

## Curriculum Vitae

Thomas B. F. Cummins

### Personal Data

Address: Harvard Office  
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### Education

B.F.A. Art History; minors in English and History. Denison University, Granville, Ohio, 1973.

M.A. Art History (Medieval; minors: Pre-Columbian/Oceanic.) UCLA, 1980  
Thesis: "The South Central Trumeau Figures at Chartres Cathedral: A Historiographic Analysis."

Ph.D. Art History (Pre-Columbian) UCLA, 1988

Dissertation Topic: "Abstraction to Narration: Kero Imagery of Peru and the Colonial Alteration of Native Identity."

### Awards and Honors

Getty Foundation Connecting Art History Grant: *Afro-Latin American Art: Building the Field* 2020-2023

Fellow of the American Academy of Arts and Sciences

The Katherine Singer Kovacs Prize for an outstanding book published in English or Spanish in the field of Latin American and Spanish literatures and cultures, awarded by Modern Language Association, 2014.

The Bryce Wood Book Award to the outstanding book on Latin America in the social sciences and humanities published in English, awarded by The Latin American Studies Association, 2013.

La Orden "Al Mérito por Servicios Distinguidos" En el Grado de Gran Cruz bestowed by the Republic of Peru, December 12, 2011

Getty Research Institute Fellow 2007-2008

Center for Advanced Study in the Behavioral Sciences Stanford University, Fellow, 2005-8 declined

Chair of Senior Fellows, Dumbarton Oaks 2004-2005, 2013-17

Senior Fellow, Dumbarton Oaks 1999-2005, 2010-17

J. Paul Getty Senior Collaborative Research Grant 1995-1996

Chicago Humanities Institute Faculty Associate 1995-96

Cited in list of people who in their field "are regarded by their peers as experts' experts" in "The Great Experts" *Art News* Sept. 1992: 90-101.

Postdoctoral Fellow MIT, January 1988 - August 1989

Dickson Support Fellowship UCLA 1981-1982

Dickson Travel Fellowship UCLA 1980-1981

Dickson Support Fellowship UCLA 1979-1980

### **Teaching**

2002- Harvard University, Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Latin American Art

2001-02 University of Chicago, Professor

1998-2001 University of Chicago, Associate Professor

1991-98 University of Chicago, Assistant Professor

1989-91 Virginia Commonwealth University, Assistant professor.

## **Visiting Positions**

2019 Professeur invite, L'Ecole des Hautes Etudes en Science Sociales, Paris, May

2018 Ponteficia La Universidad Católica del Peru, Lima December, 3-8.

2016 Professeur invite, L'Ecole des Hautes Etudes en Science Sociales, Paris, May

2014 Flasco Quito Ecuador, Profesor Visitante, January.

2011 Universidad de Chile, Seminar, Facultad de Antropología, Santiago, July

2001 Fall Semester La Universidad de Buenos Aires, Profesor Vistante

2000 Fall Harvard University, Visiting Associate Professor

1992 Summer Guest Faculty "New World Encounters" An NEH Summer Institute for College & University Teachers, held at The Johns Hopkins University.

1990 Summer Guest Faculty "The Andean World: A Millennium of Achievements and Transformations" An NEH Summer Institute for College & University Teachers, Cornell University.

1985-1987: Arizona State University, Visiting Assistant Professor

1985: Spring and Summer, Visiting Lecturer: Art Center, College of Design, Pasadena, CA.

1975 Fall: Universidad de Los Andes, Bogotá, Colombia, "19<sup>th</sup> and 20<sup>th</sup> Century Literature."

## **Related Work**

2021- Director of Dumbarton Oaks

2020 Consultor Académico de la exposición *Túpac Amaru y Micaela Bastidas: Memorias, símbolos y misterios* Lugar de la Memoria, la Tolerancia y la Inclusión, Lima.

2020-21 Interim Director of Dumbarton Oaks

2020- *Recreating Territories: Art and Urban Imaginations* a research seminar MoMA, Dumbarton Oaks DRCLAS, and Dumbarton Oaks co-organizer with Bruno Carvalho, and Inés Katzenstein

2020 July August Interim Director, David Rockefeller Center for Latin American Studies

2017- Member of the Cisneros Institute Advisory Board, MoMA.

2017 ACLS Collaborative Research Fellowship Selection Committee

2016- Faculty Member of the Afro-Latin American Research Institute, Hutchins Center for African & African American Research at Harvard University

2016-2017 Member of the Comisión Sectorial del Sistema Nacional de Museos, Perú.

2015- Member of the Andrew W. Mellon Postdoctoral Fellowship selection committee, CASVA.

2014- Editor in Chief *Grove Encyclopedia of Latin American Art* Oxford University Press

2015- Member of the Executive Committee Villa I Tatti, Florence.

2008- co director of CONCEPTUAL STUMBLINGS funded in part by Chile's National Council for Scientific and Technological Research (CONICYT) and the Ministry of the Economy, working towards two goals: one, the production of a volume that brings together oral accounts, scholarly essays, and visual material related to the period in question; and two, the organization of an exhibition on Chilean art since the 1970s' at the Museo de la Solidaridad Salvador Allende in Santiago, Chile.

2014- Member of the International Advisory Committee for the Museo del Arte, Lima.

2014 Member of the advisory board for the exhibition *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*, The Huntington Art Collections Pasadena CA.

2005-12 Chair, Department of the History of Art and Architecture, Harvard University.

2013- Member of the Dumbarton Oaks Executive Committee.

2009-12 co-Curator for *The Inka Empire Revealed: A Century after the Machu Picchu* "Discovery" Tokyo.

2009- International Advisory Committee The Center for Latin American Visual Studies  
CLAVIS: Modern and Contemporary

2011-15 Member of NEH advisory panel for the Asia and the New World exhibition, MFA Boston

2011–14 Member Mellon Research Initiative Academic Review Committee, IFA

2008-17 Advisory Board, Getty Research Institute

2005- Visual Arts Advisory Board, Americas Society, NYC.

2006-12 Member of the Executive Committee, Humanities Center at Harvard

2005- Member of the International Advisory Board, Fundación TyPA, Buenos Aires

2005- 2013 Visiting Committee Harvard Art Museums

2003-04 Acting Director of the David Rockefeller Center of Latin American Studies, Harvard University.

2003- Real Colegio Complutense Advisory Board

2003-12 Chair, Art Forum, The David Rockefeller Center for Latin American Studies

2003-7 Chair, Andean Studies Committee, David Rockefeller Center for Latin American Studies.

2007-11 Advisor for *Contested Visions* Los Angeles County Museum of Art.

1999-2006 Advisor for *Tesoros* Philadelphia Museum of Art.

1999-2004 Consultant for *Colonial silver and Textiles of the Andes* Metropolitan Museum of Art, New York.

1999 Consultant for *Body of Art: Marks of Identity*, American Museum of Natural History, New York.

1995-2008 Advisory Board Member for the *Guide to Documentary Sources for Andean Art and Archaeology*, Center for Advanced Study in the Visual Arts, National Gallery.

1998-2002 Director of the Center of Latin American Studies, The University of Chicago.

1998-2003 Millard Miess Committee to Award Subventions, College Art Association of America.

1999 Consultant for *Los Siglos de Oro en los Virreinos de América 1550-1700*, Museo de América, Madrid.

1994- Member of the Selection Committee for Senior Fellowships for Latin American  
1997 Scholars at CASVA.

- 1990- Advisor for an NEH funded exhibition *Converging Cultures: Art and Identity in Spanish America*" The Brooklyn Museum, Brooklyn NY.
- 1992- Developed a model for a survey of private and public archives and collections of art and archaeology in Latin America for the J. Paul Getty Center.
- 1990- Consultant and contributor to the catalogue for an exhibition on the work of Guaman Poma held at the Americas Society, NY.
- 1990-93 President, Association of Latin American.
- 1988-89 Vice-President and Treasurer, Association of Latin American Art

## **Publications**

### **BOOKS**

- 2017 *Más allá de la ciudad letrada: letramientos indígenas en los Andes*. Co-Authored with Joanne Rappaport (Revised Spanish version of *Beyond the Lettered City*) Bogotá: Universidad del Rosario y Universidad Nacional del Colombia.
- 2012 *Beyond the Lettered City: Indigenous Literacies in The Andes* co-authored with Joanne Rappaport, Durham: The Duke University Press.
- 2004 *Brindis con el Inca: La abstracción andina y las imágenes coloniales de los queros*. Lima: Universidad Nacional Mayor de San Marcos. Revised Spanish Edition of *Toasts with the Inca*.
- 2002 *Toasts with the Inca: Andean Abstraction and Colonial Images on Kero Vessels*. An Arbor: University of Michigan Press.

### **EDITED VOLUMES AND CATALOGUES**

- 2020 *Sacred Matters: Animism and Authority in the Pre-Columbian Americas* with Steve Koisiba and John Janusek. Dumbarton Oaks: Washington DC.
- 2019 *La Vida y Obra de Martin de Murua*. With Juan Ossio. Lima: Apus Graph Ediciones.
- 2014 *Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches*. Thomas B. F. Cummins, Emily Engel, Barbara Anderson, and Juan Ossio, eds., Los Angeles: Getty Research Institute.

- 2012 *The Inka Empire Revealed: A Century after the Machu Picchu "Discovery"* Yoshio Masuda, Izumi Shimada, Thomas B. F. Cummins, Ken-chi Shinoda Tetsuya Amino, and Ono Mashisro eds., Tokyo Broad Casting System Television, Inc.; Tokyo, in Japanese.
- 2008 *The Getty Murúa: Essays on the making of Martín de Murúa's "Historia General del Piru"* J. Paul Getty Museum Ms. XIII 16 Thomas B. F. Cummins and Barbara Anderson eds., Los Angeles: Getty Research Institute.
- 1998 *Native Traditions in the Postconquest World.* Elizabeth Boone and Tom Cummins eds., Dumbarton Oaks: Washington DC.
- 1996 *Arte Prehispanico del Ecuador: Huellas del Pasado Los Sellos de Jama-Coaque* (with Julio Burgos and Carlos Mora) Miscelánea Antropológico Ecuatoriana Serie Monográfico 11, Banco Central: Guayaquil.
- 1995 *Native Artists and Patrons in Colonial Latin America* Emily Umberger and Tom Cummins, eds. *Phoebus*, No. 7, Phoenix: Arizona State University.

## CHAPTERS AND ARTICLES

- 2020 "Desde el Arte Inka hasta el Arte Colonial o de lo abstracto a lo figurativo," *Arte Imperial Inca: orígenes y transformaciones. De la Conquista a la Independencia*" Ramón Mujica Penilla editor, XLVII Volumen de la Colección Arte y Tesoros del Perú del Fondo, Lima: Banco del Crédito 71-99, 274-276.
- 2020 "La Investigación y la Interpretación de los objetos precolombinos desde el punto de vista de la historia del arte," *Arte ante la Historia: para una historia del arte Andino antiguo* Lima: PUCP, 23-43.
- 2020 "The Tocapu: Guaman Meets Alberti or 'The more that one tries...to interpret... the more confused one becomes... There is no hope'" *Materiality: Making Spanish America* Denver: Denver Art Museum, 9-39.
- 2020 "'Metaphysical Subtleties and Theological Niceties': Incarnations, Incantations, Animation, and the Power of Pre-Columbian Visual Imagery" *Sacred Matters: Animsim and Authority in the Pre-Columbian Americas* with Steve Koisiba and John Janusek. Dumbarton Oaks: Washington DC, 169-210.
- 2019 "Análisis de la Producción de las Imágenes en la *Historia General del Piru*" *La Vida y Obra de Martin de Murua*. Lima: Apus Graph Ediciones, 417-449.
- 2019 "Dibujado de Mi Mano: Martín de Murua Como Artista," *La Vida y Obra de Martin de Murua*. Lima: Apus Graph Ediciones, 279-304.

- 2019 “Vida y Obra de Martín de Murua,” *La Vida y Obra de Martin de Murua*. With Juan Ossio. Lima: Apus Graph Ediciones, 17-31.
- 2019 “The Jama-Coaque mold-made figurines from coastal Ecuador: The Case for Continuity,” *RES* Volume 71-72: 64-77.
- 2019 “Pre-Columbia: Wherefore Art Thou Art?” *Latin American and Latinx Visual Culture*, Vol. 1 No. 1, January 2019; (pp. 94-99) DOI: 10.1525/lavc.2019.000007a
- 2018 “Tres Caballeros de Esmeraldas: Un Retrato digno al Rey” *MuNa: Guión Académico 2018*, Quito Museo Nacional del Ecuador, 319-332. (Spanish translation of “Three Gentlemen from Esmeraldas; A Portrait for a King,” 2013).
- 2018 “Arte Incaico,” *El Imperio Inka* Izumi Shimada, ed., Lima: Fondo Editorial PUCP 279-328.
- 2018 “Things That Belong,” *The Significance of Small Things: Essays in Honour of Diana Fane*. Madrid: Ediciones El Viso, 48-54.
- 2017 “Mudéjar Americano: Iberian Cultural Transmission or the Trap of Nineteenth-Century Medieval Reception” co-authored with María Feliciano in *The Blackwell Companion to Islamic Art* Barry Flood and Gulru Necipolglu-Kafadar, New Haven: Yale University Press, 1023-1050.
- 2017 “The Architecture of the Early Modern Period “Because Vitruvius did not Recommend Square Columns”: Europe, Latin America, and the Globalization of the Renaissance” *Renaissance and Baroque Architecture Volume I* Alina Payne editor, West Sussex: John Wiley & Sons, Inc. 678-714.
2016. "Argumentos milagrosos por las pinturas: La política cultural de cuatro pinturas después del terremoto de Cuzco de 1650" *La Escuela Cuzqueña* Ricardo Kusunoki y Luis Eduardo Wufarden eds., Lima: MALI, 70-91.
- 2016 with Katherine McAllen “New Cities of God: Art and Devotion in Colonial Peru and Bolivia” *Highest Heaven: Spanish and Portuguese Colonial Art of the Roberta and Richard Huber Collection*, William Rudolph, editor, San Antonio: San Antonio Museum of Art, 15-33.
- 2016 “The Gilded Body and Brilliant Wall: Ornament in America Before and After the European Contact,” *Ornament Between Globalism and Localism*, Gulru Necipoglu and Alina Payne, eds., Princeton: Princeton University Press, 238-247.
- 2016 “Towards a New World’s Laocoön: Thoughts on Seeing Aztec Sculpture Through



- Spanish Eyes,” *Altera Roma* John Pohl and Claire Lyons eds. The Cotsen Institute, UCLA: Los Angeles, 195-235.
- 2016 “From Many into One: The Transformation of Pre-Columbian Signs into European Letters in the Sixteenth-Century.” *Sign and Design: Script as Image in a Cross-Cultural Perspective (300–1600 CE)* Jeffery Hamburger ed. Dumbarton Oaks Research Library and Collection and distributed by Harvard University Press, 83-105.
- 2015 “Keros,” *Encyclopedia of the Incas*, Gary Urton and Adriana Von Hagen, Rowman & Littlefield: Boulder, New York and London, 170-2.
- 2015 “Here, There, and Now: Deictics and the Transposition of Orality to Image in Colonial Imagery” *Art in Translation* Volume 7 Issue 1, 65-93.
- 2015 “Trois récits divergents des événements de Cajamarca: les Chroniques de Cristóbal de Mena, Titu Cusi Yupanqui et Guamán Poma de Ayala,” *L’Inca et Conquistador* Quai Branly Museum: Paris, 30-47.
- 2015 “Adarga D-88 or the Ala de Dios” *Images Take Flight: The Feather art in Mexico and Europe 1300-1700*. eds. Alessandra Russo, Diana Fane, Gerhard Wolf, München: Hirmer Publishers, 180-191.
- 2015 “Inka Art” *The Inka Empire: A multidisciplinary Approach*, Izumi Shimada editor, Austin: University of Texas Press, 165-196.
- 2015 “El Mundo y Vida de las Imágenes en las Páginas Peruanas de los siglos XVI-XVII: El Contexto Virreinal de Las Obras de Martín de Murúa, Guaman Poma y Otros” en *Escritura e imagen en Hispanoamérica: De la crónica ilustrada al cómic*, Cécile Michaud editora, Lima: Pontificia Universidad Católica del Perú, 21-64.
- 2014 “Dibujado de Mi Mano: Martín de Murúa as Artist” *Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches*. Thomas B. F. Cummins, Emily Engel, Barbara Anderson, and Juan Ossio, eds., Los Angeles: Getty Research Institute, 35-64.
- 2014 “El Tocapu: El Nudo Gordiano en los Andes,” *Actas del Simposio sobre quipus y tocapus* Lima: Museo Nacional de Arqueología, Antropología e Historia del Perú. 225-245.
- 2013 “Inca Heritage in Peruvian Colonial Art” in *Peru: Kingdoms of the Sun and Moon*, Montreal: The Montreal Museum of Fine Arts, 188-94.
- 2013 “Spanish Colonial Art: Changing Tastes, Evolving Risks,” *IFAR Journal* Volume 14 No. 1 & 2, 21-27.

- 2013 “The Living Image in Colonial Peru” *Lekicon* Ken Mills and Yvonne Levey, eds. Austin: University of Texas Press, 206-211.
- 2013 “Three Gentlemen from Esmeraldas; A Portrait for a King,” *Portraits of Slaves*. Agnes Lugo-Ortiz and Angela Rosenthal, editors, Cambridge: Cambridge University Press. 118-145.
- 2013 With Juan Ossio “*Muchas veces dudé Real Mag. aceptar esta dicha ympressa: La tarea de hacer La Famosa Historia de los Reyes Incas de Fray Martín de Murúa*” in *Hommages à Nathan Wachtel* editors Gilles Rivière, Jacques Poloni-Simard, Juan Carlos Garavaglia Rennes: Presses Universitaires de Rennes, 151-170.
- 2013 “At Play in the Arts of the Lord: The Early Work of Dario Escobar” *Critical Dossier* 293-305.
- 2012 “Looking Back at the Future of Pre-Columbian Art History” *Journal of Art Historiography* December No. 7, 19-24.
- 2012 “Competing and Commensurate Values in Colonial Conditions: How They Are Expressed and Registered in the Sixteenth-Century Andes,” *The Construction of Value in the Ancient World*. John Popadoplous and Gary Urton eds. The Cotsen Institute, UCLA 406-423.
- 2012 “Ink Art” in *Diversity and Unity in the Inka Empire: A Multidisciplinary Vision* Izumi Shimada and Kenichi Shinoda eds. Tokyo University Press: Tokyo, in Japanese, 209-239
- 2012 “The Art of the Inka,” in *The Inka Empire Revealed: A Century after the Machu Picchu “Discovery”* Yoshio Masuda Izumi Shimada, Thomas B. F Cummins Ken-chi Shinoda Tetsuya Amino, and Ono Mashisro eds., Tokyo Broad Casting System Television, Inc.; Tokyo, in Japanese, 170-173.
- 2011 “‘I Saw it with my Own Eyes’: The Three Illustrated Manuscripts of Colonial Peru: Pictures fit for A King” *Colors Between Two Worlds: The Florentine Codex of Bernardino de Sahagún* Luis A. Waldman Ed. Villa I Tatti The Harvard University Center for Italian Renaissance Studies and Kunsthistorisches Institut in Florenz Max-Planck-Institut: Florence, 334-365.
- 2011 “The Indulgent Image: Prints, Natives and the New World” *Contested Visions* Ilona Katzew ed. LACMA and Yale University Press, 201-223; 289-292.
- 2011 co-authored with Bruce Mannheim “‘Boiling Bloody Stones’: The Kinetics of the Body and Soul amongst the Inca” *RES* Vol. 50, 5-21.

- 2011 "Tocapu: What Is It, What Does It Do, and Why Is It Not a Knot? In *Their Way of Writing: Scripts, Signs, and Pictographies in Pre-Columbian America*. Elizabeth Hill Boone and Gary Urton, eds. Dumbarton Oaks Research Library and Collection and distributed by Harvard University Press, 277-317.
- 2011 "Casta Paintings" *The Image of the Black D. Bindman and L. Gates, eds., Cambridge: The Belknap Press of Harvard University Press. 246-258.*
- 2010 "Through the 'Devil's Looking-glass' Darkly: Brazilians, Peruvians, Aztecs and Zemis in Europe; Serlio and Hercules in the Americas" in *The Arts of South America, 1492-1850* Denver Art Museum, 19-46.
- 2010 "The Inca and Blasphemy: Meeting Images in the Streets of Cuzco and Lima in the early Seventeenth Century, *Source* Vol. XXIX, No. 3; 26-30.
- 2009 "The Golden Calf in America" *The Idol in the Age of Art: Objects, Devotions and the Early Modern World* edited volume Michael Cole and Rebecca Zorach, London: Ashgate Press, 77-104.
- 2008 co-Authored with Tessa Gisbert, Sansevero, Raimundo di Sangaro, Principe de (1710-1771) *Guide to Documentary Sources for Andean Studies, 1530–1900* Volume 3 Edited by Joanne Pillsbury University of Oklahoma Press, vol. 3: 633-37
- 2008 "The Images in Murúa's *Historia General del Piru: An Art historical Study,*" *The Getty Murúa: Essays on the making of Martín de Murúa's "Historia General del Piru"* J. Paul Getty Muesum Ms. XIII 16 Thomas B. F. Cummins and Barbara Anderson Los Angeles: Getty Research Institute, 143-169.
- 2008 "The Felicitous Legacy of the Lanzón" *Chavín: Art, Architecture, and Culture*. William Conklin and Jeffery Quilter eds, Costen Institute of Archaeology, UCLA, Monograph 61; 277-302.
- 2007 "Para Servir al Hombre: Arte Precolombina, Discursos Occidentales Sobre Idoltaría y Canibalismo," *Francisco de Vitoria Relección sobre la Templanza o del Uso de las Comidas & Fragmento sobre is es lícito Guerrear a los pueblos que comen carnes humanas o que Utilizan víctimas humanas en los sacrificios*, Felipe Catañeda, editor, Bogotá Universidad de los Andes. 215-260.
- 2007 "Formas de las ciudades coloniales andinas, libre albedrío, y matrimonio," *Las tretas de lo visible* Gabriela Siracusano, ed. Buenos Aires: CAIA, 151-196.
- 2007 "Queros, Aquillas, Uncus, and Chulpas: The Composition of Inka Artistic Expression and Power." *Variations in the Expression of Inka Power*, Craig Morris and Ramiro Matos, eds., Washington DC: Dumbarton Oaks, 266-309.

- 2006 “On the Same Track: The Americas Society and the Development of Latin American Art History in the United States,” *A Principality of its Own: 40 Years of Visual Arts at the Americas Society*, J. Falconi and G Rangel eds., Americas Society: NYC, 240-246
- 2006 Co-Authored with Elizabeth Boone “Colonial Foundations: Points of Contact and Compatibility,” *The Arts in Latin America 149-1820*, J Rischel, ed. New Haven: Yale University Press, 11-23.
- 2006 “Images for a New World,” *The Virgin, Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection*. Skira, 12-19.
- 2005 “La Fábula y el Retrato: imágenes tempranas del Inca,” in *Los Incas, Reyes del Perú*. Lima: Banco de Crédito, 1-41.
- 2005 Co-authored with Stephen Houston “Body, Presence and Space in Andean and Mesoamerican Rulership,” in *Palaces of the Ancient New World* S. Evan and J Pillsbury, eds., Washington D.C.: Dumbarton Oaks, 359-398.
- 2004 “Silver Threads and Golden Needles: The Inca, the Spanish, and the Sacred World of Humanity,” *Colonial Andes: Tapestries and silverwork, 1530-1830* NY: The Metropolitan Museum of Art, 1-15.
- 2003 “Imitación e invención en el barroco peruano” *Barroco Peruano II* Ramón Mujica Compilador, Lima: Banco de Credito, 27-59.
- 2003 "Nature as Culture's Representative: A Change of Focus in Late Formative Iconography," *Archaeology of Formative Ecuador*, eds. J Scott Raymond and Richard Burger, Washington D.C.: Dumbarton Oaks, 423-464.
- 2002 “To Serve Man: Pre-Columbian Art, Western Discourses of Idolatry, and Cannibalism,” *RES* 42, 109-30.
- 2002 “Town Planning, Marriage, and Free Will in the Colonial Andes,” *The Archaeology of Colonialism* co-editors Claire Lyons and John Papadopoulos, Issues and Debates Series, LA: Getty Press, 199-40.
- 2002 “Los Quilcaymayoc y los Dibujos de Guaman Poma,” *Libros y escritura de tradición indígena: Ensayos sobre los códices prehispánicos y coloniales de México*. C. Arellano Hoffmann, Peter Schmidt and Xavier Noguez Mexico: El Colegio Mexiquense, 185-216.
- 2001 “Objetos y poder en la colonia” *Fundación Cultural de Banco de Bolivia* Año V, No. 16: Spanish translation of a part of “Let Me See! Reading is for them Colonial Andean

- Images and Objects "como es Costumbre tener los Caciques Señores" 1998.
- 2001 "Latin American Art: Politics, History and Aesthetics," DRACLAS NEWS Winter/Spring 3-5.
- 1999 "El diseño de queros en el período de transición" in *El oro y la plata de las Indias en la España de las Austrias*. Madrid: Fundación ICO, 46-51.
- 1999 "Images on Objects: The Object of Imagery in Colonial Native Peru as Seen through Guaman Poma's *El Nueva Corónica I Buen Gobierno*" Special Issue of *Journal of the Steward Anthropological Society*. Vol. 25, nos. 1 & 2: 237-273.
- 1998 "On the Colonial Formation of Comparison: The Virgin of Chiquinquirá, The Virgin of Guadalupe And Cloth," *Anales del Instituto de Investigaciones Estéticas* Números 74-75: 51-77.
- 1998 "The Figurine Tradition of Coastal Ecuador: Technological Styles and the Use of Molds," In *Ceramic Production in the Andes: technology, organization, and Approaches*. Izumi Shimada, ed., *MASCA Research Papers in Science and Archaeology*, Supplement to Volume 15, Philadelphia: University of Pennsylvania Museum of Archaeology and Anthropology. Originally published in Spanish.
- 1998 co-authored with Joanne Rappaport "The Reconfiguration of Civic and Sacred Space: Architecture, Image and Writing in the Colonial Northern Andes." *Latin American Literary Review*. Vol. XXVI No. 52: 174-200.
- 1998 "El Lenguaje del Arte Colonial: Imagen, Ekfrasis, y Idolatría," *I Encuentro Internacional de Peruanistas: Estado de Estudios Histórico-Sociales sobre el Perú a fines del Siglo XX*. Lima: Universidad de Lima y Fondo de Cultura Económica, 23-45.
- 1998 co-authored with Joanne Rappaport "Between Images and Writing: The Ritual of the King's Quilca," *Colonial Latin American Review*, vol 7, no. 1, June 7-32.
- 1998 "The Mulatto Gentlemen of Esmeraldas, Ecuador" co-authored with William Taylor, in *Colonial Spanish America: A Documentary History*. K. Mills and W. Taylor eds., Scholarly Resources inc., 47-49.
- 1998 "Let Me See! Reading is for them" Colonial Andean Images and Objects "como es Costumbre tener los Caciques Señores" *Native Traditions in the Postconquest World* Elizabeth Boone and Tom Cummins eds. Washington DC. 91-148.
- 1998 "Native Traditions in the Postconquest World: Commentary." *Native Traditions in the Postconquest World*, Elizabeth Boone and Tom Cummins, eds. Washington DC. 447-459.

- 1997 "Die *Quilcacamayoc* und die Bilder Guaman Pomas," in *Die Bücher der Maya, Mixteken und Azteken; Die Schrift und ihre Funktion in vospanischen und kolonialen Codices*. Schriften der Universitätsbibliothek Eichstätt. 155-185.
- 1996 "Eso es Potosí: bonne et mauvaise fortunes aux Amériques" *l'image* Paris No.2: 10-23.
- 1996 "A Tale of Two Cities: The Construction of Colonial Cuzco and Lima" in *Converging Cultures: Art and Identity in Spanish America*. Diana Fane. ed., Abrams Inc. 157-70.
- 1995 "A Sculpture, A Column, and a Painting: The Tension between Art and history," *The Art Bulletin* vol. LXXVII, No. 3, 371-74.
- 1995 'Keros Coloniales y el naufragio de 'Nuestra Señora de Atocha': El Problema de Cronología y Estilo Heterogéneo," *Revista del Museo e Instituto de Arqueología*. Cuzco No. 25: 147-160.
- 1995 "From Lies to Truth: Colonial Ekphrasis and the Act of Crosscultural Translation." in *Cultural Migrations: Reframing the Renaissance*. Claire Farago ed., Yale University Press, 152-74; 326-29.
- 1995 "The Madonna and the Horse: Alternative Readings of Colonial Images" in *Native Artists and Patrons in Colonial Latin America* Emily Umberger and Tom Cummins, eds., *Phoebus*, No. 7, 52-83.
- 1994 "De Bry and Herrera: 'Aguas Negras' or the Hundred Years War over an Image of America" in *Art, History, and Identity in The Americas: Comparative Visions*, Instituto de Investigaciones Estéticas, UNAM: México, 17-31.
- 1994 "La Tradición de Figurinas de la Costa Ecuatoriana: Estilo Tecnológico y el Uso de Moldes." in *Tecnología y Organización de la C eramica Prehisp nica en los Andes*. I. Shimada ed., Pontificia Universidad Cat lica del Per  Fondo Editorial, Lima, 157-172.
- 1994 "Literacy and Power in Colonial Latin America" (Co-Authored with Joanne Rappaport) in *The Social Construction of the Past: Representation as Power*. George Bond and Angelia Gilliam eds. Routledge, London, 88-109.
- 1994 "Representation in the 16th Century and The Colonial Image of the Inca" in *Writing Without Words*. Eds, W. Mignolo and E. Boone, Duke University Press, 189-219.
- 1993 "La Representaci n en el siglo XVI: La Imagen colonial del Inca," in *Mito y Simbolismo en los Andes. La Figura y la Palabra*. Enrique Urbano ed, Centro de Estudios Regionales Andinos "Bartolom  de las Casas: Cuzco, 87-137 (Spanish Version of "Representation in the 16<sup>th</sup> Century and the Colonial Image of the Inca."

- 1993 "Tradition in Ecuadorian Pre-Hispanic Art" The Ceramics of Chorrera and Jama-Coaque' in *Pre-Columbian Signs: 5000 Years of Art in Ecuador* Francisco Valdez ed. Imprenta Mariscal, Quito. (Also published in Spanish), 63-81.
- 1992 "The Uncomfortable Image: Pictures and Words in *Nueva Corónica i Buen Gobierno*" *Guaman Poma's Nueva Corónica i buen Gobierno* Americas Society, New York. 46-59.
- 1991 "We are the Other: Peruvian Portraits of Colonial Kurakacuna," in *Transatlantic Encounters: The History of Early Colonial Peru*, R. Adorno and K. Andrien eds., University of California Press, Berkeley, 203-231.
- 1991 Co-authored with Olaf Holm "The Pre-Hispanic Art of Ecuador" in *Ancient Art of The Ancient World*, Shozo Masuda and Izumi Shimada, eds., Iwanami Shoten, Publishers, Tokyo. (In Japanese). 167-184.
- 1991 Co-authored with Karen Stothert, Kathleen Epstein and Maritza Freile, "Reconstructing Prehistoric Textile and Ceramic Technology from Impressions of Cloth in Figurines from Ecuador" *Materials Research Society Proceedings Series*. 767-776
- 1984 "Kinshape, The Design of the Hawaiian Feather Cloak," in *Art History*, Vol. 7, 1-20, London; Reprinted in *Arts of the Fourth World: Readings in African, Oceanic, and Amerindian Arts*, Janet Berlo and Lee Anne Wilson, eds., Prentice Hall Co., 1992.
- 1980 Co-author with C. Rudolph, "Interview with Nicos Hadjinicolaou," in *Comitatus*, Vol. 5-9, Los Angeles.
- 1979 Co-author with J. Weinstein and D. Weiner, "Le rôle de l'historien l'art marxiste dans une société capitaliste," *Histoire et Critique des Arts*, no. 9-10, 88-108, Paris.

## REVIEWS, CATALOGUE ENTRIES, ART PROJECTS, and INTRODUCTIONS

- 2021 Prologo for *El barniz de Pasto o mopa-mopa. Revelaciones y secretos de la técnica*, Maria Cecilia Alvarez-White, Bogotá.
- 2019 "What Might 'Colonial' Do and Mean," *Re/Neo/De/Colonial Art: What's in a Name?* in Colección Cisneros: Art and Ideas from Latin America, <https://www.coleccioncisneros.org/editorial/debate/contribucion/what-might-%E2%80%9Ccolonial%E2%80%9D-do-and-mean-now>
- 2019 "A Nazca Vessel" *Art Purposes: Object Lessons for the Liberal Arts* Prestel Press, 102-103.

2016 Review of *The Casa del of Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle*. By Penny Morrill, *Renaissance Quarterly* Winter 2016 issue (69.4) 1145-1146.

2016 “*Institucion de la regla y hermandad de la Cofradia del Sanctissimo Sacramento*” *Beyond Words: Illuminated Manuscripts in Boston Collections*, Edited by Jeffrey F. Hamburger, William P. Stoneman, Anne-Marie Eze, Lisa Fagin Davis and Nancy Netzer, The University of Chicago Books, 181-82.

2015 Catalogue Entries: “Santiago Matamoros ca.-1690”; “Señor de los Temblores. Ca. 1720-60,” in *La colección Petrus y Verónica Fernandini: El arte de la pintura en los Andes R.* Kusunoki Rodríguez, ed. Lima: Museo de Arte de Lima, 64-69; 126-131.

2015 Review of *Object and Apparition: Envisioning the Christian Divine in the Colonial Andes*. By Maya Stanfield-Mazzi. In *The Catholic Historical Review* Summer, 682-3.

2014 “Concluding Remarks,” *Ethnohistory* 61:2 (Spring 2014) 357-360.

2014 *The Two Faces of Inca History: Dualism in the Narratives and Cosmology of Ancient Cusco*. By Isabel Yaya in *Hispanic American Historical Review* 94:1.

2013 “Forward” *Critical Dossier*.

2012 Catalogue entries *The Inka Empire Revealed: A Century after the Machu Picchu “Discovery”* Yoshio Masuda Izumi Shimada, Thomas B. F Cummins Ken-chi Shinoda Tetsuya Amino, and Ono Mashisro eds., Tokyo Broad Casting System Television, Inc.; Tokyo, in Japanese

2011 “Forward” to *An Analysis of Pre-Columbian Sellos of Ecuador*, P. Borgini and M. di Salvo Milan: Skira, 7-9.

2011 “Peru” in *Stone Walls Personal Boundaries Photographs by Marianna Cook*. Bologna: Damiani 155-158.

2011 “Thomas B. F. Cummins in *About Academia (the transcriptions: an internal document) a project by Montadas*. Art Forum DRCLAS, Harvard University; 57-66.

2010 “Forward,” in *Portraits of an Invisible Country: The Photographs of Jorge Mario Munera*. Cambridge: DRCLAS, 7.

2009 “Preface” *Moon Tears: Mapuche Art and Cosmology from the Domeyko Cassel Collection, Santiago Chile* NYC: Americas Society 6-7.

1999 Catalogue entries *Los Siglos de Oro en los Virreinos de América 1550-1700* Madrid: Sociedad Estatal Para la Conmemoración de los centenarios de Felipe II Y



Carlos V.

- 2006 "On Casta Paintings" *Art Bulletin* March Vol. LXXXVIII No. 1: 185-189
- 2004 Catalogue Entries *Colonial Andes: Tapestries and silverwork, 1530-1830* NY: The Metropolitan Museum of Art, 1-15.
- 2003 "Signs of the Inka Khipu: Binary Coding in the Andean Knotted-String Records, Gary Urton, *ReVista* Fall 2003.
- 2002 "The Cambridge History of Native Peoples of the Americas, Vol. III South America Part 2 Edited by Frank Salomon and Stuart Schwartz" in *Latin American Antiquity* Vol. 13 Number 1, March.
- 2001 "Carolyn Dean, Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco Peru" *The Journal of Religion* Volume 81, Number 2, April, 332.
- 1992 A review of R. Tom Zuidema's book *Inca Civilization in Cuzco* in *American Anthropologist* vol 94: 222.
- 1991 A review of Joanne Rappaport's book *The Politics of Memory: Native Historical Interpretation in the Colombian Andes*, in *The Americas, A Quarterly Review of Inter-American Cultural History*. 501-3.
- 1989 "Esculturas de Jorge Aparicio" *Semana, Revista de Expreso*, Guayaquil, June 11, 12.
- In Press**
- "Odd Man Out: Qeros Beyond the Norm" in *Inka and Colonial Qeros* E. Kaplan eds. Smithsonian Institute.
- "... 'un mestizo itinerante' ...": La obra del arte Virreinal, Los Valores Indígenas y Un Brindis con Las Aporías de George Kubler in *De Colón a Humboldt: la escritura del territorio americano*. Colección Batihoja, serie Estudios Indianos.
- "Writ Large: Printing, Painting and Conversion in Sixteenth-Century America" *Typography, Illustration and Ornamentation in the Early Modern Iberian Book World, 1450-1800* Brill Press.
- "Burnt by Venus: Images of Africans and their Descendants in Spanish Colonial America" *Image of the Black*, Cambridge: Harvard University Press.
- "Sacrifice and Idolatry in Pre-Columbia and Colonial America: 'Because the worshipping of abominable idols is the cause and the beginning of all evil'" *Sacrifice and Conversion between Europe and the New World* Florence: I Tatti.

“They esteem emeralds even more than gold’: Muiscas, Spaniards, and Objects of Value”  
*Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*  
Los Angeles: Los Angeles County Museum of Art.

## ARTICLES AND REVIEWS

### **In Preparation**

## BOOKS

*Global Gold: aesthetics, material desires, economies in the Late Medieval and Early Modern World* edited volume I Tatti.

## ARTICLES AND REVIEWS

’By Means of Gold even the doors of paradise can be opened.’ God’s mines in America and what they wrought in Early Modern Images and Texts,” *Gold: The Universal Equivalent of Global Dreams, Desires, Arts and Values in Early Modern History*. I Tatti

“They esteem emeralds even more than gold’: Muiscas, Spaniards, and Objects of Value”  
*Portable Universe / El Universo en tus Manos: Thought and Splendor of Indigenous Colombia*  
Los Angeles: Los Angeles County Museum of Art.

“Lo bueno y lo nuevo del ‘material turn’ y sus problemas” *XLIV Coloquio Internacional de Historia del Arte "El giro material"*

### **Invited Public Lectures**

2020 “Lo bueno y lo nuevo del ‘material turn’ y sus problemas” *XLIV Coloquio Internacional de Historia del Arte "El giro material"* México, 9 de Octubre, 2020.

2020 “The Place of and Transformations of Images in the Cultures of the 16th Century New World” September 25<sup>th</sup> *New Perspectives on Hispanic Cultures: Languages and Cultures in Contact* Observatorio Instituto Cervantes Symposium 2020

2019 “Las Imágenes, Fuentes y Deseos de Martín de Murua: Algunas Nuevas Apuntes” Lima, EY, December 6<sup>th</sup>.

2019 “Por Qué La Importancia de los Manuscritos de Martín de Múrua” EY, Dicember 6<sup>th</sup>.

2019 “Cuzco: 1650-1700 the subject of a Miracle” Yale Institute of Sacred Music, Yale University, October 30.

2019 “Me parece un negocio inhumano”: El Barroco Negro y la Misericordia de Dios en Nueva Granada y Peru,” ponencia magistral *Congreso de Arte Virreinal: El futuro del arte del pasado*, Lima July 19.

2019 “Memory Devices in the Andes Before and After the Conquest: Quipu and Tcapu and the manuscripts of Martín de Murúa and Guaman Poma,” 14h, Mercredi 29 Mai, Salle 2, Quai Branly.

2019 “*À la recherche du temps perdu* o Quitar la Memoria: Objetos Incas y sus transformaciones,” Les Incas D’ Un Empire a L’Autre – Cultures Matérielles et en jeux de mémoire Veentre de Recherche sur L’Amérique Espagnole Coloniale de l’Université, Sorbonne, Paris, 20 Mai

2019 " Salt and Gold: Muisca and Spanish Values in Chiminigagua’s Luminis and Resplendent World of Myth, Rituals, Spaces and Images”, 14h, Mercredi 22 Mai, Salle 2, Quai Branly.

2019 "'It seems to Me an Inhuman Traffic’: Black Baroque and the Rhetoric of God’s Mercy in Nueva Granada.” 14h, Mardi 15 Mai, Salle 1, Quai Branly.

2019 “Chiminigagua's Luminous and Resplendent World: The Art and Architecture of the Muisca,” The Pre-Columbian Society of New York, The Institute of Fine Arts, NYC, April 4<sup>th</sup>.

2019 “Irony, Guaman Poma’s Images,” *Past laughter: Humor in Ancient America*, the Kluge Center, Library of Congress, Washington DC, Feb. 21st

2019 “Dressing the Naked: The Inca Nude and its Antecedents and Descendants,” *The Global Nude in the Pre-Modern World, 1400–1700* The Getty Center, Los Angeles January, 13<sup>th</sup>.

2019 "Las Imágenes de Guaman Poma y Martín de Murua: Textiles Tcapus y Códigos Secretos en el Siglos XVI y XVII", conferencia magistral, Escuela Profesional Historia de la UNSAAC, Cuzco, January, 3<sup>rd</sup> .

2018 “Las Imágenes de Guaman Poma y Martin de Murua: Textiles Tcapus y Códigos Secretos en el Siglos XVI y XVII” conferencia magistral, Departamento de Humanidades, Pontificia Universidad Católica del Perú, Lima December 6th.

2018 “See is Believing: The Miracle of Colonial Artists, their Works and their Materials,” Keynote address for *Materiality: Making Spanish America* 18th Annual Mayer Center Symposium at the Denver Art Museum, Denver, Nov. 1.

2018 “...hecha a las mil maravillas...’: Los valores Andinos en las obras del arte colonial y sus enemigos” MESAS De OSMA I - Conferencias Magistrales sobre Arte Virreinal, Lima Peru July, 20<sup>th</sup>.

2018 “The Image as Witness: The Two Faces of Colonial Memory.” Keynote Address, *Performing Human Rights: Contested Amnesia and Historical Justice in Latin America and the Middle East*, Zurich, June 28<sup>th</sup>.

2018 “Writ Large: Printing, Painting and Conversion in 16th Century America” Keynote Address *Typography, Illustration and Ornamentation in the Early Modern Iberian Book World, 1450-1800* Dublin, May 24<sup>th</sup>.

2018 “Sacrifice and Idolatry: “Because the worshipping of abominable idols is the cause and the beginning of all evil” *Sacrifice and Conversion between Europe and the New world* I Tatti Florence April 19<sup>th</sup>.

2018 “‘Cosas Extraordinarias’: America in Early Modern Royal Spanish Collections,” *Connecting Collections: Collections of Pre-Columbian and Indigenous American Art in the Americas and Europe* Society of American Archaeology Washington DC April 12<sup>th</sup>.

2018 “Mitos, Imágenes y Materiales de los Andes Precolombinos - Sonidos del ‘Mundo Lúcido y Resplandeciente, Claro e Iluminado’” Keynote address Museo del Oro/Dumbarton Oaks, Bogotá, March 22<sup>nd</sup>.

2018 “Feathers, Resin, Paint and Prints: Media and Imagery in the New World,” *Early Modern Intermediality* Stanford University, March 3<sup>rd</sup>.

2018 Keynote address “*Create, Consume, Collect: The Lives of Colonial Latin American ARTifacts: The 2018 Lozano Long Conference* University of Texas, Austin, Feb, 22<sup>nd</sup>.

2018 “Painting in Peru ca. 1532-1821: “Images of Majesty and Beauty Because the People of this Nation are led by such things,” University of Texas, Rio Grande Valley, Feb 20<sup>th</sup>.

2017 “Las imágenes de Guaman Poma de Ayala y Martín de Murúa: textiles tocapus y códigos secretos en siglo XVII” *X Jornada de Investigaciones Laboratorio de Mundos Coloniales y Modernos*, La Pontificia Universidad Católica de Chile, Santiago, Dec. 7<sup>th</sup>.

2017 "Me parece un negocio inhumano: El Barroco Negro y la Misericordia de Dios en Nueva Granada." Biblioteca Nacional, Bogotá Nov. 16<sup>th</sup>.

2017 “Time does not heal all Wounds: The Place of George Kubler’s 'The Shape of Time' within his Oeuvre, and its Colonial Discontents” Villa I Tatti and the Kunsthistorisches Institut in Florenz – Max Planck Institut, Florence, Nov. 6<sup>th</sup>.

2017 "Unfinished Business: Martín de Murúa, Guaman Poma de Ayala and the Illustrated Manuscripts of Early Colonial Peru." Hamilton College, Oct. 19th.

2017 "Mirrored Reflections: Spanish Iconoclasm in the New World and its Reverberations in the Old," *El Gran Debate Sobre las Imágenes: La "MONARQUÍA CATÓLICA" y su Imperio Atlántico*, Casa de Velasquez, Madrid, May 11, 2017

2017 "Images of Sacrifice in Peru: The Dead and Dying before and After European Arrival" *Sacrifice and Conversion between Europe and the New World*, I Tatti, Florence April 27<sup>th</sup>.

2017 "Mirrored Reflections: Iconoclasm and Xenophobia in the New and in the Old Worlds through text and Image,"<sup>SEP</sup> The Washington Center for Psychoanalysis GW Psychiatry Department Psychoanalysis, Creativity and the Arts Program, George Washington University April 12<sup>th</sup>.

2017 "Mold-Made Figurines in Coastal Ecuador: Jama Coaque and La Tolita" *Molding Matter: Technologies of Reproduction in the Precolumbian Americas* Society of American Archaeology Meeting, Vancouver, April 2<sup>nd</sup>.

2017 "Mirrored Reflections: Spanish Iconoclasm in the New World and its Reverberations in the Old," Dumbarton Oaks, Washington DC February 16th

2016 "The Idols of Others: Spanish Iconoclasm in the New World and its Reverberations in the Old" *Iconoclasm: Beeldenstorm and Beyond* Rijksmuseum, Amsterdam, 10 December 2016

2016 "From the Known to the Unknown: Incarnation, Incantations, Animism, and then Politics of Pre-Columbian Visual Imagery" *SACRED MATTER: ANIMISM AND AUTHORITY IN THE PRE-COLUMBIAN AMERICAS* 7<sup>th</sup> October, Dumbarton Oaks, Washington, D.C.

2016 "El libro como objeto sagrado, fuente legal e imagen en las comunidades indígenas de los siglos XVI y XVII *Colegiales Pinturas y Escultores: Formas de Conocimiento en el Periodo Colonial* X Jornadas Internacionales de Arte, Historia y Cultura Colonial Museo Colonial Bogotá, August 16<sup>th</sup>.

2016 "At War in The Fields of the Lord: The Art and Architecture of Devotion in Colonial Cuzco, 1650-1700" San Antonio Museum of Art, July 10<sup>th</sup>.

2016 "La Investigación y la Interpretación de los objetos precolombinos desde el punto de vista de la historia del arte," *Arte ante la Historia: para una historia del arte Andino antiguo* PUCP Lima June 24<sup>th</sup>.

2016 "By Means of Gold even the doors of paradise can be opened to souls: God's mines in America and what they wrought in Early Modern Images and Texts," *Gold: The Universal Equivalent of Global Dreams, Desires, Arts and Values in Early Modern History*.

I Tatti, Florence, June 10<sup>th</sup>.

2016 Lectures: L'Ecole des Hautes Etudes en Science Sociales, Quai Branly Museum

“‘It Seems to Me an Inhuman Traffic’: Black Baroque and the Rhetoric of God’s Mercy In Nueva Granada.” May 26<sup>th</sup>.

“La Ala de Dios: A Mexican Feather Shield for Philip II,” May 19<sup>th</sup>.

“Recursive Geometry: Inka Art in Ritual Context” May 12<sup>th</sup>.

2016 “The Materiality of Ideas: Making Art, Making Meaning in Pre-Columbian and Colonial Latin America,” Smart Lecture, Department of Art History, University of Chicago, May 5<sup>th</sup>.

2016 “It Seems to Me an Inhuman Traffic: Black Baroque and God’s Mercy in Nueva Granada,” Afro-Latin American Research Institute, Cambridge MA March 24<sup>th</sup>.

2016 “La Imagen como testigo: Las dos Caras de la memorial colonial,” Escuela de Ciencia Social, de la Universidad de San Carlos, Guatemala City, March 14<sup>th</sup>.

2016 “The Pretty-Letter: The Aesthetic Alphabet and the Rest of the World” – *Creole Grammatology: What Became of European Letters, Images and Memory in Colonial Latin America?* Cogut Center for the Humanities, Brown University February 12.

2016 “It Seems to Me an Inhuman Traffic: Black Baroque in Nueva Granada,” *Sensorial Regimes: Reflections on Postcolonial Art History in Latin America*, CAA, Washington DC, February 3<sup>rd</sup>

2015 “A Crack in the Mirror: Desires for Pre-Columbian and American-Made Colonial Art, Then and Now” Pre-Columbian Studies Public Lecture, Dumbarton Oaks, December 4<sup>th</sup>.

2015 “Saints, Slaves, and Madonnas: Representation and Reality in Nueva Granada,” Staging Africans: Race and Representation in Early Modern European Theatres, Columbia University.

2015 “At Work” *Celebration of the Arts and Humanities*, The American Academy of Arts and Sciences, Oct. 15<sup>th</sup>.

2015 “La Imagen Como Testigo: Las Dos Caras de la memoria colonial,” *Reparación Simbólica a las Víctimas de Violación a los Derechos Humanos, El Conversatorio*, Apertura Magestal, Museo de la Nación, Bogotá, July 22.

2015 "Saints, Slaves, and Madonnas: Representation and Reality in Nueva Granada" José Antonio Aponte and His World Writing, Painting, and Making Freedom in the African Diaspora New York University, King Juan Carlos Center May 8<sup>th</sup>

2015 "The Images of and Emissaries From Nations of America: The Real and The Imagined." De-Nationalizing Colonial History: How Spanish was the "Spanish Empire?" Radcliffe Institute for Advanced Study April 22.

2015 "Something New and Rare: A Woven Mexican Feather Shield Defense in Defense against Islam," The Stoddard Lecture, UC Berkeley. February 26<sup>th</sup>.

2014 "Here There and Now: Deitics and the transposition of Orality to Image in Colonial Imagery," Getty Research Center, December 14<sup>th</sup>.

2014 "When Seen Stories Become No Longer Told: Deitics and the transposition of Orality to Image in Colonial Manuscripts Telling Stories: Discourse, Meaning, and Performance in Mesoamerican Things A symposium in honor of Elizabeth Hill Boone October 31 – November 1, 2014 ~ Harvard University

2014 "*Las imagines imaginadas del Perú en los siglos XVI y XVII: Entre lo real y lo imaginario*" Seminario Interdisciplinar, Escuela de Posgrado **Programa de Estudios Andinos** Pontificia Universidad Católica del Perú, Pisac, June 30.

2014 "Ego fulcio collumnas eius: The Images of and from Potosí" *Silver Seaport: Global Trade and Artistic Exchange in the Early Modern Era*. Scholars Meeting, UCHRI, UC Irvine, June 9<sup>th</sup>.

2014 "El Nuevo, Raro, y Extraordinario: El Arte Pre-Colombino en un contacto global (ss XVI-XVII)," Keynote address, *Conectando el Mundo Atlántico: redes, barreras e intercambio (1492-1830 I Congreso Internacional de Jóvenes Investigadores*, Universidad Autónoma de Madrid, Museo de América, Madrid, April 3.

2014 "Miraculous Cuzco: The Contentious Nature of Buildings and Paintings created after the Earthquake of 1650" Department of Art and Art History, the University of Colorado, Boulder March 18.

2014 "'Testamur quod vidimus y audimus': Las Imagenes como Testigos en los cuadros y paginas del Virreinato del Perú, especialmente en los Manuscritos de Guaman Poma y Martín de Murúa" FLACSO, Quito, January 16<sup>th</sup>.

2013 "Here There and Now: Deitics and the transposition of Orality to Image in Colonial Imagery," *Translating Cultures in the Hispanic World*, University of Edinburgh, 7-8 November.

2013 “El libro como objeto sagrado, fuente legal e imagen en las comunidades indígenas del siglo XVI” Keynote Lecture *La Cultura del Libro: Aproximaciones desde la historia y el arte* Biblioteca Nacional, Lima, August 22<sup>nd</sup>.

2013 “Miraculous Arguments by Paintings: The Cultural Politics of Four Paintings after Cuzco's Earthquake of 1650.” Tulane University, January 30<sup>th</sup>.

2012 “Escrito y Dibujado de Mis Maños: Las Relaciones entre los Manuscritos de Martín de Murúa y Guaman Poma de Ayala ,” Museo de Machu Picchu Casa Concha y Museo del Coricancha, Cuzco, December 27<sup>th</sup>.

2012 “El mundo y vida de las Imágenes en las páginas peruanas de los siglos XVI-XVII: Las obras de Guamán Poma, Martín de Murúa, Pedro Bedón, y otros” Ponencia Magistral *Simposio “Escritura e imagen en Hispanoamérica: De la crónica ilustrada al cómic”* 6, 7 y 8 de noviembre de 2012<sup>[SEP]</sup> Organizado por: Pontificia Universidad Católica del Perú / Embajada de Francia, Cooperación Andina / Museo de Arte de Lima – MALI Lima, November 6<sup>th</sup>.

2012 Singleton Center Lecture Series, October 29 - November 1, **The Charles Singleton Center for the Study of Pre-Modern Europe**, The Johns Hopkins University

**Monday, 29 October**

"The New and the Rare: European Tapestries and Mexican Paintings, and Maps for Charles V"

**Wednesday, 31 October**

"Extraordinary Things: Paintings from the Viceroyalty of Peru in the Real Palace in Madrid and Escorial for Philip II"

**Thursday, 1 November**

"That it Might Please Your Majesty: Illustrated Manuscripts from America for Philip III"

2012 “Inca Cuzco and its Reconstruction into a Colonial City: History and Myth, Boston University, Oct. 24<sup>th</sup>.

2012 “An Overview of Andean Colonial Arts” *It Isn't Just Machu Picchu: Recovering Peru's Spanish Colonial Heritage* International Foundation for Art Research, NYC Oct. 22<sup>nd</sup>.

2012 “From Many into One: The Transformation of Pre-Columbian Signs into European Letters in the Sixteenth-Century,” *Sign and Design Symposium Sign and Design: Script as Image in a Cross-Cultural Perspective (300–1600 CE)* Dumbarton Oaks, October 13<sup>th</sup>.

2012 “Dibujado de mi mano: Martín de Murúa como Artista,” **Seminario internacional<sup>[SEP]</sup> “Materiality between art, science and culture in the Viceroyalties (16th – 18th centuries)”** 2º Encuentro “*Entre paletas y pinceles: técnicas y materiales de la producción*



*artística hispanoamericana*” The Getty Foundation and Universidad Nacional de San Martín, Los Angeles, August 30<sup>th</sup>.

2012 “”Painting and Drawing as Evidence: The Indigenous Subject Represented as History,” *Material Memory Symposium*, Gilcrease Museum, Tulsa OK, May 18<sup>th</sup>.

2012 “”Because Your Majesty favors painting’: Paintings and Drawings Created in America as Gifts for the Hapsburgs,” *The Elizabeth and Todd Warlock lecture*, Northwestern University, May 10<sup>th</sup>.

2012 “The Gilded Body and Brilliant Wall” *Ornament as Portable Culture: Between Globalism and Localism* Harvard University, April 13<sup>th</sup>.

2012 “The Sun, the River and Walls of the Inca” National Science Museum, Tokyo, March 9<sup>th</sup>.

2012 ““Many of those who have not been in ... the Indies... are apt to doubt’: Proof by Representation in Early Colonial Latin America” *Visual Knowledge in the Early Modern Americas* The USC-Huntington Early Modern Studies Institute, March 2<sup>nd</sup>.

2012 “Looking Back at the Future of Pre-Columbian Art History,” *Theory, Method, and the Future of Pre-Columbian Art History* College Arts Association, Los Angeles, February 24<sup>th</sup>.

2011 “The Materials of Conversion: Sand, Gold, Resin, and Feathers and the Arts of Colonial America” presented at *Contested Visions in the Spanish Colonial World*, UCLA/LACMA, Los Angeles, Dec. 3<sup>rd</sup>.

2011 “”La Ciudad Letrada y La Ciudad Armada’ The Foundational Realities of Latin American Cities” 375th Harvard Anniversary Celebration Harvard University Alumnae Association Cartagena de Indias, November 5<sup>th</sup> 2011.

2011 “El Tocapu y el Khipu: La Relación y Diferencia entre Signo y Objeto” Sala seminario CECLA, Universidad de Chile, Santiago, 27<sup>th</sup> of July.

2011 “La Relación artística entre Guaman Poma de Ayla y Martín de Murúa: 1590-1616” Museo Chileno de Arte Precolombino, Santiago, 22<sup>nd</sup> of July.

2011 “El Ala De Dios: Adarga D-88 de la Real Armería del Palacio Real de Madrid ‘algo nuevo y raro’” presented *Luces y sombras en las artes: la plumaria en diálogo* Coloquio internacional asociado a las exposiciones de plumaria 2011 MNA, INAH – MUNAL, INBA Mexico City, 17<sup>th</sup> of June.

2011 “El Ala de Dios: Un Regalo desde las Américas para Felipe II,” Diplomaturas y Maestría en Historia del Arte, Facultad de Letras y Ciencias Humanas, Pontificia Universidad Católica del Perú, Lima, June 7<sup>th</sup>.

2011 “*Dibujado de Mi Mano: Martín de Murúa como Artista y su Relación con Guaman Poma,*” Museo Centro de Estudios mesoamericanos e Andinos (CEMA), Programa de Pós-graduação em História Social e Departamento de História da FFLCH/USP, São Paulo 14 de Abril

2011 “*Adarga D-88 o el ala de Dios: La material de México de una Imagen de un escudo hecho por un Rey*” **Imagem e Modelo. Constituição e Recepção da Tradição Impressa nas Artes e na Arquitetura** Seminário Internacional de História da Arquitetura e das Artes Departamento de História da Arquitetura e Estética do Projeto FAU USP Projeto Temático FAPESP “Plus Ultra. Transferência Cultural e Recepção da Tradição Clássica entre a Europa Mediterrânea e a América Latina” FAU USP, Auditório São Paulo de 13 de abril.

2011 “Gifts Set Before a King: American Images and Things Made for the Spanish Royal Court of the 16th Century” *Harn Eminent Scholar Lecture* University of Florida, February 21<sup>st</sup> .

2011 “Copies, Emulation and Invention in Colonial Latin America Art” for “Repetition, Emulation and Innovation” *UCR-Caltech Early Modern Workshop* Saturday January 22

2010 “Cuzco’s Cathedral and La Compañía; At Play in The Plaza of the Lord,” Connecticut College, October 15<sup>th</sup>.

2010 “Algo Nuevo y Raro: Beyond The Cabinet of Dr. Curiosity and the Ambition of Intention” Keynote Address, *Indigenous Intellectuals: Knowledge, Power, and Colonial Culture in New Spain and the Andes*, The Centre for Research in the Arts, Social Sciences and Humanities, Cambridge University, September 16<sup>th</sup>.

2010 “*Dibujado de Mi Mano: Martín de Murúa como Artista y su Relación con Guaman Poma,*” Museo de Arte Lima, August 11.

2010 “The Indulgent Image: Prints in the New World, Production, Circulation, and Innovation,” *Image and Devotion in the Early Modern World* Keynote address, USC-Huntington Early Modern Studies Institute, May 7-8.

2010 “*Pictorial Speeches and Silences: The Spaces Materials of Translations and non-Translations in Spanish Colonial 16<sup>th</sup> Century Texts*” Materiality and Cultural Translation: An Interdisciplinary Exploration Weatherhead Center For International Studies, A Canada Program Conference, Harvard University, May 6<sup>th</sup>

2010 “Towards a New World’s Laocoön: Thoughts On Seeing Aztec Sculpture” *Alterra Roma: Art and Empire from the Aztecs to New Spain* the Getty Villa, May 1<sup>st</sup>.

2010 “The Clash of the Agents of God: Performance, Building, and Painting in Cuzco’s Plaza 1610-1700” Program Latin American Studies Spring 2010 Lecture Series - Art, Health, History: Latin American Perspectives, Princeton University, April 8<sup>th</sup>.

2009 “Competing and Commensurate Values in Colonial Conditions: How They Are Expressed and Registered in the Sixteenth-Century Andes,” *The Construction of Value in the Ancient World*. The Cotsen Institute, UCLA – November 13-15.

2009 “Pictorial Speeches and Silences: The Spaces of Translations and non-Translations in Spanish Colonial 16th-century Texts” *Art Writing: Translations, Adaptations, Modalities* Edinburgh, April 24.

2009 “The Place of images in the Texts of Garcilaso de la Vega,” *Mestizo Renaissance: 400 Years of the Royal Commentaries*. Tufts University April 10<sup>th</sup>.

2009 “The Spatial Narrative of Memory: The Engravings of Diego Valades” *Narratives and Identities in the Americas: A Round Table*. Dumbarton Oaks, Washington DC, March 6<sup>th</sup>.

2009 “*Muchas veces dude Real Mag. Aceptar esta dicha ynpresa*: The Task of Making Martín de Murúa’s *La Famosa Historia de los Reyes Incas*” The Colloquium on Spanish and Latin American Art and Visual Culture, Institute of Fine Arts, NYC, March 5.

2009 “EL TOCAPU: UN SIGNO DE LOS INCAS” *Los sistemas de información inca: quipu y tocapu* Museo Nacional de Arqueología, Antropología e Historia del Perú, Ponencia Magistral , Lima. January 17<sup>th</sup>

2008 “Northern Andean Colonial Art in the Early Seventeenth-Century: Native Patrons, Portraits and Salvation,” *The Arts of South America, 1492-1850* 8<sup>th</sup> Annual Mayer Center Symposium Denver Art Museum, November, 8.

2008 “*Dibujado de Mi Mano*: Martín de Murúa as Artist” *The Image of Peru: History and Art, 1550-1880 Symposium*, Getty Research Institute. October 17<sup>th</sup>.

2008 “Tocapu: What Is It, What Does It Do, and Why Is It Not a Knot?” *Scripts, Signs, and Notational Systems in Pre-Columbian America* Dumbarton Oaks Washington DC, October 12<sup>th</sup>.

2008 “Tres Caballeros de Esmeraldas: Un Retrato para el Rey” Coloquio *El Retrato de Corte del Renacimiento* Museo Nacional Del Prado, Madrid, July 7<sup>th</sup>.

2008 “Three Early Colonial Andean Manuscripts and Their Images,” *Colori tra due mondi*, Kunsthistorisches Institut and Villa I Tatti, Florence, June 12<sup>th</sup>.

- 2008 “Kinetics of the Body and Soul amongst the Inca: The River around us, The Stream within Us and the Traces of the Sun” UCLA, History of Art Dept. May 20<sup>th</sup>.
- 2008 “Through a Looking Glass Darkly: Titan, Serlio, Iciar and Hercules in the Americas; Brazilians, Peruvians, Aztecs, and Zemis in Europe ” The Places of Art: A Symposium in Honor of Charles Talbot, Trinity University, San Antonio, April 17<sup>th</sup>.
- 2008 “Memories Made Visible: From Knots to Pictures in Three Colonial Peruvian Manuscripts” University of California Santa Barbara, April 3.
- 2008 “Memories Made Visible: From Knots to Pictures in Three Colonial Peruvian Manuscripts” CAA, Dallas Feb. 22<sup>nd</sup>.
- 2008 “From Rubble to Splendor: Miracles and Images in Cuzco 1650-1700,” Blanton Museum, University of Texas, February 2<sup>nd</sup>.
- 2008 “Genesis and genre: On becoming a Portrait in the Americas in the Sixteenth Century,” History Workshop, University of California, Los Angeles, Jan. 30<sup>th</sup>.
- 2007 “Genesis and genre: On Becoming a Portrait in the Americas in the Sixteenth Century,” Visual Histories, Performance Studies, University of California, Santa Cruz, Nov. 28<sup>th</sup>.
- 2007 “Emulation and Invention in Andean Colonial Art,” Tradition and Innovation in Spanish and Portuguese America, LACMA October 13<sup>th</sup>.
- 2007 “Un Nuevo Becerro del Oro en El Nuevo Mundo,” Ponencia Magestral, CASO III, Quito, June 5<sup>th</sup>.
- 2007 “The Golden Calf in America,” *Colonial Dialogues*, University of Pennsylvania, May 4<sup>th</sup>.
- 2007 ”*Cosas Extraordinarias: America and the Anticipation of the Royal Desires of Charles V and Philip II,*” *Collecting Across cultures in the Early Modern World*, USC-Huntington Early Modern Institute, Huntington Library, San Marino CA, May 11<sup>th</sup>.
- 2007 “ The Differences that Different Kinds of Images Make in the Study of the Spanish New World, *Gale Memorial Speaker Series* University of New Mexico March 24<sup>th</sup>.
- 2007 “500 Years of Solitude; And Globalization: Still Together after All these Years,” *Solitudes and Globalization: Post-World War II Art and Culture Across the Americas*. University of British Columbia, Vancouver, March 17<sup>th</sup>
- 2007 “Terror in New World: The Coming of Hell in Paradise after October 9<sup>th</sup> 1492,” *The JCI Lecture Series* British Columbia, Vancouver, March 15<sup>th</sup>.
- 2007 “The Flowing Stone: Inca Synaesthetics and the Circulation of Cosmic Energy,” The

- Comini Lecture Series in Art History, SMU, March 1<sup>st</sup>.
- 2007 From Tenochitlán to Mexico City: The Creation Destruction, and Recreation of a Great American City, “ Harvard University Art Museum Lecture Series, “Cities: Their Art and Architecture,” February 7<sup>th</sup>.
- 2007 “ Images Around the World as the World Became Round: Sixteenth and Seventeenth Century Images from India, Japan and China and Their Shadows in the New World,” Yale University, Jan 22.
- 2006 “War and Peace in the Halls of Moctezuma” Chicago Humanities Festival: *Peace and War* November 5<sup>th</sup>, The Newberry Library.
- 2006 "Saints and Miracles in the New World, from Absence to Presence" Center for Latin American Studies, Stanford University, Oct. 27<sup>th</sup>.
- 2006 “Kinetics of the Body and Soul amongst the Inca: The River around Us, The Stream within Us and the Traces of the Sun,” Keynote Address for the symposium Kinetics of the Sacred in Medieval European and East Asian Art, 800-1600: Passages of Space, Place, Time, University of Michigan, Oct. 1<sup>st</sup>.
- 2006 “The Unintended Consequences of Images: Sixteenth and Seventeenth Century Images from India, Japan and China and their Shadow in the New World,” The Americas Society, NYC May 17<sup>th</sup>.
- 2006 “Don Quixote, The Inca, The Christ Child and Blasphemy: Meeting Images in the Streets of Pausa, Potosi, Cuzco and Lima in the early 17th Century,” Brown University, April 8<sup>th</sup>.
- 2006 “Engaged Images: The Odyssey of Prints and Portraits between Spain and the New World in the Sixteenth Century”. University of Michigan, March 10<sup>th</sup>.
- 2005 “Artistic Media and Communication in the Moche World” *Exploring the Moche and Maya Worlds*, The Peabody Museum, Harvard University, October 22<sup>nd</sup>.
- 2005 “Retratos, Tapices, y Plumas: El Intercambio mundial de imagines y objetos en el siglo XVI,” Universidad San Andres, La Paz. June 28<sup>th</sup>.
- 2005 “Retratos, Tapices, y Plumas: El Intercambio mundial de imagines y objetos en el siglo XVI,” Universidad San Marcos Lima, June 24<sup>th</sup>.
- 2004 “Que no es uno ni otro ni está claro: The Questions of genre in the Americas,” USC-Huntington Early Modern Studies Institute, Huntington Library May 17<sup>th</sup>.

- 2005 "Cuzco: A Tale of Many Cities," Silverberg Lecture, Institute of Fine Arts, NYC April 29<sup>th</sup>.
- 2005 "Neither one nor the other but a third': Genre in the Americas and Difference" The Wayne Crave Annual Lecture, University of Delaware, April 14<sup>th</sup>.
- 2005 "Three of a Kind, Kind of: The Illustrated Manuscripts of Martín de Múrua and Guaman Poma de Ayala," Columbia University, March 31<sup>st</sup>.
- 2005 "Tocaku Andean Signs" Boston University March 24<sup>th</sup>.
- 2005 "Early Representations of Mexico City: The Mapa de Santa Cruz and the Dialogue of Cervantes de Salazar," Mexico City, March 2<sup>nd</sup>.
- 2005 "Que no es uno ni otro ni está claro: The Questions of genre in the Americas," Florida State University, February 25<sup>th</sup>.
- 2005 "Que no es uno ni otro ni está claro: The Questions of genre in the Americas," *The Conundura of Vision: Reflexivity in Latin American Visual Culture*. University of Cambridge, February 18<sup>th</sup>.
- 2005 "Que no es uno ni otro ni está claro: The Questions of genre in the Americas", San Juan Puerto Rico, January 15<sup>th</sup>.
- 2004 "Early Colonial Peruvian Churches: On Sources and Image" *The Archaeology of the Early Church in the New World A Colloquium* at Dumbarton Oaks December 10<sup>th</sup> and 11<sup>th</sup>.
- 2004 "Three Gentleman from Esmeraldas: A Portrait Fit for a King," *Invisible Subjects? Slave Portraiture in the Circum-Atlantic World (1630-1890)* Dartmouth College October 23<sup>rd</sup>
- 2004 "Extraordinary things (Cosas extraordinarias): Art and Imagination in the Colonial Andes," The Metropolitan Museum of Art October 1<sup>st</sup>.
- 2004 "Que no es uno ni otro ni está claro: Género en las Américas," *Pasos, Transiciones Transformaciones y Fronteras* Freie Universität, Berlin June 4<sup>th</sup>.
- 2004 "Tunis in Tapestries, Titian in Feathers: Images as Agents around the World in the 16<sup>th</sup> Century" *Transmission Image Images and Visual Media as Cultural Envoys*, House of World culture, Berlin, March 28<sup>th</sup>.

- 2003 “El Retrato y el Reloj: El Intercambio mundial de Imágenes y objetos en el siglo XVI,” *Simposio Internacional sobre Arte Colonial* Buenos Aires Nov. 4<sup>th</sup>.
- 2003 “La imagen colonial: Intermedio entre los campos de estudio,” *Metodologías tradicionales y metodologías alternativas en Antropología Histórica* International Congress of Americanists, Santiago, Chile, July 17<sup>th</sup>, 18<sup>th</sup>.
- 2003 “El Becerro de Oro en América,” Salvador, Brazil, July 10<sup>th</sup>.
- 2003 “The Tocopau Designs in Three Colonial manuscripts: A Comparison,” *Tukapu: An Inka Graphic Code* Harvard University, May 3<sup>rd</sup>.
- 2003 Portrait and a Clock; Global Gifts in the Sixteenth Century,” University of Texas, Austin April 24<sup>th</sup>.
- 2003 “The Designs of Empire: Tapestries, Paintings, and Feathers and Their Negotiations in Sixteenth-Century Spain, Africa, The New World and China,” Tulane University April 10<sup>th</sup>.
- 2003 “The Golden Calf in America” for “The Renaissance Idol” Renaissance Society of America Meeting, Toronto, March 29<sup>th</sup>.
- 2003 “From the Halls of Moctezuma to the shores of Tripoli: Spanish Conquest and Imperial Imagination and their Images,” *Invasion and transformation: interdisciplinary perspectives on Images of the Conquest of Mexico*, The University of Miami March 22<sup>nd</sup>.
- 2003 “Incas object in Context: Keros, Aquillas and Uncus,” Boston University, Feb. 11<sup>th</sup>.
- 2003 “Inca Objects and Andean Art: What Pre-Columbian Things Say,” Yale University Art Gallery, January 21.
- 2002 “To Study Latin American Colonial Art History,” *Shifting Paradigms: Re-Visions of Latin American Art History*, The Metropolitan Museum of Art, Nov. 2<sup>nd</sup>.
- 2002 “A Consideration of the Dumbarton Oaks Unku: Tukapu as Place Sign,” *Can We Decode Tukapu: A Workshop* Dumbarton Oaks, May 17<sup>th</sup>.
- 2002 “Images Fit for Kings: The Intervisual Connection and Transformation in the Manuscripts of Martín de Murúa and Guaman Poma de Ayala,” *Peru in Black and White and in Color: The Unique Texts and Images in the Colonial Andean Manuscripts of Martín de Murúa and Guaman Poma* University of Chicago and the Newberry Library, April 20<sup>th</sup>.
- 2002 “Reducciones and Reducir in America” Veracruz. Feb. 23.

- 2002 “Incas and Aztecs at the Royal Court,” Connecticut College, Feb 13.
- 2002 “Allí Valen y Aquí: Images from America in Europe’ King Juan Carlos I of Spain Center NYU, Feb. 11.
- 2000 “The Legacy of the Lanzón” *Transformations in Chavin Art and Culture*, Dumbarton Oaks Roundtable, Dec 3<sup>rd</sup>.
- 2000 “Idolatry and the Reading of Pre-Columbian Art,” *West by Non-West* Metropolitan Museum of Art and Columbia, University, Oct. 11<sup>th</sup>.
- 2000 “Indian Town Planning: Grammar and Language,” The Department of Romance Languages and Literatures, Harvard, Nov. 7<sup>th</sup>.
- 2000 “Alli Vale, Aqui No” Veracruz, Mexico, Oct. 27<sup>th</sup>.
- 2000 “Incas and Mulattos at the Spanish Court: Looking at Royal Presence,” *New Perspectives on Latin American Art from the 16<sup>th</sup> Century to the Present*, Harvard University October 19<sup>th</sup>.
- 1999 “Alphabetic and Visual Literacy: The Naturalness of Images and the Artificiality of Writing,” Dension University, April 12<sup>th</sup>.
- 1999 “Town Planning, Marriage, and Free will in the Colonial Andes,” The 22<sup>nd</sup> Annual Ferber Lecture, SUNY Binghamton, April 7<sup>th</sup>.
- 1999 “Looking at Words, Reading Pictures: Studying the Archives Differently,” in *Reading the Archive Ethnographically*, AAA, Chicago, Nov. 17<sup>th</sup>.
- 1999 “Los Dibujos en *La Nueva Corónica I Buen Gobierno* y el Problema de sus Fuentes,” Guaman Poma de Ayala: Nuevos enfoques y nuevos desafíos, Rome September 29<sup>th</sup>.
- 1999 “Converging Cultures: The Colonial Arts of the Northern Andes” The Art Institute of Chicago, March 22.
- 1999 “Town Planning, Marriage, and Free will in the Colonial Andes” 4<sup>th</sup> World Archaeological Congress, Cape Town, South Africa, January 11<sup>th</sup>.
- 1998 “New Perspectives on Peruvian Colonial Art,” Emory University, Nov. 2<sup>nd</sup>.
- 1998 “Town Planning, Marriage, and Free Will in the Colonial Andes,” Yale University, October 16<sup>th</sup>.



- 1998 "Royal Presence in Mesoamerica and the Andes", Ancient Palaces of the New World: Form, function, and Meaning, a symposium held at Dumbarton Oaks, Oct. 10<sup>th</sup> and 11<sup>th</sup>.
- 1998 "The Silent Cannibal amidst Us All: Toward the Morality of consuming the prohibited" Kultuaneingnung heute: Recycling, Kannibalismus, Hybridisierung, Translatio, Internationales Symposium des Latienamerika-Instituts, FU Berlin, June 26th-27th.
- 1998 Three Gentlemen from Esmeraldas: A Portrait by Andres Sanches Gallque for Philip III, Dartmouth College, May 14<sup>th</sup>.
- 1998 "Between a Rock and a Hard Place: Substance, Image, and the Manifestations of the Andean Sacred" Ayni-The Andean concept of Reciprocity, Spring Meeting of the Society for the Arts, Religion and Contemporary Culture, Washington DC, May 3<sup>rd</sup>.
- 1998 "Towards a meaning of Inca Objects and Images in Tawantinsuyu," Brigham Young University, March 13<sup>th</sup>.
- 1999 "Between a Rock and a Hard Place: Substance, Image, and the Manifestations of the Andean sacred" Living Icons in Five Traditions: Theories and Practices University of Chicago January 31, 1998.
- 1997 "The Reconfiguration of Civic and Sacred Space: Architecture, Image and Writing in the Colonial Northern Andes," Co-Authored with Joanne Rappaport AAA Annual Meeting Washington DC, Nov. 22
- 1997 "Imágenes coloniales: idolatría, sueños, latría y herejía," presented at "Los Estudios de Arte desde América Latina: Temas y problemas" Querétero, Nov. 1-4.
- 1997 "Towards a meaning of Objects in Tawantinsuyu: Queros and Aquillas." presented at "Variations in the Expression of Inka Power" a symposium held at Dumbarton Oaks, Oct. 7-8.
- 1997 "Los Cuadros de Corpus Cristi y la iconografía de los keros," Convento de San Francisco, Lima July 14th.
- 1997 "Figurines of the Regional Development Period: The Issue of Gender Representation and Regional Commonality," 49th International Congress of Americanists, Quito July 9.
- 1997 "Hacia una iconografía colonial" 49th International Congress of Americanists, Quito July 8.
- 1997 "The Virgin of Chiquinquirá, the Virgin of Guadalupe, and Cloth," 49th International Congress of Americanists, Quito July 7.

- 1997 "Three Gentlemen From Esmeraldas: A portrait by Sanches Gallque for Philip III," LASA, Guadalajara April 17.
- 1996 "Spanish Memory Devices in the Early Colonial Andes," Narrative Records in Inka Khipus: Memory, Mnemonics, and 'Writing in the Andes, Dumbarton Oaks, April 12.
- 1997 "Three Gentlemen From Esmeraldas: A Portrait for Philip III" Princeton University, March 25<sup>th</sup>.
- 1997 "Between Images and Writing: The Ritual of the King's Quilca," Early Modern Transatlantic Encounters: England, Spain, and the Americas, CUNY Renaissance Studies Conference, NYC. March 7.
- 1997 "The Race and Space of Painted Faces: Portrait, Painter and a King," Tulane University, Feb. 6
- 1997 "Colonial Art of The Northern: At The Margins Between Spaniards and Natives" presented at the Symposium Converging Cultures: Art and Identity in Spanish America, Phoenix Art Museum, Jan 25<sup>th</sup>.
- 1996 "The Race and Space of Painted Faces: Portrait, Painter and a King," Anthropological Association 95th Annual Meeting, San Francisco, Nov. 22<sup>nd</sup>.
- 1996 "El Lenguaje del Arte Colonial: Imagen, Ekfrasis, y Idolatría," Universidad de Lima, Lima Sept 5.
- 1996 "Hacia una Iconografía Colonial" co-presented with Joanne Rappaport at Instituto de Antropología, Bogotá, June 18. Also presented at Universidad del Cauca, Popayán and El Museo del Banco de la República, Pasto.
- 1996 "The Colonial Intersection between text and Image" co-presented with Joanne Rappaport, CEDLA Workshop Centrum voor Studie en Documentatie van Latijns Amerika, Amsterdam June 6.
- 1996 "The Elementary Structures of Religion and Andean Kinship: Pérez Bocanegra's *Ritual Forumlario*," UCLA, March 2.
- 1996 "Guaman Poma: The Formation of a Pictorial Peruvian Colonial Manuscript" The National Gallery of Art, Washington DC, Feb. 8.
- 1995 "Artists, Acculturation and the Stability of Colonial Representation" Ethnohistory Workshop, University of Pennsylvania, Dec. 1.
- 1995 "Imagined relations: Colonial Artists, Subjects and Patrons" Southern Methodist

- University, Nov. 6.
- 1995 "Nature as Culture's Representative: A Change of Focus in Late Formative Iconography," Archaeology of Formative Ecuador, a symposium, Dumbarton Oaks, Oct. 7-8.
- 1995 "A Tale of Two Cities: The Construction of Colonial Cuzco and Lima" Southwestern University, Sept. 11.
- 1995 "Las Aquillas de Nuestra Señora de Atocha," Museo Antropológico, Cuzco, August 18.
- 1994 "Diego Valadés: Picturing 'the Memory Palace' in the Americas." The Newberry Library, Nov. 3.
- 1994 "The Body Molded: The Ceramic Figurines of Chorrera and Jama-Coaque" The Carlos Museum, Emory University, Atlanta, Georgia, September 22.
- 1994 "Ispani and Cocha: Human Hydraulics and the Political Economy of the Body in the Andes." The International Congress of Americanists, Upsala, Sweden, July 5.
- 1994 "Guaman Poma de Ayala and Martín de Múrua: the Place and Play of Images in 17th century Andean Manuscripts" a symposium "Guaman Poma de Ayala - New Perspectives" The Academy of Science and Letters, Copenhagen Denmark, June 29th – July 1st.
- 1994 "The Body and Fluid Transformation in the Colonial Andes" Pre-Columbian Roundtable "Earthly Matters" Dumbarton Oaks, March 12 & 13.
- 1994 "The Present and Past Body as the Presence of Absence in Colonial Peru," University of British Columbia, Vancouver, March 23.
- 1993 "The Colonial Image of the Inca as the Identity of the Andean-Political Metonymy of an Imagined Whole." A Symposium "Art as Identity in the Americas." Columbia University, Nov. 20<sup>th</sup>.
- 1993 "Salvation in Silver: The Frame of Reference in 17<sup>th</sup> Century Peruvian Paintings." Denver Art Museum, October 20<sup>th</sup>.
- 1993 "De Bry and Herrera: 'Agua Negra' or the Hundred Years War over an Image of America." in XVII International Colloquium "Art, History, and Identity in the Americas: Comparative Visions" Zacatecas Mexico, Sept 22<sup>nd</sup>-27<sup>th</sup>.
- 1993 "From Lies to Truth: Colonial Ekphrasis and the Act of Crosscultural Translation." The University of London, June 29<sup>th</sup>.

- 1993 "The Madonna and the Horse: Colonial Transformations from Mexico and Peru" Virginia-Carolinas Seminar on Colonial Latin American History, Charleston SC.
- 1993 "The Madonna and the Horse: Colonial Transformations from Mexico and Peru" The Art Institute of Chicago, Feb 23<sup>rd</sup>.
- 1993 "Inca Art of Colonial Peru" The San Antonio Museum of Art, San Antonio Texas, Jan 31<sup>st</sup>.
- 1992 "The Last Llama: Inca and Spanish Images of 16<sup>th</sup> Century Peru," Duke University, Oct 25<sup>th</sup>.
- 1992 "Let Me See! Reading is for them" Colonial Andean Images and Objects `como es Costumbre tener los Caciques Señores'" presented at "Native Traditions in the Postconquest World" a symposium held at Dumbarton Oaks Conference, Oct 2<sup>nd</sup>-4<sup>th</sup>.
- 1992 "From Object to Image: Native Improvisation in the 16<sup>th</sup> Century" The Mellon Lecture, Occidental College, CA.
- 1992 "Fray Pedro Bedón: Music and Painting in 16<sup>th</sup> Century Quito," *The Columbian Quincentenary and Music* The University of Chicago Center for Latin American Studies and the American Conservatory of Music, April 26<sup>th</sup>.
- 1992 "Artists and Idols: You are What You Make in America" presented at the symposium *Threatened Identities: Self-Imaging Mexico and Canada* University of British Columbia, March 27<sup>th</sup>.
- 1992 "Images on Objects: The Object of Imagery as seen in Guaman Poma's *Nueva Corónica i Buen Gobierno*, the symposium "Andean Worlds: The Incas, Colonial Cultures, Contemporary Legacies" Princeton University, March 8<sup>th</sup>.
- 1991 "The Figurine Traditions of Coastal Ecuador: Technological Styles" SAA Meeting, New Orleans, April 26<sup>th</sup>.
- 1991 "Aspects of Alphabetic and Visual Literacy in Colonial Peru" Virginia-Carolinas Seminar on Colonial Latin American History, National Center for the Humanities, Durham, NC, April 12<sup>th</sup>.
- 1991 "Andean Quipus; visual transformations in early Colonial Peru" presented at a Roundtable "Art and Writing: Recording Knowledge in Pre-Columbian America" Dumbarton Oaks, Washington DC, March 23<sup>rd</sup>.
- 1991 "Sixteenth Century Representation of the Inca and Aztecs," The Johns Hopkins University, February 19<sup>th</sup>.

- 1991 "The Style and Technology of Prehispanic Ecuadorian Figurines" CAA Meeting, Washington DC, February 22.
- 1991 "Jama-Coaque Figurines and Possible Relations with Moche Ceramics" Institute of Andean Studies Meeting, Berkeley, January 5<sup>th</sup>.
- 1990 "The Inca Image in Colonial Art" Dumbarton Oaks, Washington D.C. December.
- 1990 "The Pictorial and the Abstract: Spanish Representations of the Inca in the Sixteenth Century" the Symposium "Cultural Resistance, Accommodation, and Consciousness in the Andes, 1532-Present" The Latin American Studies Program & The Columbian Quincentenary Committee, The Ohio State University, Columbus OH, Oct. 26, 27.
- 1990 "Literacy and Power in Colonial Latin America" (Co- Authored with Joanne Rappaport) World Archaeological Congress II, Barquisimeto Venezuela, September 4<sup>th</sup>-9<sup>th</sup>.
- 1990 "Influencia del arte Incaico en la Colonia" Universidad Nacional Federico Villarreal, Lima, Peru August 7<sup>th</sup>.
- 1990 "The Inca Image in Colonial Art" George Washington University, Washington D.C. April 24<sup>th</sup>.
- 1990 "The Art of Chorrera and Jama-Coaque Ceramics" Andean Tertulia, Dumbarton Oaks Washington D.C., April 24<sup>th</sup>.
- 1990 "A Method for the Analysis of Textile Impressions in Prehistoric Figurines from Ecuador" (Co-authored with Kathleen Epstein, and Karen Stothert) Materials Research Society Meeting, April 16<sup>th</sup>-21<sup>st</sup>, S.F., CA.
- 1989 "El Arte Prehispanico de la Costa Ecuatoriana" Museo del Banco Central, Guayaquil, Ecuador.
- 1988 "Cultura y Comunicaciones en la Epoca Colonial" VIII Seminario Internacional de Comunicación Social Universidad de Guayaquil, Ecuador.
- 1988 "El Arte del Desarrollo Regional" Museo del Banco Central Guayaquil, Ecuador.
- 1988 "Estilo en Cerámica Jama-Coaque en la Perspectiva de la Historia del Arte", *Simposio: 1977-1987 Diez años de Arqueología Ecuatoriana*, Cuenca, Ecuador.
- 1988 "Painting the Past: Conquest and Acculturation in Colonial Native Peru," CAA Meeting, Houston.

- 1987 "Realism Versus Abstraction and the European Image of the Inca in Sixteenth-Century Peru," Sixteenth Century Studies Conference, Tempe AZ.
- 1987 "From Moche to Cajamarca: The Rhetoric of Victory in Andean Thought," Dumbarton Oaks, Washington D. C.
- 1987 "From Metaphor to Mimesis in Early Colonial Peru," Meeting of the Rocky Mountain Council of Latin American Studies, Santa Fe, New Mexico.
- 1987 "The Study of Transformation in Early Colonial Native Art," The Johns Hopkins University, Baltimore.

### **Sessions & Symposia Chaired and Organized**

- 2016 co-organized with Steve Kosiba and John Janusek *SACRED MATTER: ANIMISM AND AUTHORITY IN THE PRE-COLUMBIAN AMERICAS* 7–8 October, Dumbarton Oaks, Washington, D.C.
- 2016 *Gold: The Universal Equivalent of Global Dreams, Desires, Arts and Values in Early Modern History*, I Tatti, Florence June 9<sup>th</sup>, 10<sup>th</sup>.
- 2015 co-organized with Dennis Carr *Between the New World and Asia: Trans-Pacific and Trans-Atlantic Exchanges in the Early Modern Era* Saturday September 19, Harvard University Sunday September 20, Museum of Fine Arts, Boston
- 2015 co-organized with Tamar Herzog *De-Nationalizing Colonial History: How Spanish was the "Spanish Empire?"* Radcliffe Institute for Advanced Study April 22, 23 2015
- 2008 Co-Organized with Barbara Anderson *The Image of Peru: History and Art, 1550-1880 Symposium*, Getty Research Institute. October 17<sup>th</sup> and 18<sup>th</sup>.
- 2003 Co-Organized with Ana María Lorandi José Luis Martínez, and Carlos Zanolli *Metodologías tradicionales y metodologías alternativas en Antropología Histórica* International Congress of Americanists, Santiago, Chile, July 17<sup>th</sup>, 18<sup>th</sup>.
- 2003 Co-Organized with Gary Urton, Katherine Allen, Mary Frame and Jeffery Quilter, *Tukapu: An Inka Graphic Code*, Harvard University May 2<sup>nd</sup> and 3<sup>rd</sup>.
- 2002 "Peru in Black and White and in Color: The Unique Texts and Images in the Colonial Andean Manuscripts of Martín de Murúa and Guaman Poma" University of Chicago and the Newberry Library, April 19<sup>th</sup>, 20<sup>th</sup>.

- 2000 *Andean Systems of Recording* Harvard University. Oct 9<sup>th</sup>.
- 1999 *Pre-Columbian and Colonial Latin American Art History*, NYC, CAA Feb. 24<sup>th</sup> .
- 1999 Co-organized with Ellen Baird and Susan Schroeder, *Sahagún Quincentennial Symposium*, Newberry Library Oct. 15<sup>th</sup> -16<sup>th</sup>.
- 1998 Co-organized with Jeanette Peterson, *Apocalypse and Utopia in the Colonial Arts of the Americas* Toronto, CAA Feb. 25<sup>th</sup>.
- 1997 Co-organized with Joanne Rappaport, *Entre la Pared y la Espada: Visual and Alphabetic Literacy in the Formation of Colonial Culture* with Joanne Rappaport AAA Annual Meeting Washington DC, Nov. 22<sup>nd</sup>.
- 1993 *Baroque Art in the Americas* The Center for Latin American Research, Denver.
- 1992 Co-Organizer with Elizabeth Boone, *Native Traditions in the Post-Conquest World A Symposium* sponsored by Dumbarton Oaks, Washington D.C.
- 1992 *Amerindian Art* CAA Annual Meeting, Chicago.
- 1991 *Encounter of Cultures in the Development of World Art as Seen in the Americas* A week long summer Institute for Faculty at Virginia Commonwealth University as part of an NEH funded project entitled: *Community Through Diversity: Preparing Students for a Multicultural World*.
- 1988 *Latin American Colonial Art and its Audience*, Association for Latin American Art, CAA, Houston .
- 1987 *Art and its Transformation in 16th-Century Mexico and Peru*, 16th Century Studies Meeting, Tempe, AZ.

### **Professional Associations**

Institute of Andean Studies, Berkeley CA.

Association of Latin American Art, Past President and Editor of the ALAA Newsletter 1989-1992

Honorary Member CAIA, Buenos Aires

College Arts Association

## **Editorial Board**

Editorial Board *Latin American and Latinx Visual Culture*

Editorial advisory Board *Journal of Art Historiography*

Miembro del Consejo Asesor de la *Revista Anales del Museo del América*, Madrid

Editorial Board *for Encyclopedia of Mexican History*, Fitzroy Dearborn Publishers.

Editorial Board *for Encyclopedia of Sculpture*, Fitzroy Dearborn Publishers

Editorial Board for *Iconos* Lima, Peru.

Editorial Board for *RES*

Editorial Board *Art in Translation*

Editorial Board *Cultural Initiatives at Harvard University*

Member of the Advisory Board of the Library of the Museo del Arte, Lima

Advisory Board *Colonial Latin American Review*

## **Reviewed Manuscripts for**

Presses:

Yale University Press  
Princeton University Press  
The University of Colorado Press  
The University of Chicago Press  
The Getty Foundation  
Duke University Press  
The University of Michigan Press  
The University Of Pittsburgh Press  
The University of New Mexico Press  
Pennsylvania State University Press  
Dumbarton Oaks Press

Journals:

*Critical Inquiry*  
*The Art Bulletin*



*Colonial Latin American Review*  
*Perspectives in Biology and Medicine*  
*Andean Past*  
*Journal of Latin American Lore*  
*Current Anthropology*