistic or motivic appropriation and creates a hybrid pictorial aesthetic.

MRINALINI SIL

School of Arts and Aesthetics, Jawaharlal Nehru University, India

Imaging courtly cosmopolitanism and making of an imperial collection: An exploration of Robert Clive's Ganjifa cards from eighteenth century Bengal.

Ganjifa playing cards has been part of a larger material culture of the political elites of the Islamic world in the early modern period. Its arrival, dissemination and creative adaptations within the South Asian sub-continent are associated with the Mughals and through the sixteenth and seventeenth centuries the Mughal ganjifa had spread to regional and subordinate courts of Northern India, Bengal and the Deccan as a component of Mughal courtly culture. More than just a game of cards, these cards also served a purpose of political propaganda and reflected on the cultural preferences of their users.

The Battle of Plassey saw the *masnad* of Murshidabad passing to Mir Jafar whose accession to the throne came with conditions of compliance and subordination to Robert Clive and the English East India Company. Situating a set of ivory ganjifa cards that was gifted to Robert Clive by Mir Jafar as the centerpiece, this paper will seek to study the courtly practices of the Bengal Nizamat in post Plassey eighteenth century Bengal. Focusing on this 'Clive Ganjifa set' which was done in the traditional Murshidabad *kalam* of painting, this paper will go beyond the formalistic analysis and iconography of these cards to reflect on the cultural appropriation of courtly manners and customs of the Mughals by the Bengal Nawab which was crucial in terms of seeking and asserting legitimacy. Furthermore, investigating the broader concept of courtly cosmopolitanism

attached to the gifting of ganjifa cards this paper will also explore how fantastic opportunities and tremendous wealth presented itself to Robert Clive post Plassey which became the basis of his imperial collection of Indian arts, artefacts, bejeweled objects of daily use, delicate ornaments and every other object worthy of a Mughal aristocrat that is currently housed in his Powis Castle in Wales. Robert Clive was one of the pioneer interlocutor between the East and the West and Clive made a deliberate attempt to refashion himself from just a 'Nabob' of India to a British aristocrat. Thus, understanding this 'Nabobs' as an active agents of transculturation an attempt will be made to destabilize any simple model of cultural exchange and understand the existence of one culture in another as indicative of a dialogical co-existence in which forms and practices with diverse geographic origins met and therefore must be grasped simultaneously. Thus, this paper through a study of this Ganjifa set will attempt to understand the complex narrative on remnants of the Mughal legacy, assertion of power and authority of the Bengal Nawab and the making of an imperial collection in eighteenth century Bengal.

SESSION 14: HOME AND HOSPITALITY

ADRIAN ANAGNOST

Tulane University

Pre-fab Citizenship: Placemaking, Migration, and Belonging in 19th-century Louisiana

Shipping containers, garage apartments, tiny houses, and tent cities — the problem of affordable housing facing many contemporary cities (particularly those with thriving labor markets) is economic and political — and also aesthetic. Beyond NIMBY-ers decrying the degradation of historic neighborhood fabrics, there is an aesthetic impulse behind the provisionality of much of this housing stock, one that grows even starker when questions of citizenship and belonging come into play. For migrants in contemporary Berlin, for example, where it would be cheaper for the government to rent apartments in which to house them, millions of euros are spent on Tempohomes, container-based prefabs whose aesthetic temporariness placates neighbors with a visible sign that those residences — and thus their inhabitants — are impermanent.

This paper seeks to historicize such recent developments in relation to a historical instance where the aesthetics of placemaking acted in service of integration and exclusion. In the post-Civil War Southern United States, employers sought to counter the post-abolition tightening of the labor market by promoting immigration of working class Europeans. But where would these new workers be housed? In 1867, the state of Louisiana sent a “portable cottage” to the 1867 Paris Exposition, to showcase exemplary worker house for new immigrants. The “portable cottage” was essentially a partially-prefab New Orleans shotgun shack in a mishmash of eclecticist and vernacular architectural styles, that could be moved to different worksites in rural and urban Louisiana. The house was made from various strains of Louisiana cypress, ostensibly to promote the local timber industry. But it also meant that new immigrants were visibly assimilated into the very landscape, their difference shrouded by a place-based architectural style. Just as today, this paper argues, immigrants were to be absorbed — equivocally — through temporary dwellings whose presence would not disrupt an aesthetics of place.

ANDREW CHEN

University of Cambridge

Hosting the Ship of Salvation in India and East Asia, ca. 1600

Jerome Nadal’s assertion that the Jesuits “are in their most peaceful and pleasant house when they are constantly on the move, when they travel throughout the earth,” goes against intuitive associations of home with stability, belonging, and rootedness. Late in the sixteenth century, there appeared a visual counterpart to Nadal’s dictum. For consolation during a long journey, a missionary could take recourse to a printed image, devised in Rome, showing the Christ Child holding the sail of a metaphorical ship. This ship could represent various things: the Church, the Jesuit order, or, importantly, the self. The Jesuits brought this image with them to Mughal India, where it passed into the imperial book workshop, or “house of the book” (*kitāb khāna*). There it was painted in the border of an album for a royal patron. Further east, the Jesuits commissioned Chinese carvers, in Macau and the Philippines, to produce ivory plaques of the composition. These objects could be more easily caressed and kissed by the Jesuits. The ivories were also carried across oceans, to Spanish America and back to Europe. In India and East Asia, acts of reconfiguration in making, and interpretation according to local codes, reshaped the meaning of the ship and its accompanying motifs.

In 1580, the year in which the print was made, the Jesuits were hosted at the court of Akbar in Fatehpur Sikri. In a newly instituted “house of worship” (*ibādat khāna*), Akbar staged interfaith debates between Sunnis, Shiites, Hindus, Jains, and Christians for two years. As an outcome of the order’s missions to northern India, the Jesuit print was conveyed into the stock of the Mughal book house. When remediated by a Mughal painter, the Ship of Salvation was shown sailing away from a south Asian coastline. East of India, the image was remade by local carvers in a way that spoke to Chinese visual tradition. In the ivories, the clouds at Christ’s feet are rendered in the *ruyi* form associated in Chinese art with hosting events, with visits by immortals and deities to humans or each other. In the ivories, however, the cloud is used to mark out the Christian deity’s participation in a permanent, allegorical state of being. This was an image logic unfamiliar to the Ming.

Three conceptions of dwelling or hospitality thus converged in these ship images of ca. 1600. To the Jesuit, they presented an image of self at home on the move. In India, the print was implicated in a theatrical negotiation of power through religious disputation. Chinese carvers recoded the image in a way that accommodated it to a familiar idiom of hospitality. This, however, could only have drawn attention to the strangeness of the allegorical mode.

ANNE HARTIG

PhD, Jawaharlal Nehru University, New Delhi

The ‘home-making’ moment

Religious architecture has accompanied numerous communities on their journeys across regional and national boundaries, serving not only as congregational space but also as marker of identity. This paper posits that the construction of a temple, church, gurdwara, mosque, etc. in the diaspora is often viewed as the last missing bit in the long process of home-making. While scholarship has examined striking religious architecture of diaspora communities, little attention has been paid to the small and contingent beginnings of these institutions, which, more often than not, originate in the homes of community members. Apart from being a space to take care of basic human needs, such as cooking, eating and sleeping, homes are usually the place where members of the community meet and practice their beliefs. The diasporic condition also expands this functionality to answer a community’s needs for commingling and gathering. Focusing on the space of the home as shrine and a proto-community space, the paper examines the two temporalities of the ‘home-making’ moment: inviting other members of the community and the eventual construction of a place of worship in a ‘foreign’ land. The paper draws upon cases of Hindu diaspora communities within India, giving new insights into the complex negotiations and machinations at work in creating a home away from home.

BIHE HUANG

Institute of East Asian Art History, Heidelberg University, Germany

Landscaped Village: Xu Bing’s early woodcuts, Millet, and Gu Yuan

As an active artist in the global art world, Xu Bing is known for his experimental installations investigating the transformation between text and image, which first drew domestic and international attention in the late 1980s with the groundbreaking work *Book from the Sky*. Interestingly, unlike other Chinese artists gaining fame overseas, Xu Bing was never a key figure in the so-called ‘85 New Wave that took place in major cities, when young artists drastically broke away from the socialist realist tradition and embraced modern Western art from Impressionism to Dadaism that was introduced to China after the Cultural Revolution (1966-1976). Unlike his contemporaries who were actively engaged in the new art movement, he traveled back to the village where he resided for four years doing farm work, in accordance with Mao Zedong’s call of

urban youth going down to the countryside campaign during the Cultural Revolution. He made small woodcuts depicting rural sceneries, a series called *Scattered Jade* which he kept working on for nearly ten years, and was later gathered and published as a small book entitled *Xu Bing Small Woodcuts* (1986). These small woodcuts, though treasured by the artists himself, have not been examined very much by researchers. In this article, I take Xu Bing, one of the millions of sent-down youth who returned to the city after spending years in the countryside, as a case study. By investigating his small woodcuts and his writings in the 1980s, I analyse Xu Bing's paradoxical relationship with the countryside. On the one hand, by comparing his work with his contemporaries of the soil and village school, we can see, even though he returned to his actual hometown and was admitted to a prestigious art university, he did not feel like fit in because of his previous sent-down experience. He has a sense of belonging to the village where he was sent down and considered the village as a spiritual home he could constantly return to; on the other hand, in comparison with Gu Yuan and Millet, two realist artists both known for their rural depiction and had great influence on Xu Bing, we can see Xu's unique isolating perspective of viewing the rural scenery is different from his mentors. His individuality enables him to see the countryside as distant detached landscape, which not only deviated from the socialist realist dogma, but also marked the beginning of his later experimental practices in the late 1980s.

CARLOS ROGERIO LIMA JUNIOR

Museu de Arte Contemporânea da Universidade de São Paulo | MAC USP, Brazil

Marianne goes to the Tropics: the allegories of the Republic in Brazil

On November 15th, 1889, the monarchy in Brazil came to an end. The established Republic, with a high-ranking army officer in the rank of head of government, would lack effective symbols that could propagate the values associated with the regime, distanced from those of the D. Pedro II Empire (1822-1889). The fabrication of new images from the figuration of the politicians in official portraits, the selection of notorious events such as the Proclamation of the Republic, the signing of the new Constitution, presented in historical paintings, as well as the allegories of Freedom, of the Republic itself, were in the midst of symbolic elements mobilized by the agents who rose to power.

The allegorical figure of women came to embody the republican ideals that they wished to promote, and already in the first decade of the regime's existence - with contestations in various parts of the country -, the artists strove to conceive the image of the Brazilian Republic based on an iconographic tradition, especially of French matrix, in which certain symbolic elements were selected within this imagery repertoire associated with the Republic. The woman in her Phrygian cap, dressed in antiquity, with bay leaves on her head or palm branches at her feet, then came to figure not only in banknotes and coins, in paintings for public buildings, but also in the monuments erected in the main capitals, which no longer comprised the provinces of the Empire, but the states of the Federative Republic.

Sometimes serene and restrained, sometimes warlike and imposing, or even more maternal, progenitors of the children of the republican nation, as posited by the Positivist Church, the Mariannes "migrating" to Brazil, and "settling" here not become mere copies of those international models. On the contrary. They gained diverse interpretations by the artists' brushes. The objective is to demonstrate how the symbolism of the Republic and Freedom, taken by universals, when absorbed and adapted to the local context, assumed different characteristics, according to the political, social and cultural demands of that Brazil in intense transformations.

CHARLOTTE MATTER

Bibliotheca Hertziana – Max Planck Institute for Art History, Rome (until August 2020) / Institute of Art History, University of Zurich (from September 2020)

Home as a “site of resistance” within exhibition spaces: Lea Lublin’s *Mon fils* and Carla Accardi’s *Tents*

In May 1968, as students and workers around the world were taking the streets and thus investing the public sphere, Lea Lublin engaged with the idea of home and relocated it to the museum: she exhibited herself taking care of her seven-month-old infant, together with a crib and a multi-layered portrait of her son rendered on plexiglass. Around the same time, Carla Accardi conceived tent-like shelters, also made of plastics. Her *Tenda* (1965–66) and *Triplice tenda* (1969–71) were penetrable structures constructed with painted, transparent Sicofoil. These explorations of the realm of the home should not, however, be misunderstood as acts of withdrawals. On the contrary, the notion of home does not sit comfortably within the public space of an exhibition, for it displays things that are more easily withheld from sight, such as unpaid care work or relations of inequality – in other words, it turns the private into the political.

Drawing from bell hooks’ notion of “Homeplace” as “a site of resistance” (1990), this paper discusses the critical potential of these works, reading the making of a home as a “radically subversive political gesture”. It considers how the idea of the “maternal” resonates in these homes – quite literally in Lublin’s *Mon fils* (1968), by displaying her newborn and the (unpaid) labor of childcare, and more metaphorically in Accardi’s tents, by alluding to skin-like membranes. Taking the discussion of social reproduction by theorists and activists such as Silvia Federici, Mariarosa Dalla Costa and Selma James, and Leopolda Fortunati into consideration, this paper understands “home” as a site of reproduction and thus as a key to “unmasking the socio-economic function of the creation of a fictional private sphere, and thereby re-politicising family life, sexuality, procreation” (Federici 2019). This paper further asks what it means to use plastics in order to create these spheres of intimacy nestled within exhibition spaces. On the one hand, polymers obviously relate to domesticity as ubiquitous household materials (think, for instance, of Tupperware, kitchen and bathroom surfaces, children toys or personal hygiene products), on the other hand, however, they stand in stark contrast to the notion of home, as they are actually “inhospitable” materials – transparent but impenetrable, cold and sterile.

In light of these considerations, the paper finally examines how these works relate to notions of belonging and displacement. Home certainly gains its own meaning in the work of Lublin, an Argentine in Paris, whose practice Isabel Plante has described as “translocal” (2015). Accardi’s tents, on the other hand, reflect her longing for remote places: they allude to “other” forms of living, and the artist should shortly thereafter travel extensively through Morocco.

DICKSON ADOM

Kwame Nkrumah University of Science and Technology, Ghana

A Home Craft and A Symbol of Unconditional Hospitality for Migrant Art Genres and Cultures

The Asante Kente is an indigenous cloth of great pride and culture among the Asantes of Ghana. As a home craft, it showcases the rich historic cultural heritage of the Asante people in its symbolic weave patterns and colour formations. The Asante Kente is a window of knowledge to the outside world on the cultural, moral and aesthetic values of the Asantes. Though an indigenous craft, the Asante indigenous Kente producers have opened up to emerging migrant art styles such as digital art, mixed media and designs of foreign products. This has enhanced the aesthetic and contemporary values of this traditional home craft in global spaces. Culturally, the Asante Kente’s hospitality to migrant art genres is a reflection of the Asantes historical record

of affirming cultural hybridity and unity between their host culture and migrant cultures locally and internationally. A qualitative inquiry into these matters was undertaken in a phenomenological approach in three Asante Kente weaving communities namely Adanwomase, Ntonso and Bonwire in the Ashanti Region of Ghana. Empirical data for the study were garnered via extensive personal interviews and focus group discussion with twenty nine purposively sampled study participants consisting of Asante Kente weavers, Asante Kente sellers and buyers, Asante traditional leaders and Asante art historians. The findings revealed that the traditional Kente formation has now been integrated with embroidery, painting and digital printing techniques. Also, textual representations of the names and affiliations of individuals and organizations are now embedded into the weave patterns. The traditional stole and cloth products from the Asante Kente have now paved the way to include the creation of migrant products such as neck and bow ties, bottle holders, outer jackets and suits, bride wears, and many other decorative and functional items. However, the cultural meanings associated with the designs that portrays the rich Asante cultural values remain unadulterated, though new cultural interpretations are been offered to new forms of weave patterns by the Kente weavers in the study areas. These creative adaptations born from the acceptance of migrant art genres has increased the market values of the Asante kente among local and foreign residents in Ghana with positive impact on the export market. The study concludes that the cultural and aesthetic evolution of the Asante Kente home craft illuminates the need for global arts and cultures not to set barriers to the diversities of migrant art genres and cultures.

FABRICCIO MIGUEL NOVELLI DURO

Universidade Estadual de Campinas (UNICAMP)

Orientalism in a tropical Empire: Orientalist artistic models and Pedro Américo's artworks in Rio de Janeiro

During the nineteenth century, the contact between Europeans and the Orient was intensified. In France, Napoleon's Egyptian campaign's and the colonization of Algeria are some relevant milestones of this relation, while they are also landmarks elected by the historiography for the development of Orientalism in the arts. In the same century, authors such as Ernest Chesneau and Jules Castagnary already outlined in their writings the genealogy of this "artistic tendency".

Chesneau (1874) claimed that Egypt's campaign opened the Orient to French artists. For Castagnary (1876), Orientalism began with the insurrection of Greece and the death of Lord Byron, renewing itself with the conquest of Algeria. Both frameworks were taken by Ary Renan (1894) to reconstruct the development of Orientalist painting, driven by the *première exposition retrospective et actuel des peintres orientalistes français* held together with the *Art Musulman* exhibition in 1893.

If the circulation of artists and objects between France and the Orient allowed the emergence of an artistic production with specific characteristics for the construction of a "canon" of Orientalist painting in the *école française* of that time, we actually know that this circulation also impacted other "national schools" during the nineteenth century, as evidenced by the books series *Les Orientalistes* that have been published by ACR Édition since the 1980's. This impact can also be seen in Latin America, as shown by Laura MaloSETTI with the exhibition *La Seducción fatal* (2014).

In Brazil, an Empire in South American tropics (1822-1889), we can identify the circulation of artworks that dialogue directly with Orientalist paintings and its characteristics. Between didactic engravings belonging to the Academy, records of Orientalist paintings in the local private collections and artistic productions of Brazilians who underwent part of their formation in Paris, this paper raises the question: is there a place for Orientalist production in a tropical Empire? At a time when Brazilian artists were performing part of their learning in Europe with a view to improve and modernize their repertoires, as well as contribute to the development of the

“Brazilian Art school”, how can we deal with Orientalist artworks in a context of searching our “own homely values”?

We intend to answer these questions by analyzing the presence of Orientalist production in the local context and its repercussion when exhibited, having as its central issue the role of the Brazilian painter Pedro Américo (1843-1905) in the diffusion of this artistic model in Rio de Janeiro. Celebrated in Brazilian historiography for his nationally themed productions, his Orientalist paintings produced in Europe and preserved in Brazil allow us to question the place of this type of painting in the country and, thus, how to inscribe Orientalist paintings in the historiography of art in Brazil.

FRANCISLEI LIMA DA SILVA

Universidade Estadual de Campinas (UNICAMP)

The vitality of green men in carving / wood and stone ornamentation in the Luso-Brazilian world throughout the 18th century

The identification of the existence of the figures called “green men” in colonial buildings in Brazil, between the seventeenth and eighteenth centuries, especially decorative objects, gives us a chance to discuss about the registration of people, objects and ornamental objects in the Luso-Brazilian colonial period, in its wide territoriality and complex. There are many artifacts on both sides of the Atlantic dedicated to the production of wood and stone ornaments, the subject of which were half-human, half-plant monstrous creatures, filling in wooden carved altarpieces and panel and ceiling paintings. I intend to present how, through tiles and inlaid marble pieces brought from Portugal, we can visualize a kind of programmatic unit with the ornamental cycles formed by this grotesque element. Example of animated masks of green men were used to decorate as water spouts in public fountains and inside churches. It is necessary to understand not only a way in which the architectural space or to which it is linked, but also the reception of the models and their incorporation through practice within the workshops composed of artifacts from overseas and born in the colony. Its presence is much older than the mapping account, having its circulation and (re) significance of a Renaissance Italy, received in Portugal and later in the Brazilian colony that receives new forms and uses.

GIULIA MURACE

UNSAM - Universidad Nacional de San Martín / CONICET - Consejo de Investigaciones Científicas y Técnicas (Argentina)

“Nationality is the homeland”, is it? Argentine artists in Rome between the late 19th and the early 20th century

Between the last 19th and the early 20th century a huge contingent of migrant people left Europe to go to America, mainly to find a better lifestyle. Italians represented a significant front, especially in South America. In Argentina, for example, their growing presence in the society caused particular feelings of concern for the preservation of a national spirit. Even in artistic discourses, cosmopolitanism represented a danger for the formation of an “Argentine soul” and, consequently, for a national artistic language. “Nationality is the homeland”, wrote Arturo Reynal O’Connor about the Argentine poets and the risks of the immigration for the “Argentine race”. By a metaphor, he warned “the empty house remains, converted into a simple building that foreigners occupy turning it into a *conventillo*”. However, in this period the country was consolidating its national system of art and it was therefore necessary to encourage European stays for artistic education through government pensions. The artists who could travel were recognized in their country but they were foreigners living in unknown geographies where with difficult they could

emerge. In addition, part of them, who got to know some kind of success, remained abroad or, if they returned, traveled frequently to Europa becoming “swallow-artists” (“artistas golondrinas” as *Pallas* magazine called them in 1913 alluding to the seasonal migration), something discouraged from the homeland governments.

This paper proposes to analyze the multiple dimensions (artistic, political, social) of the Argentine artistic field between the late 19th and the early 20th century focusing in some *artistas viajeros*, to discuss the feeling of belonging to a single place (coincident with their nationality). Through the case of Argentine painters and sculptors who lived in Rome (in specific, Pio Collivadino and Pedro Zonza Briano), the goal is to present the networks of relations that they formed with other Ibero-American artists as a response to the marginalization that implied their status as foreigners. The proposal intends to examine to what extent their nationality was an aid or an obstacle to the construction of a temporary home in the city that hosted them, putting in relation some works of art executed there and the literature raised around them.

JULIA KERSHAW

Florida State University

“Crossing Borders and Boundaries: The Many Homes of Lygia Clark”

Often recognized for her *Bichos* (1960-1963) and *Caminhando* (1963), Lygia Clark is a pivotal figure in the Neo-Concrete Movement because she encouraged viewers to expand beyond the visual to tactilely interact with her work. Less recognized in scholarship are her depictions of the home and how Clark’s changing geographies altered ideas of space and place for the artist and participants. While scholars recognize that Clark, like many Brazilian artists, temporarily moved to areas of Europe during the military dictatorship (1964-1985), a changing sense of home for Clark in relation to both international and local contexts requires further scholarship. Due to the expansiveness of Clark’s oeuvre, I focus on her architectural maquettes (1957-1964) produced in Rio de Janeiro, her paintings of her study and staircases from her first stay in Paris (1950-1951), and *The Body is the House* (1968-1975) made during her longer residency in Paris. The implications of this study include 1) a more nuanced understanding of Clark’s career evolution where the home connects her oeuvre’s seemingly disparate stages; and 2) the home’s integral narration of individual and collective identities for the artist and her changing residencies.

This paper investigates how Lygia Clark’s changing residences of Rio de Janeiro and Paris reflected her evolving construction of the home. Using formal and social historical analysis, I find that such varying locales inspire Clark whether through her residence in Rio de Janeiro’s fertile ground for the Brazilian avant-garde, exposure to the Juscelino Kubitschek’s inauguration of Brasília or teaching position at Sorbonne campus in Paris. While living in Rio de Janeiro the home became a symbol for inclusion as seen through *Build Your Own Living Space* (1960), suggesting that choosing a home’s layout is an act of choice. This architectural maquette emphasizes the fluidity of space as the central room encourages movement between spaces through doorways and movable partitions that connect them, reinforcing that there is no fixed way to maneuver its layout (Figure 1). Such freedom operates in contrast to the homogenization of Brasília’s superquadras, while also considering unexplored connections to advertisements of the Brazilian modern home. In Paris, the home embodies more of collective identity in *The Body is the House* (1968), where human bodies give shape to a web of elastic bands and plastic sheets. This installation achieves new meaning when contextualized with the collective effort of the May 1968 students protests in Paris or Rio de Janeiro’s 1968 March of the One Hundred Thousand. Through such connections, this study emphasizes that Clark’s migrations articulated her evolving representations of the home, while also forming enduring legacies of her native country and abroad.

PRISCILA SACCHETTIN

Instituto de Estudos Brasileiros da Universidade de São Paulo (IEB-USP)

A home for creativity: Maria Leontina's atelier and art collection

An atelier - what is it? Roughly speaking, it is the artist's work place, where one or more people give vent to their creative will, where they can research, experiment and produce. The atelier may be a small room where someone works alone, but it can also be a large building or shed designed to house large groups of coworkers. Sometimes the artist has an atelier built for him/herself, in other cases a house or apartment is occupied, and an architecture designed for residential purposes becomes an atelier. This is the case of the ateliers that, over time, were occupied by the painter Maria Leontina Franco Dacosta (1917 - 1984). The plural is justified: during her career, which lasted many decades, the artist alternated residence between the cities of São Paulo and Rio de Janeiro. The comings and goings between the two Brazilian capitals caused the atelier to migrate along with the artist, in a process of adaptation and recreation. My proposal, in this case study, is to think of the atelier as a space that houses creation, as the home of artistic making, departing from the dichotomy that associates, on the one hand, the ideas of home-belonging-protection and, on the other hand, the ideas of creation-migration-risk.

But not only that. Maria Leontina's atelier, in addition to the function of hosting her artistic work, also sheltered the works of art acquired by her. During one of her periods in Rio de Janeiro in the 1960s, Maria Leontina used to visit the antique shops and galleries of the Ipanema neighborhood weekly, accompanied by her sister, art critic Maria Eugênia Franco. It was then that the painter began her collection, based on pieces of Brazilian sacred art and popular culture. Then the collector's taste expanded, encompassing various techniques, languages, and places. At the end of her life, Maria Leontina's collection featured works by foreign artists - Giorgio Morandi, Hans Hartung - and Brazilians - Alfredo Volpi, Tarsila do Amaral, Iberê Camargo, Alberto Guignard, Oswaldo Goeldi, Livio Abramo, Flávio de Carvalho, among others. In addition to this set, there were more than 100 drawings in Leontina's collection made by patients from psychiatric institutions with which she collaborated. Works of very different origins meet at the atelier and inhabit it. The photographs in the artist's archive show that both - atelier and private collection - merged and formed a whole, whose common ground was the support of creativity.

SERENA MARCONI

Universität Bern

Intranational Migration and the Sense of "At-Homeness": Milan filmed by the Italian Artist Ugo La Pietra in the 1970s

This paper aims to discuss the notion of home and its interconnection with migration, by questioning the use of an urban panorama, as in this case, Milan, as well as by looking at the potential of temporariness and marginality in reassessing the understanding of "at-homeness". It takes into account a national context, Italy; a human-migrant actor; a non-human migrant concept, the personal/collective space; and a specific historical time, the years after the economic boom. The moving image constitutes the medium of analysis. It focuses on the case study of the Italian artist Ugo La Pietra and, particularly, on his 1977 film *La riappropriazione della città* (*Repossessing the City*) shot in Milan.

This work starts as an urban journey in search for places untouched by institutional control where human creativity and freedom can still take place, thus "to repossess the city". In the opening and final sequences, the artist acts as follows "living means being at home everywhere". By exploring the city, he came across urban margins and the activities of a marginalised social group of dwellers, mostly composed by immigrants from Italian rural south. During the economic boom of post-war Italy, these people moved to the northern industrialised Italian cities because of adverse

living conditions, to reconfigure themselves. In Milan, some of them began to provisionally occupy available pieces of land, intended for building speculation, and located near the highways, railways, building sites, and the public housing blocs. Such areas were utilised to cultivate vegetable gardens for their families and next to it they built spontaneous and provisional architectures made of waste and poor materials, to spend their free time in convivial moments.

I argue that the freedom the artist looked for can be compared with the ways in which the migrant created, or re-created, a sense of home and at-homeness. Moreover, it seems that the artist assumed the same stance of the migrant in the act of searching for his own place, and therefore his own at-homeness, despite being in his hometown.

The paper will attempt to shed light to veiled issues inherent to La Pietra's film such as, the subtle ethical solidity embedded in spaces of temporariness and marginality (Doreen Massey, *For Space*, 2005), migration as incubator and transferrer of the sense of at-homeness and the common (Antonio Negri and Michael Hardt, *Multitude*, 2004), and the meaning of being at home everywhere (Rosi Braidotti, *Nomadic Theory*, 2011).

SESSION 15: IN TRANSIT: ADDRESSING WORLD ART SYSTEMS

ADRIANA AMOSSO DOLCI LEME PALMA

Migrations of ideas: Pietro Maria and Lina Bo Bardi's approaches to Brazilian culture

This paper aims to address a facet of the relations between Italy and Brazil through the migration of ideas and actions. Aspects of the performance of Italians Pietro Maria and Lina Bo Bardi in Brazil, at the São Paulo Museum of Art will be focused on through the analysis of two exhibitions, held between 1968 and 1969, at the opening of its new headquarters on Paulista Avenue: the museum's collection exhibit on the glass easels and the *Hand of the Brazilian People*.

Since its founding in 1947, MASP has proposed to work beyond the model of museological institution seen only as a repository of works of art, a profile still quite recurrent in Brazil at that time. The Bardi couple dialogued with the recurring theme of postwar museums, which turned to the community through educational actions, assuming a social role in the reconstruction of what had been lost in World War II. This was in accordance with the precepts of modern architecture, which thought of the city as the collective living space.

The Bardi structured the Museum around various forms of extroversion of its collection, among them: expository experiences, lectures and courses, film and music sections. Thus, the intention was to make MASP a center for arts education. Lina's gaze on the peculiarities of Brazilian culture, especially those related to popular culture, led to the Museum such a problem, which opened it even more to dialogue with the social environment in which it was located.

The exhibits that will be analyzed here seem to compose with the new building a moment of synthesis of Lina's references, both those linked to modernist architecture brought from her architectural background in Italy and developed in Brazil, as well as the knowledge she acquired during her stay in Bahia, between the late 1950s and early 1960s - especially with regard to the *Brazilian popular* theme.

The architect constituted in Paulista Avenue what she called a *modern popular museum*: on the one hand, it was a center conceived from the experiences obtained with the Brazilian popular culture - which helped her in the search for simple and economical solutions to the forms and the materials used in the construction of the Museum - and, on the other, that had popular projection and was frequented by the people.

Bo Bardi renewed approaches to popular culture, using her theoretical and methodological background, brought from Europe, and adapting it to the Brazilian reality. This contributed to a greater integration of cultural aspects of Brazil, besides the insertion in the artistic and museological circuits of productions considered, at the time, inferior or separated from the traditional conceptions of art, objects and museums.

ALICE LABOR

IMT School for Advanced Studies Lucca

Museums on the border

Since the end of the XX century, the attempts to reread museum collections have been declined in some cases through non-linear, crossover narratives that do not respect the traditional art historical categories and borders. The paper intends to investigate the causes of this global trend from the cultural, socio-political and theoretical point of view. With this regard Documenta 5, in

1972, signed a landmark in the exhibition development and a break through the art history disciplinary boundaries (Altshuler 2013), by including the whole visual culture in the exhibitionary field and by refusing its hierarchies. From the '90s, the crossover narratives exploded and, from temporary exhibitions, landed in the museum field.

They appeared through different curatorial strategies towards the museum permanent collections. These practices, that approached the museum collections as a form of archive, have been developed in the last thirty years by several contemporary art institutions all over the world by reshaping their collection displays and institutional roles. Through the analysis of case studies, coming from Europe, Africa and Latin America, the paper intends to investigate the institutional need of contemporary museums to reread and rewrite their histories by crossing disciplinary, classificatory and geographical borders in the XXI century.

The paper intends to understand how and why contemporary art museums abandoned the classifications that characterized the organisation of knowledge in the museum field, by inevitably affecting the museum functions. Museums that cross their own traditional, physical and theoretical, borders migrate inside and outside the institutional body by deeply affecting the perceptive experience offered to their communities. The relationship between the institution, its display and narrative will be investigated as a distinguished character of the museum identity and mission.

Through an inductive methodology, the paper intends to question the reasons that brought these institutions to approach dialectical narratives. The analysis of the exhibitions and museums' archival materials, catalogues, images, reviews will allow the understanding of the whole process that gave birth to these transformations. Moreover, the study of the historical, theoretical and social contexts will be necessary to understand to which extent the museum choices were influenced by contingent political and cultural conditions.

AMARA ESTHER ANI

University of Lagos, Akoka, Nigeria

Contending with "Ownership" in the Repatriation of African Cultural Artifacts

I will argue that among the problems that the repatriation of African cultural artifacts portends is what can be called "Ownership." By ownership I mean the right to own cultural artifacts. There is the question of who the legitimate owners of cultural artifacts are and what consequence this has in regards to the repatriation of African cultural artifacts. In the cosmopolitanism of cultural artifacts, proposed by Kwame Appaiah, ownership ought not to supersede the possibility of universal aesthetic appreciation of cultural artifacts. He argues that cultural artifacts are contributions of individuals to human culture which are to be aesthetically appreciated and lived with as works of art and not as exclusive entitlement of a particular culture. What this implies is that there is no moral obligation for the west to repatriate the cultural artifacts taken from Africa since the question of ownership is still unclear. In this paper, I shall engage Appaiah's view and reconstruct the idea of ownership using Ifeanyi Menkiti's Afro-communitarian ideal that recognises communal ownership. I will show that the idea of communal ownership *necessarily* answers the question of ownership and in turn paves the way for the repatriation of Africa's cultural artifacts.

ANDREA DELAPLACE

Université Paris 1 Panthéon-Sorbonne

Migration Heritage, contemporary art and archives: representations, memories and identities

Archives are generally viewed as ordered collections of historical documents that record information about people, objects, places and events. They are the main tools used by historians and other researchers to analyze society. Nevertheless, this definition of the archive obscures a crucial element: the archive is primarily concerned with representations, memories and identities.

Museum's collections are invested by political categories and practices - be they ideological constructions, questions of visibility and representation, or the various ways in which power is exerted, contested or actualized in cultural practices.

How recognizing memories can empower groups and minorities that have been subjugated or suppressed like for example in the case of migrant communities? Another important question is how contemporary artists use and disrupts the function of the archive as a foundation for their creative process, in doing so how do they highlight the internal dynamics and politics that are in creating/producing archives?

In October 2007 in Paris, the Cité nationale de l'Histoire de l'Immigration (CNHI), since 2013 Musée de l'histoire de l'immigration (MHI), has opened its doors. This is a museum that presents a historical and cultural approach to immigration as well as contemporary works of art dealing with the theme of immigration. A particular feature of this museum is the lack of a preexisting collection, in other words, the current collection was "created" according to the guidelines in the scientific project. The collection follows three main guidelines: an historical axis with archives documents on immigration, an ethnographical axis based on objects that are donated by immigrants to the museum and a contemporary art axis with art works. The contemporary art collection at the focuses on artists from different backgrounds that have as their main subject migrations, post-colonialism and the concept of "transnationality".

During my communication, I will analyse the contemporary artworks and digital performances in relation to the archives on migration present at this museum: in the permanent exhibition *Repères*, temporary exhibitions - *J'ai deux amours* (2011-2012); *Persona Grata* (2018-2019) – and cultural events such as the *Nuit Blanche*.

The aim is to highlight the different processes of institutionalization and archiving of the "memory" of different immigrant communities and how the artworks presented in the museum interact and dialogue with it.

BIANCA ANDRADE TINOCO

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Laughter, Shame, Regret: Performance and Social Recognition of Rape

The paper addresses the issue of rape and its recognition in different societies, focusing on three performances held in the 2010s.

In *If I Wanted Your Opinion, I'd Remove the Duct Tape*, performer and criminal appellate attorney Vanessa Place shows in museums, galleries and small theaters a standup comedy only with jokes related to rape, also published in the book *You Had To Be There: Rape Jokes* (PowerHouse Cultural Entertainment, 2018).

The Clifford Owens episode, during the *Anthology* exhibition held by MoMA PS1 from November 2011 to May 2012, involves a performance proposal written for him by Kara Walker that involved

the threat of forced sex. Walker withdrew her demand when the artist publicly announced that he would perform the proposal at the close of his exhibition. Additionally, she went to the presentation to ensure that the act would not be perpetrated. Both Owens and Walker are African-American artists for whom the exploitation of bodies during slavery in the United States is a sore issue.

Elegy, by Gabrielle Goliath, honors in each edition one or more lesbians raped and murdered in South Africa. Goliath establishes a mourning scene through a chorus of lyric singers who, one after another, take turns for an hour around a platform sustaining a single musical note.

The three works address a crime that affects the body not only in the physical and moral scope. Though rape has existed as a means of domination and humiliation since the earliest civilizations, its understanding as a crime against human life, not against property or honor of a third party (father, husband, a group or a nation) is relatively recent, a notion assimilated over the past two centuries.

In the History of Art, the act of “possessing” bodies by force has been represented frequently through allegory – an evident sample is the “Rape of the Sabine Women”, an incident of the Roman mythology reiterated during the Renaissance and post-Renaissance eras. Performance, however, suspends the subterfuge of representation through the presence of the body. By positioning the artist not only as a victim but also as a possible perpetrator of the rape or as a directly or indirectly imbricated third party, performance works raise a more intimate identification and encourage a deeper reflection on stubborn prejudice, co-responsibility and conditions for the permanence of this practice in different contexts.

ELOISA RODRIGUES

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Mapping Brazilian art in collections across the UK

This paper draws from my current doctoral research project, which addresses the motives and influences underpinning a museum’s decision to acquire works by artists from countries with a long history of underrepresentation within both public collections and an international canon. My thesis is specifically concerned with the acquisition of Brazilian art by public museums and art galleries within the United Kingdom, and in this paper I both outline my methodological approach and present the results of my research to date.

From the post-war period to the present day, UK interest in Brazilian art has shifted according to both political and economic allegiance and the interests of art-world brokers. Broader international acquisition policies have signalled a move from viewing art history as a geographically restricted canon, but the factors influencing decisions to acquire specific works from particular nations remain unexamined. My research began with a mapping of the presence of Brazilian art within public collections across the UK. This includes but is not restricted to the most prominent and visible cases (such as the Tate and the University of Essex Collection of Art from Latin America) and thus brings to light the holdings of smaller regional museums (for instance, Doncaster Museum and Art Gallery and The Mercer Art Gallery, in Harrogate). Following the process of mapping, my main methodology is the production of object biographies for specific acquisitions, and consequently map the trajectory of the selected case studies.

Through researching and creating object biographies, I am able to both identify the processes, networks and motivations underpinning a museum’s decisions to acquire an artwork, and to unfold its transit within a wider art world. I investigate the role of artists themselves, as well as the agency of curators, dealers, and scholars, together with political and economic forces, in expanding, questioning and re-framing the canon. Through a detailed focus on specific works and their networks – for instance the role of Signals London in promoting in the UK artists such as

Hélio Oiticica, Sérgio Camargo and Lygia Clark –, I am able to detect shifting perceptions of Brazilian art in relation to an established US-Western European canon, from national, identitybased approaches to a newly transnational perspective - which aims to establish an equivalence between an established Western European-US canon and the rest of the world.

JULIANA ROBLES DE LA PAVA

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Curatorial and museographical models for Latin American Photography

Curatorial discourse has pervaded the ways we defined cultural identities and regional imaginaries. Thus, exhibition contexts have shaped certain ways under which Latin American photography is understood and defined in a slanted way. One of the central aspects that contributes to the particular manner over which Latin American photography is framed has to do with the installation and display language draw up in the exhibition space. This paper seeks to analyze the way in which museographical and installation methods configure identity rhetoric's which repeats cultural essentialism already widely questioned by decolonial theory. Thinking about the installations of Latin American photography entail also the relation with the viewing subject which is as well framed in a suggestive way that tends to evade social formations and ideological assumptions. In this sense, the reception of Latin American photography has been inextricably intertwined with a particular sense of what Latin American photography must be and show for a Euro-centric perspective. This scope of the regional photographic practices has tended to a homogenization both of the photographic objects and its installation design.

Conceiving the way in which these objects are shown involves an examination of how the curatorial discourses about Latin American as a whole, removed and dislocated these photographic objects from their particular context of meaning. This preoccupation about the way in which museographical space shape our gaze, about what are the qualities of Latin American photography, implies an ethical responsibility concerning the manner in which we inquire about the photographic objects in the relation of their particular context of production and reception. Expographical models are part of the transit and migration of institutional models that do not take into account the singularities of the photographic object, specifically the social and cultural significance of museum displays. To address these issues, it is fundamental to examine how from a decolonial and critical perspective installations models of Latin American photographic exhibitions can be questioned as a powered feedback mechanism of national and regional imaginary that only in a few opportunities corresponded to self-determination. Ultimately, this presentation will explore how the intersection between installation models and curatorial discourse about Latin American photography deploy rhetoric's that frames cultural identities and social realities often linked with stereotyped ways of conceiving Latin America.

KEHINDE CHRISTOPHER ADEWUMI

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Integrating Contextual Differences: Art Workshops as a Tool for Bridging Global Multicultural Gaps

The advent of creative persons, gathering to share resources and ideas over drinks, as a notion of academy was first introduced by Aristotle, as a way of fostering friendships, in order to influence individual avenues of expression. Art workshops are an example of such gatherings. Thus, art workshop here, does not refer to the space in which an artist produces his work; rather, it connotes a collaborative and interactive platform, on which artists come together as peers, regardless of age, gender, social status and professional qualifications, to share ideas and (or)

produce art. This paper therefore identifies three pivotal events, which are considered cogent to the popularization and propagation of art workshops in the contemporary world of art. Colonization in Africa is one of such events. During the colonial era in Africa, some socio-religious factors, necessitated the establishment of art workshops in Africa. Secondly, in 1982, Sir Anthony Caro and Robert Loder started the Triangle Network of workshops in New York. The idea for this network was conceived, so as to offer mid-career artists the stimulus of a workshop that would take them out of the comfort zones of their studios, to work with their peers in different contexts, for two intense weeks. It is hoped that during this two-week-encounter, new ideas would be conceived and explored, and new alliances would be fostered. The third event is the fall of the iron curtain in 1991, which had separated the Soviet dominated Eastern Europe from the West. The cross-border movements which were enacted again as a result of this fall, led to the participation of several foreign nationals in workshop platforms such as the Grenzganger Sculptor's Symposium. Therefore, in examining how artists participate in developing, framing, and facilitating new ways of addressing and encountering evolving contextual identities and social realities, this paper seeks to postulate art workshop, as a reliable tool for harnessing divergent contextual views and ideas, which accompany the artists from their various points of emergence. The paper will tender this postulation by analysing and establishing how different contexts, ideas, cultures, histories and identities were integrated through the three aforementioned events.

MARINA MAZZE CERCHIARO

University of São Paulo

São Paulo and Paris Biennials: a comparative approach on geographical and gender inequalities (1951-1967)

The aim of this paper is to compare, based on quantitative analysis, the awards of the first Biennials of São Paulo (1951-1965) and Paris (1959-1967), in geographic and gender terms.

The São Paulo Plastic Arts Biennials appeared in 1951. Promoted by the São Paulo Museum of Modern Art (MAM), founded in 1948 by Francisco Matarazzo Sobrinho, the aim was to present the most significant national and international trends in modern art. Based on the traditional Venice Biennials, they exhibited the artistic works by country and offered three main prizes: the grand prize, which appeared in the second edition of the event and was the one with the highest cash value; the regulation, intended for the best artist in each category - painting, sculpture, printmaking and drawing - by the set of works presented; and the acquisition, intended to compose the collection of the Museums of Modern Art of São Paulo and Rio de Janeiro. The award jury was composed of Biennial organizers and personalities linked to the Museum of Modern Art and art critics, museum curators and artists from different countries. Alternatively, the Paris Biennials were created in 1959 and were intended as an alternative space to the Venice Biennials, seen at the time as taken by renowned artists. Unlike other existing biennials, the Paris biennial had an age limit and aimed to encourage young artists. It sought to create original selection criteria, for example the French delegation was selected by a committee consisting of young critics and artists.

The source of this research is the catalogs and award's lists of the two Biennials, as well as other documents belonging to the archives of the Biennial Foundation of São Paulo and the fund of the Paris Biennale of Rennes Art Criticism Archive. In methodological terms, it is based on the sociological theories of artistic recognition proposed by Pierre Bourdieu, Nathalie Heinich, Vicenç Furió and Nuria Peist; on approaches that think art history in transnational and quantitative terms (Beatrice Joyeux- Prunel and Alain Quemin); and on gender studies.

In brief, I conclude that the São Paulo Biennials reinforce geographical asymmetries, expressively rewarding artists from delegations from Western Europe and the United States, but it gives greater visibility to women, especially those active in sculpture. The Paris Biennial, in turn,

distribute geographically better its awards, giving more prominence to peripheral countries in the arts system. However, it cannot be said that the event give visibility to women, once feminine prizes are exceptional, concerning mostly to the 1965 edition.

RACHEL VALLEGO

Universidade de São Paulo

The presence of the art market in the art system through the institutionalization of private collections

As Raymonde Moulin's points out the art system is "composed of four fundamental instances, whose dynamics are distinct but related: that of production, critical reflection (historical, critical and curatorial), institutional and the art market." These four instances highlight how the stages of admission, legitimation, and consumption are deeply embedded in the structure of the art system. The art market plays a key role in inserting artists and their works either in private collections, museums or institutions. Its influences permeate the entire system, but it's often unseen as such.

In this paper I would like to discuss the role of the art market in Brazil, focusing on its influence on the formation of art collections in the 1960s and 1970s. I would especially like to address on how the migration of art market models was fundamental to the growth of the Brazilian art market during the 1960- 1970s. I'll argue that it was only through the contact with international models and individuals with such experiences that Brazilian art market developed and aroused some of the most important art collections known today.

Following international trends, the main galleries, such as *Petite Galerie*, *Galeria Bonino*, *Mirante das Artes*, *Casa dos Leilões*, *Galeria Collectio e Bolsa de Arte*, sought to professionalize themselves, but they did so by mixing primary and secondary market models. This means that they combined commercial representation of artists and negotiated resale of works, either through consignment, sale of stock or holding auctions.

The displacement of such models from center to periphery would reframe Brazilian modern art, updating its most insurgent meanings to a more traditional view of nationalism. This would appeal to an enriched new elite, favoring associations with the financial market. The comparison between art and stock market shares as a safe and profitable investment would especially benefit the auction phenomenon. The fetishization of artistic and cultural value by the confrontation with monetary value would lead to inflation in prices, often understood as an index capable of translating the mysteries of art.

As dealers raised awareness to artistic value, becoming central figures of artistic recognition, their influences shaped the creation of important private art collections that are today on long term loans with museums such as Nemirovsky collection at *Pinacoteca do Estado de São Paulo*, or Gilberto Chateaubriand collection at *Museu de Arte Moderna do Rio de Janeiro (MAM-RJ)*, among others. I would like to discuss how some of these collections reflect the art market speculation with Brazilian modern art. Promoting a late commercial recognition of this production, the market shaped an extremely predatory trade which left public institutions and museums out of this process, and only recently has been incorporated to the public sphere.

SAROJINI LEWIS

Jawaharlal Nehru University

Visuals of Female Bhojpuri Migrants: Situating the Archive through a Contemporary Lens

The present work utilizes the rich photographic collections of the Herrnhut Archive and the Tropenmuseum, Amsterdam and Mahatma Gandhi Institute in Mauritius to explore alternative ways of understanding the colonial Indian labour diaspora, to infuse new meanings into old pictures and to draw upon the reinterpretation of historical images to reframe personal migration stories.

This research explores photographs from different destination colonies of indentured labourers from India, who migrated in the mid nineteenth century to Surinam, British Guiana, Trinidad and Mauritius. I aim to understand how identity formation was influenced by diverse circumstances of migrant communities in these locations. The present generation India diaspora, living in the destination colonies has migration roots mostly from the Bhojpuri area in India, where people had the agricultural skills to work with sugarcane. This region covers the western part of Bihar and eastern Uttar Pradesh. This migration took place from 1873 when famine and the droughts were affecting the region and people and indentured labourers were transported by ships to the Indian Ocean and Caribbean after abolishment of slavery.

I examine metaphors of intimacy in photographs, objects and autobiographies that depict the system of indentured labor in the Caribbean and Indian Ocean.

In recent years, a number of contemporary artists of this diaspora have turned to archival photographs to creatively engage with the process of their identity formation. Migration processes are not single events as between origin and destinations, multiple connections evolved. Migration is a process where places and people get connected beyond distances and political borders. Artists from the Caribbean and Indian Ocean established a visual language that points to multiple interpretations on identity and memory.

This study offers complex analyses of visual representations of female Bhojpuri migrants in photographs and through a lens of contemporary art. Photographic images of indentured labourers point to several single events depicting female migrants. Present in the archives and personal collections are their physical appearance on photographs and their captured gaze that forms an unspoken voice of multiple historic events. The gaze of a migrant is connected with a personal experience but it also leads to the possibility of exploring collective experiences.

SHRAMONA MAITI

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Relational Aesthetics and its Discontents in the Cultural Context of India

A former sculptor is seen growing vegetables on a small patch of land, sharing the produce with his immediate community, while employing his sculptural ideas to maximise the yield. Another artist, a painter, now devotes his entire practice to strengthening the morale of the agricultural community—one that is facing a crisis in this era of market dominated living. What these artists share is their rootedness in Bangalore/Bengaluru in India—a city which, while lacking a developed art market, has been host to an explosion of art practices that have challenged the status-quo of both white cube spaces as well as state run institutions. This paper presents case studies of two Bangalore-based artists, Suresh G. Reddy and C. F. John, and places their practice in the ecology of artist-run spaces that define the city's thriving art scene, while reading their aesthetics in light of the discourse around relational aesthetics.

The paper takes into account the precarious state that the concept of relational aesthetics finds itself in while imported into the cultural context of India, given the genealogy that charges it. The discourse overlaps with notions of dialogical art, participatory art, community-based art among a few others, which although arriving through various methodologies, have the common denominator of being indebted to the Eurocentric institution of the avant-garde, especially in the framework posited by Claire Bishop. In India, however, as has been held by art critic Geeta Kapur, modernism was without an avant-garde, having been deferred by a nationalist cause. Moreover, the idea of 'community', as romanticised by the discourse, itself stands on shaky grounds when confronted with the social realities of India. How relevant, then, is the Western notion of relational aesthetics in explaining the rise of such practices in India?

On one hand, with the gaining visibility of Asia in the international circuit of art fairs and Biennials, a transnational discourse gains purchase, rendering futile the reductive binary of the global and local. While on the other, the bid to decolonise art history from the West also comes with efforts such as James Elkins' call for a "postethnic" turn, which, as critiqued by Parul Dave Mukherji in the Indian context, is decidedly essentialist for it shifts the onus of reading non-Western art practices to the task of birthing indigenous intellectual frameworks. This paper thus locates these two case studies within the confrontations of the discipline with the globalised world and begins by asking, where can their narrative be placed in the ambivalent spectrum of 'global art history'? The paper, then, attempts to expand the existing framework of relational aesthetics vis-a-vis the reading of these two cases, taking into account their cultural positions in India.

SESSION 16: VOYAGES BETWEEN BRAZIL AND ITALY: CONNECTING SESSION BETWEEN FIRENZE 2019 AND SÃO PAULO 2020, IN COLLABORATION WITH THE ITALIAN SCIENTIFIC COMMITTEE

CARLA MAZZARELLI

Università della Svizzera italiana, Istituto di Storia e teoria dell'arte e dell'architettura

Rome, Venice, Naples and Florence seen by Brazilian painters in the Nineteenth centuries: visiting museums, copying the great masters

The journey in Italy of Brazilian artists represents an essential step in academic education, particularly since 1845 when the Brazilian government decided to support the Academy's students with a scholarship for a stay in Europe, largely inspired by the French model of Prix de Rome. Next to Paris is the pontifical capital of the Restoration, which represents a point of reference for Brazilian artists formed in this time frame: from Jean Leon Palliere to Agostinho de Mota and Victor Meirelles who arrived between the late Forties and the Fifties, but also Zeferino de Costa (Prix de Rome in 1868), Pedro Americo and his younger brother Aurelio de Figueiredo who also stayed in Florence. As recent studies dedicated to the culture of the second half of the nineteenth century are becoming increasingly clear, the "experience" of Rome also of Brazilian artists is reconstructed in its complexity only as a shared experience: artists from Europe and the Americas chose Italian cities, Rome, Venice, Naples and Florence in particular, as privileged places of comparison with different and cosmopolitan realities. In the context of the change of Italian Museum system during the Nineteenth century, as a place increasingly open to the public of travelers and tourists, this paper intends to question itself on the comparison created by Brazilian painters with the reality of the museum as a whole: spaces about also its "actors" - from the custodians to the Directors - the other artists, from all provenance, who simultaneously attend the rooms of the museums visited by the Brazilians, the impact with the system of regulations and, last but not least, the comparison with the selected works of art selected as reference models. Privileged sources of the intervention will be the artists' correspondence and the "licenses" for access to museum to copy: an often underestimated documentation connected with the disciplines that regulated entrance to the Museums and which is extremely interesting for the study in question. The theme of migration will thus be declined from two points of view: that of the meeting of Brazilian artists with a complex institution typical of the Italian reality and that of the migration of models considered exemplary: the copies reproduced in Italy by Brazilian painters are in fact destined to the greater part of the cases to increase the collections of the Academy of Rio de Janeiro.

CATERINA CAPUTO

University of Florence

The Extraordinary International Congress of Art Critics in 1959: "The New City-Synthesis of the Arts" in Argan, Dorfles, and Dorazio

The Extraordinary International Congress of Art Critics took place during the 5th Bienal de São Paulo in 1959, extending the scope of the exhibition's debate on art and leaving behind an unprecedented record of the discussions, the gathering of critics fostered on themes to some degree raised by the Biennial itself.

The 5th Bienal was mainly focus on Abstract expressionism, Tachism and Informal Art with artists such as Sam Francis and David Smith for the United States pavilion; Francis Bacon, Barbara Hepworth, and Stanley W. Hayter for Great Britain; the Gruppo degli Otto (between them Emilio Vedova and Ennio Morlotti) for the Italian session curated by the Biennial of Venice director Gian Alberto Dell'Acqua.

The abstract forms characterizing artworks from Western countries were also the main feature for South America exhibits: for example, the Venezuela session included Alejandro Otero and Elsa Gramcko's paintings, the Brazilian session Iberê Camargo's works of art. Emblematically, Gomes Machado, who directed the São Paulo Biennial at that time, in contrast with Mario Pedrosa's art criticism (he was the general secretary of the Brazilian Congress organizing committee) criticized the 5th São Paulo Biennial as "uma ofensiva tachista e informal" (M. Pedrosa, "A Bienal de cá pra lá," in M. Pedrosa, O. B. F. Arantes (eds.), *Política das artes: textos escolhidos I*, São Paulo: Edusp, 1995, p. 363). Actually, Mário Pedrosa, a Marxist and Trotskyist activist, was mainly interested in "surpreendeu ao valorizar a arte abstrata e os problemas de percepção da forma" (A. Cândido, "Um socialista singular", in *Mário Pedrosa e o Brasil*, A. Amaral (ed.), São Paulo: Editora Fundação Perseu Abramo, 2001, p. 13-18). This ambivalent approach characterized the critical debates of that time.

The 1959 Congress was consecrated to the theme of "The New City-Synthesis of the Arts", and focused on architecture, urbanistic and their connections with plastic art. The political involvement emerged clearly in the talks of speakers invited to participate to the event, in particular: Meyer Shapiro, Herbert Read, Gillo Dorfles, Carlo Argan, Bruno Zevi, Sérgio Milliet, and others. All this considered, on one hand Anglo-Saxon countries emerged as promoters of Abstract expressionism, on the other, Italy and Brazil shared a similar approach to art that was going toward a peculiar interpretation of abstraction.

By examining unpublished archival material, in particular analysing conference talks made by Bruno Zevi, Carlo Giulio Argan, Gillo Dorfles and Pietro Dorazio, my paper aims to shed new light on cultural exchanges between Italy and Brazil, art criticism congruity and diversity, and the way critics meant abstraction at the end of the 1950s.

EVELYNE AZEVEDO

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Global art "avant la lettre": defining a modern Brazilian civilization in between indigenous pottery and Greco-Roman art

Founded as a Natural History Museum in 1818, the National Museum of Rio de Janeiro has always promoted the gathering of collections of objects produced by human groups. Throughout the nineteenth century, the institution incorporated anthropological, ethnographic, archaeological and historical collections. Among the most outstanding objects are those produced by Brazilian indigenous populations, due to their beauty, and historical and scientific importance. Even with much of the territory occupied by a plethora of peoples, the discourses and scientific practices in the nineteenth century emphasized that these populations were in an inevitable process of disappearance, be it by "civilization", catechesis or extinction. Collecting and displaying artifacts of their material culture would be important to document the uses and customs of the past.

More than preserving the memory of the "first Brazilians", it was still necessary to show that they constituted a civilization in development, worthy of the grandeur of the ancient societies of the past. To this end, Araújo Porto-Alegre, first director of the Numismatics, Liberal Arts, Archeology and Uses and Customs of the Modern Nations Section of the National Museum, asked Empress Teresa Cristina to intercede with her brother, Ferdinando II, King of Naples and the Two Sicilies,

in the acquisition of Greek and Roman pieces. The Empress's activity was not limited to this and she funded excavations on her properties in Veio, whose discoveries were sent to Brazil.

The Brazilian, Egyptian, Greco-Roman, Etruscan and Mesoamerican objects thus occupied the same room in the museum, with the clear intention of showing visitors the similarities between them, and pointing out, in the words of Ladislau Netto, "the antique relations between the inhabitants of the world of ancient continents and the indigenous peoples of the past".

Barely studied, the Mediterranean collection of the National Museum presents a vast possibility of researches in spite of the fire that consumed it. At first, we could distinguish objects from the Museum of Naples, a heterogeneous collection that included figurative vases that came from storage rooms of the museum, from a period in which the institution had not yet acquired their great vases collections. Hence, we can suppose these are the result from chaotic researches in Campanian necropolis.

Beside the Greek vases, a great number of remarkable objects, of evident Pompeian origin were included in the collection. The Veio collection, objects that were found during the excavations financed by Teresa Cristina later joins them. Under evaluated, the archaeological campaigns promoted by the Empress are the core of this research, as they are the connection between the Bourbonic cultural politic inherited by the Empress and the project for the construction of a national identity in Imperial Brazil which resided in the founding myth of the marajoara culture.

FÁBIO D'ALMEIDA

Universidade de São Paulo / École du Louvre

On earth as it is in heaven: astrology, freemasonry and the painter's self-portrait as a soldier in the Battle of Avahy

In the middle of biggest battle painting ever depicted in Brazil, the artist Pedro Américo represents himself as a soldier (something he never was) running towards us with startled eyes, as if he was about to jump out the screen. His self-portrait not only represents him as a soldier from the regiment infantry, but also as a mason master (as in fact he was) and as a Christ, both references made through the number 33 painted on his hat – number that likewise alludes Américo's age when finishing the painting.

Produced in Florence for the Brazilian government between 1873 and 1877, the *Batalha do Avahy* was first exhibited in the same city (with the presence of many European royal families) before being sent to Brazil, where it would be afresh exposed, probably becoming the most discussed painting of Brazilian 19th century art ever since.

Despite many books and academic articles that have been since then published about it, the remarkable presence of the artist running and looking at us in the very center of the image still waits to be interrogated. Eventually, it was even considered a capricious feature, lacking major importance to the painting's message, even though Pedro Américo's presence in it is, undeniably, the element that structures the entire image.

In this communication, I would like to reconsider the painter's portrait in the *Battle* in order to examine some of meanings that lay down behind its most manifest message – i.e. the depiction of the battle that had defined Brazilian victory on Paraguay war, in 1870. My main aim is to discuss how Américo is interested in installing in the painting a very subtle game of parallel symbols, through which he is able to suggest questions about spirituality, life and death, war and peace, all of this in relation to cosmological and astrological cycles. As a major argument of my analysis, I will show what can be clearly read as being a reference of Américo's self zodiac signs in the painting, the same signs which also refer to Christ's death and resurrection, and to Brazilian victory on Paraguay war.

Finally, I hope to show how Américo's participation in freemasonry in Italian and Brazilian circles (and the importance this sect used to give to hidden symbols) helped him to conceive his self-portrait as an alignment of images and concepts that were expected to be a visual counterpart of a same astrological alignment of spiritual, historical, national and, ultimately, personal events.

FERNANDA MARINHO

Biblioteca Hertziana

Brazilian Modernism and the Italian Paradigm. The Commemorative Exhibition of the 50th Anniversary of Official Immigration

We propose to analyze the Italian participation to the Exhibition Commemorating the Fiftieth Anniversary of Official Immigration, which took place at the Palace of Industries of São Paulo in 1937. The Italian pavilion was divided into the following sections: "Il Salone d'Onore", dedicated to a documentary exhibition resumed in the theme "L'avvento dell'Italia all'Impero grazie alla rivoluzione fascista"; "La Mostra d'Arte", which included 47 paintings, 18 sculptures and 39 engravings; and "La Mostra Merceologica" which exhibited books and essays, as well as photographs of works by Italian artists in the state of São Paulo.

We intend to present the 1937 Exhibition through two different aspects: the first one is its relation to the first acquisitions that gave rise to the collection of the former Modern Art Museum, in 1946-47 (today the Contemporary Art Museum of São Paulo, MAC-USP). There were at least three artists whose works were part of both the 1937 Exhibition and the MAC-USP collection: Fausto Pirandello, Carlo Carrà and Arturo Tosi. And at least one of those is now at MAC-USP collection: the *Ponte di Zoagli*, painted by Arturo Tosi in the same year of the exhibition. The second aspect is its consequences to the Brazilian modernism taste. Considering that the investigations of Brazilian modernism are more deeply connected to the perspectives of the French avant-garde, this paper proposes to stimulate an approach still little explored: the Italophile perspective at the expense of that Francophile and, consequently, the reflections around the binomial "classic vs. modern" at the expense of the binomial "primitive vs. civilized". As Mário de Andrade asked himself: "It is the beauty indeed excluded from modern poetry? Of course not. [...] I do not convince myself that it is needed to erase the antique. There is no need of doing that to move forward".

We will connect the formation of the Brazilian modernism taste to the nostalgia of Italian immigrants in São Paulo represented in the 1937 Exhibition. From a conceptual-historiographical perspective, it means that we will discuss the presence of the concepts of classic and past in the Brazilian modernism, for two main perspectives: once the 1937 Exhibition was an event markedly fascist, the classic is presented as a modernity resource of an "Italy-project". The past, in turn, appears as a reference to the Italian immigrants, who abandoned their country, but who had the opportunity to find in the Exhibition a "ritorno alla terra", presenting an "Italy-Nation" which did not fade in time or space.

HELOISA ESPADA

Instituto Moreira Salles

Waldemar Cordeiro and the Forma group: the Roman way of the Paulista concrete art

The Italian-Brazilian artist Waldemar Cordeiro (Rome, 1925 – São Paulo, 1973) lived in his hometown up to 1946, when he moved to São Paulo in order to meet with his father, who lived in Brazil. As well as other Italian artists from his generation or older ones, Cordeiro understood the theoretical work as inseparable of the pictorial practice. In São Paulo, he worked as an art critic and, during the 1950's, was the leader of the Ruptura group, the main representative of the

concrete art movement in that city. His texts argued in favor to the abstract art in an environment that was majoritarily contrary this form of expression, when the discussions were focused in the opposition between Abstraction and Figurativism. Cordeiro ideas was based on the German theorist Konrad Fiedler. He tightly defended the autonomy of the visual elements and rejected the conception of art as an expression of contents beyond its own visuality.

A set of texts by Cordeiro about Italian modern art published in the paulista press, from 1946 to 1952, reveals that the artist was closely attentive to the development of art in Italy immediately after the end of the Second War. Besides, after a staying of eight months in Rome, during 1947 and 1948, he returned to Brazil as agent of the *Associazione Artistica Internazionale Indipendente Art Club*. In April 1949, Cordeiro founded the Sao Paulo Art Club. As deputy-president of this association, he was in charge of organizing its exhibitions, besides running the show Art Club de Roma at the Museum of Modern Art of Sao Paulo, in 1950, that counted with works by artists as Enrico Prampolini, Józef Jarema, Giuseppe Capogrossi, Antonio Corpora, Alberto Burri, Mimmo Rotella and members from Forma group. It presents also the similarities between the first Cordeiro's abstract paintings and Forma's members experiments.

This paper approaches Waldemar Cordeiro's contacts with Italian artists and associations that runned a core role in the development of Abstraction in Italy after 1945, specially the Rome *Art Club* and the *Forma* group. The research shows the points in common between Cordeiro's discourses on Abstraction published in Brazil in late 1940s and early 1950s and the ideas about Abstraction posed by the Forma members in Italy almost the same time. I suggest that these Italian connexions runned a decisive role in Cordeiro's theoretical formulation on Abstraction from 1948 and that his polemic stance in Brazilian art milieu was mirrored in the Futurist heritage. This work searches to demonstrate how the Italian debate interfered in the formation of concrete art in São Paulo through Waldemar Cordeiro's leadership.

LAURA IAMURRI

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Modernity abroad: Italy at the Bienal de São Paulo, the first years

The first Bienal International de São Paulo was inaugurated on October 20, 1951. At that time, it was the first modern(ist) exhibition outside the well-established geographical axis between Western Europe and United States of America. It was also the second exhibition in the world after the Venice Biennale (founded in 1895) to present itself as a long-term project, as the very term "biennial" implied.

That Venice could be considered either a model or a sort of archetype was not the only tie with Italy. A strong migratory current had brought to Brazil, between the end of 19th century and the beginning of 20th, a significant number of Italians. Over the years a part of these had also taken on significant social roles, such as the president of the Bienal de São Paulo, Francisco Matarazzo Sobrinho (who had personally organized the first Brazilian participation at the Venice Biennale in 1950), and other members of both the executive council and the board. Moreover, recent immigrants like architect Lina Bo and her husband Pietro Maria Bardi were gaining visibility.

It was therefore almost obvious that Italy – the new antifascist and republican Italy – was treated as a special guest along with France and United States, and that Italian section was among the largest in terms of quantity: 211 works (including 121 paintings and 23 sculptures) in 1951, 190 contemporary works and a retrospective on Futurism in 1953, 204 in 1955, and so on. Beyond the quantitative data, what is more interesting is the selection of artists and works proposed both to the Brazilian and international public, but also to the Italian-Brazilian community: that is the image of Italian modern art that was intended to be presented on a new world scale. The result of discussions within the selection committees composed by art historians and at least two artists'

representatives, the lists included (male) artists of different generations and works of different aesthetic trends, in a more or less successful balance between abstraction and realism.

My aim is to show the artistic and political implications of Italian presence in the first editions of the Bienal de São Paulo; to investigate the specificities of the relationship between the two countries linked by a migratory current in the changing framework of international politics; and to study the possible consequences of exchanges and contacts originating from the Bienal. The case of Gastone Novelli – exhibiting in the first editions with Brazilian selection and in 1963 in the Italian section – is well-known and unique. Much remains to be studied of the history of artistic relations between Italy and Brazil around the Bienal de São Paulo.

MARIA SAVERIA RUGA

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Teresa Cristina of Bourbon's Voyage. Art and Politics between Italy and Brazil

In 1857 Giovanni Cristini describes the voyage of Teresa Cristina of Bourbon (1822-1889), from Naples to Brazil to become Empress and Consort of Pedro II in 1843, as an emphatic “travelling the Mediterranean, crossing the immensity of the ocean”. This event is set at height of trade and political ties between the Kingdom of Two Sicilies and Brazil, after the proclamation of Brazilian independence.

In line with this context, a growing interest toward this part of Latin America is documented by some little known sources. By analyzing these texts, the paper aims to investigate the connections with the Neapolitan art context. First of all, the manuscript *Rapporto storico-geografico-politico sull'Impero del Brasile* (1828) by the count Ferdinando Lucchesi Palli, and the correspondence from Rio de Janeiro by Gaetano Merolla (1832-1834, 1837-1843). Cesare Malpica, journalist and lawyer, also dedicated a volume to Brazil in his *Panorama dell'Universo* (1855), accompanied by lithographs. It is interesting to compare not only how the Neapolitan culture looked upon the Brazilian one, but also how a Brazilian observer, as the poet and feminist Nísia Floresta, describes Italian museums and its collections, in her *Trois ans en Italie* (1864) that also touches Naples, in a time when a new national identity was being built.

In this perspective, the journey of Teresa Cristina and of her entourage, described by Eugenio Rodríguez (1844), becomes an opportunity for migration of cultural taste and visual orientation. My interest is to fill historiographical gaps, especially in Italian artistic studies, considering the painters's academic training process before their departure to Brazil. For example, through a contextualization of the catalogue of the art works of the most known figures – such as Alessandro Ciccarelli, Eduardo de Martino, Nicola Antonio Facchinetti – and to register some lesser known presence, such as the neapolitan painter Luigi Stallone, noticed in 1859 by Carlo Tito Dalbono. Furthermore, in her trips, Teresa Cristina is accompanied by her brother Luigi Maria of Bourbon, Count of Aquila – remembered as an amateur marine painter, who received his first training in Italy by Filippo Palizzi and Gabriele Smargiassi. He too, the following year, got married with the Brazilian princess Maria Januaria, sister of Pedro II.

In keeping up with the voyage of Teresa Cristina of Bourbon through textual and visual sources, this paper intends to focus on the connections between the Italian artistic scene, particularly in Southern Italy, and the Brazilian one which welcomes the arrival of the Empress, a Neapolitan Princess that becomes “the Mother of the Brazilians”.

MICHELLI CRISTINE SCAPOL MONTEIRO

Museu Paulista – USP

A painting in motion between Italy and Brazil: “Independence or Death” by Pedro Américo

Investigating the biography of “Independence or Death”, painted by Pedro Américo de Figueiredo e Mello between 1886 and 1888, allows us to peruse Italo-Brazilian cultural and artistic exchanges at the end of the XIX century. Pedro Américo himself (1843-1905) may be deemed as a travelling artist, having as early as 1866, until the end of his life, continuously moved back and forth between Brazil and Italy. While a professor at the *Academia Imperial de Belas Artes*, in Rio de Janeiro, where he was frequently commissioned to paint large canvas artworks, he kept a studio in Florence, where he established himself for several years and did some of his most notorious historical paintings. One of such paintings was “Independence or Death”, which had its bulky 415 x 760 cm shipped across the Atlantic, and currently occupies an entire wall at the *Museu Paulista of Universidade de São Paulo*. It was Pedro Américo who first suggested such painting, volunteering himself to execute a piece representing Pedro I’s cry at the banks of the Ipiranga brook, in São Paulo, symbolizing the rupture between Brazil and the United Kingdom of Portugal and the Algarve. The painting was originally intended to be displayed in one the rooms at the building/monument, under construction at the time, erected to celebrate the Brazilian independence, designed by Italian architect Tommaso Gaudenzio Bezzi. The contract established between Pedro Américo and the Monument Construction Committee was entered into in 1886 and, only days later, the artist sailed to Italy, where he would stay until the painting was finished. As soon as it was completed, it was first exhibited at the *Accademia di Belle Arti di Firenze*, whereupon stood the Brazilian Emperor Pedro II, among other visiting dignitaries, e.g. the Queen of England, the Queen of Serbia, and several other Italian politicians and intellectuals. During the same year, the work of art was shipped to São Paulo, though constant delays in completing the celebratory monument left it encased in a room within the São Francisco Law School building in the same city. The painting would only be allotted to its intended location in 1895, when the building/monument, now turned *Museu do Estado* [State Museum], was dedicated. To question the reasons which led the artist to paint in Italy, the models employed in the composition, as well as the circulation of “Independence or Death” and its first public appearance are the objects of this presentation. Analyzing the trajectory of this painting, especially its conception and circulation, allows for an inspection of the connections established between Brazil and Italy and – as with the study of circulation of sculptors in America – allows contrasting the prevalence of French influence over the South American art scene.

PATRICIA FREITAS & RENATA ROCCO

MAC USP

Far beyond the work of art: migrations of knowledge between Brazil and Italy in the 1950s

The communication shall discuss the immigration from the point of view of the contributions that Italian artists brought to Brazil after World War II, not exclusively regarding their artistic productions, but with special attention to how the immigrant condition contributed to the fluency of such artists in the art system in Brazil. While working in Italy, many modern artists developed tools and strategies to deal with the various agents of the system, creating works from which they could make a living, and still working on their images to consciously build their careers for the future.

When immigrating to Brazil, these artists realized how incipient the artistic system was compared to the Italian, both in relation to the amount of exhibitions, and how the artists managed their

activities and connected to the various cultural agents. However, the immediate post-war era was a turning point in São Paulo, which was at full development and expansion, hosting the opening of its first museums and important spaces for dissemination and circulation, especially of modern art. This scenario attracted foreigners, mainly Italians.

Thus, we start the discussion from the case study of two Italian artists who, despite their careers in Italy, decided to immigrate to Brazil in the 1940s and 1950s. Danilo Di Prete, who was a painter in Viareggio and participated in the Quadrennial of Rome and Union exhibitions promoted by the Fascist Regime, had great knowledge of the functioning of the exhibition system and the "steps" that one had to take to achieve recognition and awards. In addition, he was aware of the importance of working his legacy, through oral reports to key interlocutors.

In the case of the Milanese artist Bramante Buffoni, we will discuss how his acting strategy in Italy, combining art and industry, successfully entering the system of exhibitions supported by the Fascist Regime, reflected both in the motivations that brought him to Brazil, as well as in the way that the artist effectively inserted himself in the São Paulo scenario.

We can thus observe that for both Di Prete and Buffoni, it was fundamental that an operation of immigrating knowledge and models from the Italian environment be introduced and reframed by these artists as they began to act in the Brazilian art system.

By means of the analysis of the complex relationship established by these artists and the cultural agents operating in São Paulo at that time - many of whom also Italians - we will address the difficulties and solutions proposed by them in their performances in Brazil and how their immigrant condition contributed to the configuration of an expanded artistic performance, which included not only painting or sculpture, but also a list of various activities that included organizing and setting up exhibitions, acting in the field of decoration, poster design and illustrations, among other productions. In this sense, we will approach a field that still remains neglected by Brazilian historiography about the relevance of these artists in the construction of a broader sense of modernity, something that, in a way, had a great impact on the Brazilian art scene in the 1950s.

RAFAEL MOREIRA

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Carlos Julião [Carlo Giuliani] and the 'Philosophical Voyages' in the post-Pombal Portuguese world

This communication proposal will approach the circulation of knowledge within the colonial Portuguese world of the 18th century, from Africa to China (Macau) and from India (Goa) to Brazil. It will examine this circulation not only as geographical dislocation but also as a recollection of information, objects and samples of local products and commodities - very much in the tradition of the Renaissance *Kunstkammer* and as a prologue to the Enlightenment spirit of the *Encyclopedia* - in the context of the economic frame of global mercantilism. It will aim to bring to light the net of information that connected all parts of the Portuguese colonial world, especially in the post-Pombal period.

The communication will focus primarily on Carlos Julião [originally Carlo Giuliani], a military who was born in 1740 in Turin, then the capital of the Kingdom of Sardinia, and was trained in the Royal Military Academy there. Julião immigrated to Portugal and served the Portuguese army during the second half of the 18th century, travelling through the Portuguese colonies, including Goa (where he lived for seven years), Mozambique and Brazil. During these voyages, the military produced many cartographic pieces as well as drawings of the peoples he encountered. Julião will be taken as a study case to be related to the project of the "Philosophical Voyages" conceived by Italian naturalist Domenico Vandelli (1735-1816) during his tenure as Director of the Botanical

Gardens in Lisbon. Vandelli was then responsible for organizing and instructing all the scientists and artists that were dispatched to the Portuguese colonies in order to collect material that could be of interest to compose the publication "The Natural History of the Portuguese colonies", book idealized by Vandelli that was never completed. Besides Julião, other artists, less known but not less important, will also be analysed in the same context.

RAFFAELLA PERNA

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Concrete Poetry: Exchanges between Brazil and Italy 1950-1980

The transnational movement of Concrete Poetry, in many respects still to be explored, is a particularly interesting case study in the context of artistic exchanges between Brazil and Italy: the paper analyzes the dense network of relationships between artists of Brazilian and Italian Concrete Poetry in the period of greatest expansion of the movement, between the early 1950s and the end of the 1970s, with the aim of critically evaluating the artistic and theoretical repercussions of the early Brazilian experience on subsequent experiments carried out in Italy.

In 1953 Carlo Belloli, leading exponent of the Second Futurism, a pupil and friend of Filippo Tommaso Marinetti, visited São Paulo for the first time with the delegation of the Italian Ministry of Foreign Affairs, of which he was general secretary: here he presented a selection of his verbal-visual works, dated between 1943 and 1951. Already two years before Belloli's visit to São Paulo some of his experiments had been exhibited at the *Circulo Cultural Paulista* (1951) and his work had become known in Brazilian avant-garde circles.

In 1952 the brothers Augusto and Haroldo De Campos and Décio Pignatari, founded the group and journal *Noigandres*. They are acknowledged by critics as the first promoters of Concrete Poetry; in 1956 the group organized the National Exposition of Concrete Art of São Paulo, a wide-ranging show that made the Brazilian movement known in the international art scene.

Both the experience of Belloli – whose relations with Brazil were strengthened following his marriage in 1957 with the sculptress Mary Vieira – and the theoretical and artistic activity of the members of *Noigandres*, had a strong and lasting resonance in Italy: thanks to artists such as Arrigo Lora-Totino, Adriano Spatola and Mirella Bentivoglio, the Concrete Poetry of Belloli and of the *Noigandres* group enjoyed widespread circulation in anthologies, official journals, independent publications and the numerous exhibitions of Visual and Concrete Poetry organized in Italy throughout the 1960s and 1970s, as is the case of the exemplary show *Mostra di Poesia Concreta* organized by the Venice Biennale at Ca' Giustinian in 1969. Through the study of documentary materials housed in the Maurizio Spatola Archive, the Mirella Bentivoglio Fund (recently acquired by the National Library of Rome) and the Visual Poetry Funds kept in the MART archive of Trento and Rovereto, the contribution aims to analyze the circulation and fortune of Brazilian Concrete Poetry in the Italian verbal-visual landscape, to shed light on a significant episode of the artistic exchange between Brazil and Italy.

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"Lionello Venturi between Italy and Brazil: CIHA Congress in Venice (1955) and the VIth São Paulo Biennial (1961)"

Lionello Venturi (1885-1961) returned back to Italy in 1945 from the exile imposed on him since 1931, as a result of his refusal to take an oath of loyalty to fascism. He then resumed teaching at the La Sapienza University of Rome until 1955, when he promoted, as President of the Italian

CIHA, the International Congress of Venice entitled "Venice and Europe". This Congress, which was attended by 115 scholars from all over the world, stressed the complexity of Venice's role in its artistic and cultural relationships with the European continent and beyond. In 1961, just before his death, Venturi was member of the Organizing Committee of the São Paulo VIth Biennial (September 1961).

The purpose of this paper, proposed to the "Special Session Voyages between Brazil and Italy", is to investigate and outline some aspects of the figure and role of this great Italian art historian in the context of both international events, and in the light of the papers preserved in the Lionello Venturi Archive at the Sapienza University of Rome. In particular, the rich documentation concerning the 1955 Congress will be taken into account: the correspondence, organizational and scientific records, public and programmatic speeches, public and critical reactions to the event within the general framework of the role of art history in the post-War II period in Italy and elsewhere in the world. The papers concerning the São Paulo Biennial, although incomplete because of Venturi's sudden death on August 15th '61, are the last public evidence of his concern for an international project.

A forced "Migrant" for the sake of his ethical-political integrity, Lionello Venturi did never give up his freedom of thought and action, but also of method and interests. In fact, Venturi's personal story mirrors the geographic dynamics of XXth-century art history, moving from Italy to Paris, then to the United States (New York), and extending to South America (in particular Argentina, Perú and Brazil) and India after World War II. Moreover, such a geographic network of travels and stays reflects the range of his scientific interests, scattered over a chronological span of the discipline without any space or time boundaries, from Caravaggio to Italian Primitives painters, from Impressionism and Cézanne to art criticism.