



## OBJECTS TALK: TRANSFORMATIONS IN IBERIAN AMERICAN ART

Bilingual Scholars' Day | Coloquio bilingüe

## LOS OBJETOS HABLAN: TRANSFORMACIONES EN EL ARTE IBEROAMERICANO

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*Organizers:* Ilona Katzew, LACMA; Charlene Villaseñor-Black, UCLA;  
Susan Deans-Smith, University of Texas, Austin

In conjunction with LACMA's exhibition *Archive of the World: Art and Imagination in Spanish America, 1500–1800*, UCLA's Center for 17th- & 18th-Century Studies, the William Andrews Clark Memorial Library, and LACMA are co-organizing a major international scholars' day. The event will enable scholars to present new research in this rapidly growing and vibrant field. Echoing the overall premise of the exhibition and accompanying catalogue, presenters will take a close or "slow look" at individual artworks and the stories they tell from an artistic, historic, and material perspective. The presentations will also address various frameworks for viewing this material as part of an evolving artistic canon, as well as the valorization and commercial effects of this increasingly important field of research and collecting.

Con motivo de la exposición del LACMA *Archivo del mundo: arte e imaginación en Hispanoamérica, 1500–1800*, el Center for 17th- & 18th-Century Studies y la William Andrews Clark Memorial Library de UCLA, junto con el LACMA, coorganizan un importante coloquio académico internacional. El evento brindará la oportunidad a varios especialistas de presentar sus nuevas investigaciones sobre esta área de estudio cada vez más relevante. Haciéndose eco del concepto general de la exposición y el catálogo, los participantes ofrecerán una "mirada lenta" o detenida de objetos individuales y analizarán las historias que emanan desde un punto de vista artístico, histórico y material. Las presentaciones también abordarán varios marcos conceptuales para analizar este material como parte de un canon artístico en vías de transformación, así como la valoración y efectos comerciales que está teniendo este campo de investigación y coleccionismo cada vez más destacado.

<p>Saturday, October 1, 2022</p> <p>William Andrews Clark Memorial Library, UCLA</p>					
9–9:30 am	Coffee	11:45 am–1:15 pm	<p><b>Session 2</b></p> <p><b>The Shifting Meaning of Objects and the Market</b></p>	2:30–4 pm	<p><b>Session 3</b></p> <p><b>Close Looking: Objects as Episteme</b></p>
9:30–10 am	<b>Welcome and Opening Remarks</b>				
10–11:30 am	<p><b>Session 1</b></p> <p><b>Opening the Canon: The Invisibility of Objects and Their Histories</b></p>		<p>Errátiles sentidos. Las joyas enviadas por <b>Hernán Cortés a Carlos V en 1524</b></p> <p>Erika Escutia, Universidad del Claustro de Sor Juana, Mexico City</p>		<p><b>Ideas para la creación de un atlas material americano</b></p> <p>Gabriela Siracusano, CONICET-Centro Materia, Universidad Tres de Febrero, Buenos Aires</p>
	<p><b>Imagining an Otherwise Art History of Colonial Latin America: Surrogation and Other Interventions</b></p> <p>Ananda Cohen-Aponte, Cornell University</p>		<p><b>Atribuciones vs. recatalogaciones del arte hispanoamericano</b></p> <p>Pablo F. Amador Marrero, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México</p>		<p><b>New Grounds: Painting Lacquer in 18th-century New Spain</b></p> <p>Samuel Luterbacher, Occidental College</p>
	<p><b>There Is No Brazil without Angola: Painting the Portuguese Atlantic in the Late 18th Century</b></p> <p>Cécile Fromont, Yale University</p>		<p><b>Colonial Spanish American Paintings in British Collections</b></p> <p>Akemi Luisa Herráez Vossbrink, The Wallace Collection</p>		<p><b>Body Parts: Transformations in 18th-century Quito Sculpture</b></p> <p>Susan Webster, College of William &amp; Mary</p>
	<p><b>Black/White Bodily Dichotomy in Spanish Viceregal Painting</b></p> <p>Elena FitzPatrick Sifford, Muhlenberg College</p>		<p><b>Geografía y mercado del arte. Dilemas en la catalogación de arte hispanoamericano</b></p> <p>Carlos Rodríguez Morales, Real Academia Canaria de Bellas Artes de San Miguel Arcángel, Tenerife</p>		<p><b>The Loops and Knots of Bernardo de Gálvez’s Equestrian Portrait</b></p> <p>Aaron M. Hyman, Johns Hopkins University</p>
	<p><b>“The Most Interesting and Valuable Productions Ever Publicly Exhibited”: Mexican <i>Casta</i> Paintings in 19th-century Britain</b></p> <p>Rebecca Earle, Warwick University</p>		<p><i>Discussant:</i> Charlene Villaseñor-Black, UCLA</p>		<p><i>Discussants:</i> Ilona Katzew, LACMA; Ellen Pearlstein, UCLA</p>
	<i>Discussant:</i> Susan Deans-Smith, University of Texas, Austin	1:15–2:30 pm	Lunch Break	4–4:30 pm	<b>Concluding Discussion</b>
11:30–11:45 am	Coffee Break			4:30–4:45 pm	Coffee Break
				4:45–5:30 pm	<p><b>Baroque and Traditional Music from Spain and New Spain</b></p> <p>Son del Centro and UCLA Early Music Ensemble, with directors Elisabeth Le Guin and Marilyn Winkle</p>
				5:30–6:30 pm	Reception

The symposium is co-organized by the Los Angeles County Museum of Art (LACMA), UCLA Center for 17th- & 18th-Century Studies, and UCLA William Andrews Clark Memorial Library, and is presented in conjunction with LACMA's exhibition *Archive of the World: Art and Imagination in Spanish America, 1500–1800*.



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*Archive of the World: Art and Imagination in Spanish America, 1500–1800* was organized by the Los Angeles County Museum of Art.

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Cover Image: Unidentified artist, *Folding Screen with Indian Wedding, Mitote, and Flying Pole (Biombo con desposorio indígena, mitote y palo volador)* (detail), Mexico, c. 1660–90, overall (4 panels): 66 × 120 in. (167.6 × 304.8 cm), Los Angeles County Museum of Art, purchased with funds provided by the Bernard and Edith Lewin Collection of Mexican Art Deaccession Fund, photo © Museum Associates/LACMA

Flap: Unidentified sculptor and polychromer, *Dressing Image of the Virgin of Mercy or "The Pilgrim of Quito" (Imagen vestidera de la Virgen de la Merced o "Peregrina de Quito")*, Quito, 18th century, polychromed and gilded wood, iron, and glass, 20 7/8 × 9 7/8 × 9 1/2 in. (53 × 25 × 24 cm), Los Angeles County Museum of Art, purchased with funds provided by the Bernard and Edith Lewin Collection of Mexican Art Deaccession Fund, photo © Museum Associates/LACMA





## Abstracts

### OBJECTS TALK: TRANSFORMATIONS IN IBERIAN AMERICAN ART

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### LOS OBJETOS HABLAN: TRANSFORMACIONES EN EL ARTE IBEROAMERICANO

Saturday, October 1, 2022

William Andrews Clark Memorial Library, UCLA

#### Session 1

#### Opening the Canon: The Invisibility of Objects and Their Histories

##### Imagining an Otherwise Art History of Colonial Latin America: Surrogation and Other Interventions

Ananda Cohen-Aponte, Cornell University

This presentation examines a selection of colonial Andean artworks by Indigenous and Afrodescendant artists that survive only as textual description, due to their ephemerality or from having been destroyed, repurposed, or otherwise lost to history. How can we meaningfully incorporate objects that are absent from the art-historical record into the canon of colonial Latin American art history? Is it possible to engage in art-historical inquiry from a space of invisibility and absence? I introduce new possibilities for approaching elisions in the colonial Latin American canon through the framework of surrogacy. By placing these textual descriptions into a broader ecosystem of related artworks drawn from different geographical and historical contexts, I offer new possibilities for understanding radical creative practices of Andean artists whose work does not survive in its original material form. In so doing, I consider the implications of this framework for a more hemispheric and inclusive vision of art history of the colonial Americas.

##### There Is No Brazil without Angola: Painting the Portuguese Atlantic in the Late 18th Century

Cécile Fromont, Yale University

This presentation considers two paintings created by the military artist Carlos Julião around 1779 as portraits of the Portuguese Empire. With the profile of ports and the appearance of people, Julião, I argue, represented the empire he served by characterizing its different parts and defining the relationships that tied them together. In his

visual geography, the space of empire is measured not by kilometeric distance but by political, social, and commercial relations. Julião's map did not use the grids of longitude and latitude; it drew coordinates on overlapping scales of civilization, urbanity, and race. Its connecting routes are not roads, rivers, or oceans; they are instead the entanglements of government, commerce, and socioreligious values made evident in material culture and human experience. The two-dimensional surfaces of the paintings make visible in particular the central role that slavery, the slave trade, and racialized notions of Blackness played in the workings of the Portuguese Empire.

##### Black/White Bodily Dichotomy in Spanish Viceregal Painting

Elena FitzPatrick Sifford, Muhlenberg College

Focusing on Quiteño artist Vicente Albán's 1783 *Noble Woman with a Black Slave*, my talk examines the ways that contrasting exaggerations of Black and white complexions served to reify colonial racial categories. Drawing from European prototypes of a pale white woman beside a dark-skinned enslaved Black woman, the contrast between the two figures emphasized the perceived beauty and purity of the white body. In this way, the Black figure served as a foil for idealizations of white beauty. This overemphasized Black/white visual dichotomy was utilized in various genres, including portraits, *casta* paintings, and city views. At a time when race was increasingly mutable, such exaggerations of the contrast between Black and white skin reflected discourses of white supremacy and projections of anxiety surrounding loss of order within the increasingly racially mixed society.

##### "The Most Interesting and Valuable Productions Ever Publicly Exhibited": Mexican *Casta* Paintings in 19th-century Britain

Rebecca Earle, Warwick University

In 2009 Tara Munroe, a curatorial trainee working at the Leicester Museum and Art Gallery, made a remarkable discovery: in the museum's basement storeroom she spotted five large canvases that have since been identified as part of a set of *casta* paintings, the unique Spanish American colonial artistic genre depicting imaginary mixed-race families. The Leicester pictures were probably painted by Juan Rodríguez Juárez, the Mexican artist who also created the *casta* series currently housed in a stately home on the edge of England's New Forest National Park. These paintings, along with another set also attributed to Rodríguez Juárez, constitute the first known *casta* series. This paper reconstructs the early history of the Leicester paintings, tracing their movements across the British Isles in the 19th century. It also explores the varied interpretations that British viewers made of these striking and unusual paintings.

## Session 2

### The Shifting Meaning of Objects and the Market

#### Errátiles sentidos. Las joyas enviadas por Hernán Cortés a Carlos V en 1524

Erika Escutia, Universidad del Claustro de Sor Juana, Mexico City

Tenochtitlan había caído y las guerras de conquista en Mesoamérica se extendían. En 1524, Hernán Cortés envió un regalo más a la Corona, con cientos de joyas de aquellas latitudes. En el inventario de la remisión, parece que las joyas reflejan la alteración de las prácticas estéticas de los pueblos mesoamericanos ocasionada por el cambio de poder político y el mecenazgo de Cortés. Sin embargo, una minuciosa comparación con otras fuentes revela que casi la totalidad de las joyas aún fue manufacturada bajo las tradiciones mesoamericanas, pero la materialidad de los objetos fue desatada de ciertos significantes y anudada a otros nuevos mediante el lenguaje, transformando sus sentidos. A través de las palabras, Cortés arrancó a las joyas de los significados que tuvieron para las poblaciones locales. A su vez, Carlos V las despojó de los discursos cortesanos y les empleó para materializar su propio poder, en su camino a la redención del mundo.

#### Atribuciones vs. recatalogaciones del arte hispanoamericano

Pablo F. Amador Marrero, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Como parte de la Historia del Arte que nos convoca, aquí en concreto del hispanoamericano, una de sus más habituales y necesarias herramientas es aquella relativa a los procesos de atribución. Si bien en muchas ocasiones pareciera que sus resultados se convierten en *incuestionables*, en otras tantas es cada vez más habitual el cuestionarlas y replantearlas. Revisar es otro de los ejercicios frecuentes de la disciplina, mismo que debe ir en paralelo y participar de los avances en el área. La amplitud de miradas con las que ahora se estudia el arte hispanoamericano y su cada vez mayor conocimiento, se ha visto favorecido por el apoyo de otras áreas afines como son el estudio de la materialidad y la restauración, planteando o dando respuestas a cuestiones derivadas de las aludidas atribuciones. En esta presentación señalaremos varios de estos casos y, a la par, los ecos que conlleva el ir más allá del giro en su atribución, convirtiéndose en referentes generadores de nuevas líneas de argumentación.

#### Colonial Spanish American Paintings in British Collections

Akemi Luisa Herráez Vossbrink, The Wallace Collection

The United Kingdom houses a range of colonial Spanish American paintings scattered throughout museums, country houses, religious colleges, and private properties. Renowned paintings by notable Mexican artists such as Cristóbal de Villalpando (*View of the Plaza Mayor of Mexico City* at Corsham Court) and Juan Rodríguez Juárez (*casta* paintings at Breamore House) have been amply published. Nevertheless, a corpus of other unknown or lesser-known colonial pictures are found across British collections and are often miscataloged as either Spanish, Spanish colonial, Mexican, or Peruvian school. Focusing on examples viewed in person and miscataloged on several museum websites, online painting repositories, and publications, I discuss how these pictures were and are perceived, their provenance, and their significance within the broader British historical context. Often, those representing religious subjects receive less attention, and some are considered curiosities disregarding their artistic properties. This talk also explores plausible attributions and comparable examples. The final section evaluates how there is a growing interest in these pictures at British auction houses, and an increasing appreciation for these works in British museums.

#### Geografía y mercado del arte. Dilemas en la catalogación de arte hispanoamericano

Carlos Rodríguez Morales, Real Academia Canaria de Bellas Artes de San Miguel Arcángel, Tenerife

Uno de los efectos de la progresiva revalorización del arte virreinal hispanoamericano es su notable presencia en el mercado del arte. Se ha tenido así conocimiento de obras inéditas, algunas de particular importancia, cuya realización en el Nuevo Mundo queda confirmada por inscripciones explícitas (firmas, datas), aunque en otras ocasiones la catalogación resulta discutible. El dilema al que se enfrentan los encargados de plantear estas propuestas en las casas de subastas se extiende también a quienes consultan sus catálogos, convertidos de esta manera en una herramienta historiográfica. Partiendo de un repertorio necesariamente parcial de ejemplos recientes, trataremos de esbozar un análisis de los criterios que propician estas clasificaciones; no solo la identificación de las piezas como españolas o hispanoamericanas sino, más concretamente, su asignación a una "escuela" o ámbito geográfico más preciso. Prestaremos por ello especial atención a las fórmulas escogidas para cumplimentar este campo (escuela colonial, estilo colonial español, escuela sudamericana, anónimo virreinal, anónimo andino, Cuzco, México, etc.) y reflexionaremos sobre los prejuicios y las cuestiones de estilo que intervienen en este debate.



## Session 3

### Close Looking: Objects as Episteme

#### Ideas para la creación de un atlas material americano

Gabriela Siracusano, CONICET-Centro Materia,  
Universidad Tres de Febrero, Buenos Aires

Imaginar a la América colonial como un gran atlas de imágenes que traza redes y rutas con otros lugares del mundo, con ideas, figuras y gestualidades que atraviesan mares, selvas y montañas y desembarcan en espacios para los que nunca fueron pensados resulta un ejercicio fascinante a encarar. De hecho, la historiografía del arte colonial actual viene prestando atención a estas circulaciones de objetos, su biografía y los destinos signados por los actores que intervinieron en su creación. Ahora bien, ¿es válido pensar en un Atlas Mnemosyne material? ¿qué formas adquiriría y cómo podrían trazarse redes similares? Esta charla procurará abordar este problema.

#### New Grounds: Painting Lacquer in 18th-century New Spain

Samuel Luterbacher, Occidental College

“Nanban” lacquer shrines designate a type of export product made by artisans in Japan for an Iberian Catholic clientele during Japan’s early modern period of interaction with Spanish and Portuguese powers. Crafted for portability, these shrines feature a frame and doors richly decorated with gold and mother-of-pearl that close over an interior Catholic devotional image. Much remains to be said about the afterlives of this type of export product and its various transformations as it moved through Iberian imperial networks over extended distances and periods of time. Indeed, many surviving portable lacquered shrines show traces of their passage through Spanish America. This presentation explores some specific shrines that bear the evidence of interventions by Mexican colonial artists who applied new religious images in the later 18th century, sometimes painting directly on the lacquered ground. These artworks showcase how colonial recipients continued to preserve and reshape export lacquerware decades after its arrival to the American viceroyalty. This presentation moves beyond the singular poles of Japan and Europe, shedding light instead on the crucial role of the Manila galleon and Spanish America in the reception, distribution, and refashioning of Asian export art.

#### Body Parts: Transformations in 18th-century Quito Sculpture

Susan Webster, College of William & Mary

In the 18th century, Quito sculpture was widely famed and highly desirable. The city’s large proto-industrial workshops produced thousands of polychrome wood sculptures for local, regional, and far-flung patrons and markets. Mass production led to standardization, particularly in the use of *mascarillas* (molded metal masks) whose androgynous features rendered them largely interchangeable: angels, virgins, female, and even male saints were given strikingly similar faces. The vast majority of these works were body parts: busts, hands, and sometimes feet destined to become *imágenes de vestir*—sculptures clothed in actual garments. Busts, hands, and feet were also interchangeable parts. Less expensive than sculptures carved in the round, body parts were more efficiently transported over long distances, making them commercially successful with faraway patrons throughout the Spanish colonies and beyond. The summarily carved bodies that accommodated these sculpted and polychromed parts were created by local carpenters in regions in which sculptors were not available. Close inspection of 18th-century Quito sculptures and allied colonial documents reveals the protean nature of their aggregate, interchangeable body parts and demonstrates how such works were transformed and transfigured over time and space in accord with changing local tastes, requirements, and predilections.

#### The Loops and Knots of Bernardo de Gálvez’s Equestrian Portrait

Aaron M. Hyman, Johns Hopkins University

This talk focuses on an extraordinary equestrian portrait of the New Spanish viceroy Bernardo de Gálvez that was created from little more than a looping, calligraphic line. Unique among viceregal painting, it has defied concrete scholarly interpretation. Taking material cues from the painting, I propose a new dating and offer a printed model never before suggested. At stake is not source-hunting but rather a reappraisal of the picture’s intellectual context within a network of the period’s most renowned academic thinkers, in both Madrid and in Mexico City. What emerges is a political reading of the portrait as act of investment in the renewal of Iberian culture’s intellectual and educational formation of imperial citizens. Using writing manuals as a source base, this talk and these findings point to the art-historical potentials of wrestling with the history of writing, a domain often segregated from other visual arts but critical for early modern actors.

This talk will not be livestreamed.



## Bios

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**Pablo F. Amador Marrero** is Researcher-Professor at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, where he focuses on viceregal art and material studies. He is the author of multiple texts on the history and technique of sculpture and has curated exhibitions in Mexico and Spain, including most recently *Tornaviaje: Arte Iberoamericano en España* at the Museo del Prado (2021). In his role as conservator, he has restored a number of works from Europe and the Americas. His forthcoming book explores the proliferation of images of the Cristo Nazareno in Puebla, Mexico.

**Ananda Cohen-Aponte** is Associate Professor of History of Art at Cornell University and works on the visual culture of colonial Latin America. She is the author of *Heaven, Hell, and Everything in Between: Murals of the Colonial Andes* (2016), and her essays appear in a range of journals and edited volumes, including *Colonial Latin American Review*, *The Americas*, *Allpanchis*, *RES: Anthropology and Aesthetics*, and *Latin American and Latinx Visual Culture*. Her new book project explores the role of the visual arts in fomenting an insurgent imaginary in late 18th-century Peru and Bolivia.

**Susan Deans-Smith** is Associate Professor of History at the University of Texas, Austin. Her recent publications are *Race and Classification: The Case of Mexican America*, co-edited with Ilona Katzew (2009), and *Museum Matters: Making and Unmaking Mexico's National Collections*, co-edited with Miruna Achim and Sandra Rozental (2021). Current book projects include *Matters of Taste: Cultural Reform in Bourbon Mexico and the Royal Academy of San Carlos (1781–1821)* and *Hidden in Plain Sight: A Mexican Baroque Enigma Revealed*. Her research has been supported by the National Endowment of the Humanities, among various other grants, and she serves on the Editorial Advisory Board of the *Colonial Latin American Review*.

**Rebecca Earle** is Professor at the University of Warwick, where she teaches history with a focus on Spanish America. She has written about clothing and identity, early modern travel, love letters, *casta* paintings, and the history of food. Her most recent publication is *Feeding the People: The Politics of the Potato* (2020). She is a fellow of the British Academy, the Royal Society of Arts, and the Royal Historical Society.

**Erika Escutia** teaches at the Universidad del Claustro de Sor Juana, Mexico City, and received her PhD in Humanities from the Universitat Pompeu Fabra, Barcelona (2021). Her research focuses on the practices of exchange, gift, treasuring, display, and collecting of American artifacts in Europe in the 16th century. Her essay “Antes de Cortés: La historia de los primeros objetos preciosos de Motecuzoma que llegaron al rey Carlos I de España” was published in *Tornaviaje. Tránsito artístico entre los virreinos americanos y la metrópolis* (2020), edited by Fernando Quiles et al.

**Elena FitzPatrick Sifford** is Associate Professor of Art History at Muhlenberg College, where she also directs the Latin American and Caribbean Studies Program. Her research centers on race, representation, and cross-cultural exchange in colonial Latin American art with a focus on depictions of Africans and Afro descendants in New Spanish painting. She has recently published in *Art Journal*, *Ethnohistory*, and *Latin American and Latinx Visual Culture*. Her chapter entitled “Racialization, Creolization, and Minor Transnationalism: Black and Indigenous Exchange in Spanish Colonial Visual Culture” is forthcoming in *The Routledge Companion to Decolonizing Art History*.

**Cécile Fromont** is Professor of the History of Art at Yale University. Her writing and teaching focus on the visual, material, and religious culture of Africa and Latin America with a special emphasis on the early modern period (c. 1500–1800), on the Portuguese-speaking Atlantic World, and on the slave trade. She is the author of *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo* (2014) and *Images on a Mission in Early Modern Kongo and Angola* (2022). She also edited and contributed to *Afro-Catholic Festivals in the Americas: Performance, Representation, and the Making of Black Atlantic Tradition* (2019).

**Akemi Luisa Herráez Vossbrink** is the Enriqueta Harris Frankfort Curatorial Fellow at the Wallace Collection. Her doctoral thesis at Cambridge focused on the Spanish 17th-century artist Francisco de Zurbarán and his reception in the Americas. From 2018 to 2021, she was a curatorial fellow at the National Gallery, London, and at the Meadows Museum, Dallas. She holds a degree in Art History from the University of Cambridge; research for her master's degree at the University of Edinburgh focused on cross-border encounters in Spanish Orientalism and Islamic art.

**Aaron M. Hyman** is Assistant Professor in the Department of the History of Art at Johns Hopkins University. He is author of *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (2021), which received an award from the Latin American Studies Association (2022). Research for his new book project, *Formalities: The Visual Potential of Script in Art of the Early Modern Spanish World*, has been supported by fellowships from the Thoma Foundation, the Newberry Library, and the American Council of Learned Societies. In 2023 he will be a fellow-in-residence in the Global Horizons in Pre-modern Art research group at the Universität Bern.

**Ilona Katzew** is Curator and Department Head of Latin American Art at LACMA, where she formed the museum's collection of viceregal art and has curated numerous exhibitions. Her books, several award-winning, include *New World Orders* (1996), *Casta Painting: Images of Race in Eighteenth-Century Mexico* (2004), *Una visión del México del Siglo de las Luces: La codificación de Joaquín Antonio de Basarás* (2006), *Race and Classification: The Case of Mexican America* (co-edited with Susan Deans-Smith, 2009), *Contested Visions in the Spanish Colonial World* (2011), *Painted in Mexico 1700–1795: Pinxit Mexici* (2017), and *Archive of the World: Art and Imagination in Spanish America, 1500–1800* (2022). Her current project focuses on shell-inlay furnishings in Spanish America.

**Samuel Luterbacher** is a current visiting Assistant Professor at Occidental College, Los Angeles. He received his PhD in Art History from Yale University and his MA from the Courtauld Institute of Art, London. His research explores the arts of the Portuguese and Spanish empires with a particular focus on export art and its circulations across the Indo-Pacific. His research has been supported by the Robert Lehman Fellowship and the Center for Advanced Study in the Visual Arts in Washington, DC.

**Carlos Rodríguez Morales** received his PhD from the Universidad de La Laguna, Spain. His research and publications focus on early modern art from the Canary Islands, the art market, and religious art and its sources. He is a member of the Instituto de Estudios Canarios and a corresponding academic from the Real Academia Canaria de Bellas Artes. He works at the Archivo Histórico Provincial de Santa Cruz de Tenerife, Spain.

**Ellen Pearlstein** is a founding faculty member in the graduate UCLA/Getty Conservation Program. She is the author of *Conservation of Featherwork from Central and South America* (2017), and articles about feather regalia, coloration, light aging, Peruvian keros and their colorants, Indigenous basketry, and conservation pedagogy. Pearlstein is a contributor to the School for Advanced Research *Guidelines for Collaboration* and director of the Andrew W. Mellon Opportunity for Diversity in Conservation. In 2022 she was awarded an American Academy of Rome Prize for the study of collaborative conservation approaches to Americas' collections in European museums.

**Gabriela Siracusano** received her PhD in Art History from the Universidad de Buenos Aires–UBA, where she specialized in the materiality of art from the 16th century to the present. She is Scientific Researcher at CONICET (National Research Council, Argentina) and director of the Centro Materia at the Universidad Nacional de Tres de Febrero (UNTREF), as well as Chair and Professor at UBA and UNTREF. She was a Guggenheim Fellow (2006–2007) and a Getty Scholar (2016) and is the author of numerous books and articles, including *El Poder de los Colores* (2005), *La Paleta del Espanto* (2011), and *Materia Americana* (2020), co-edited with Agustina R. Romero.

**Susan Verdi Webster** is the Jane Williams Mahoney Professor Emerita of Art History and American Studies at the College of William & Mary. Specializing in the arts of early modern Iberia and colonial Latin America, she has published extensively in both English and Spanish on the history of painting, sculpture, architecture, and visual culture in Spain, Ecuador, and Mexico. Her work has been supported by numerous fellowships and awards, including the Guggenheim, Fulbright, National Humanities Center, National Endowment for the Humanities, American Philosophical Society, and American Council of Learned Societies. She is currently completing a book on sculpture in colonial Quito.

**Charlene Villaseñor-Black** is Professor of Art History and Chicana/o Studies at the University of California, Los Angeles, editor of *Aztlán: A Journal of Chicano Studies*, and founding editor in chief of *Latin American and Latinx Visual Culture*. Her books include *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire* (2006), which won the Millard Meiss award, *Transforming Saints: From Spain to New Spain* (2022), and various edited volumes, including *Renaissance Futurities: Art, Science, Invention* (2019), and *The Artist as Eyewitness: Antonio Bernal Papers, 1884–2019* (2022). Most recently she was the Terra Foundation Visiting Professor of American Art at the University of Oxford (2021–2022).