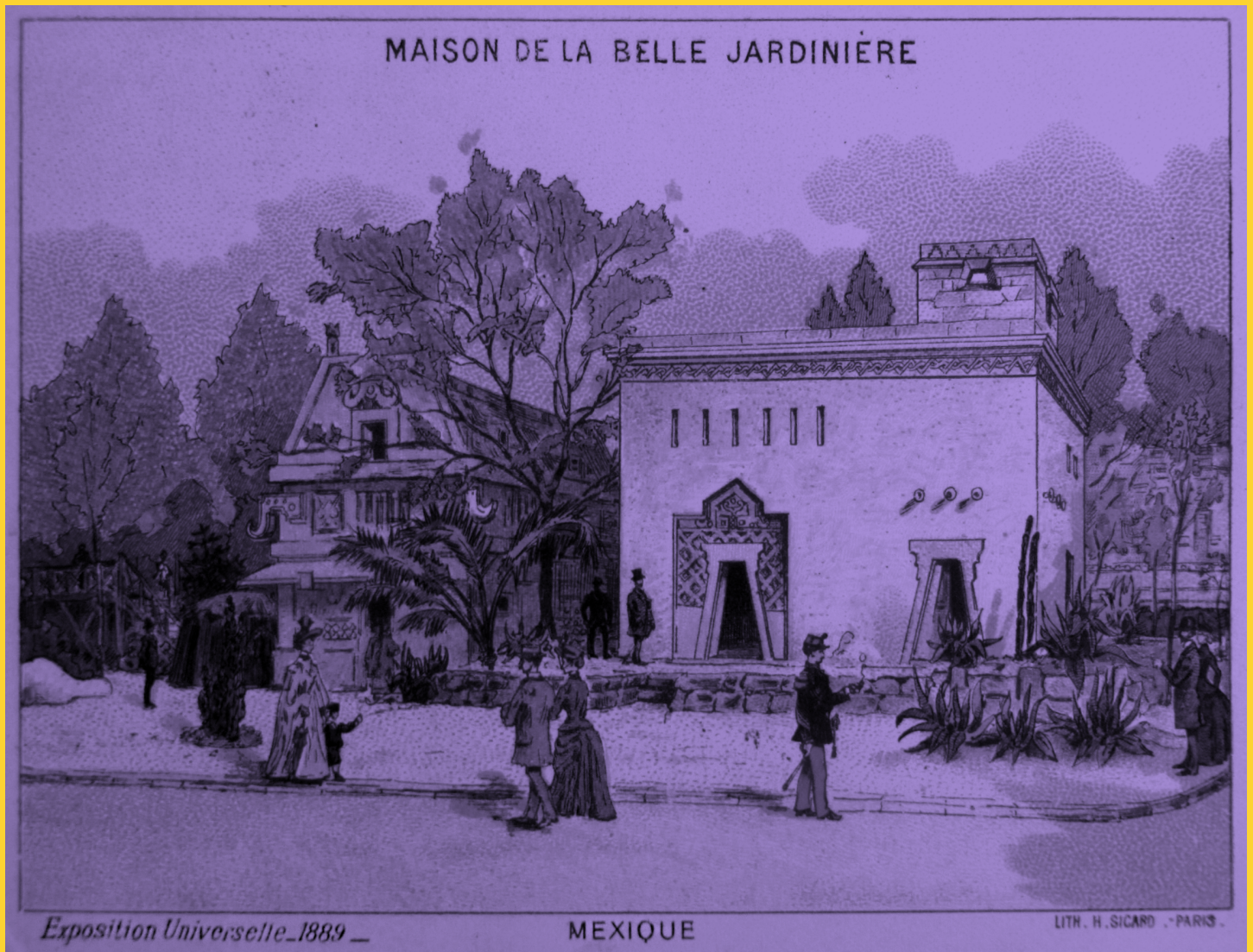


# De-/centering World's Fairs: Representing Latin American 'Peripheries' in Arts & Fashion



Study Day September 20-21, 2023  
German Center for Art History (DFK Paris)

## De-/centering World's Fairs: Representing Latin American 'Peripheries' in Arts and Fashion

The world's fairs of the nineteenth and early twentieth centuries gave rise to significant impulses in the histories of art and fashion. From the very beginning – and this is particularly true for the five *expositions universelles* held in Paris between 1855 and 1900 – both were fixed components of nations' self-presentations at the world's fairs. Diverse artistic genres and artistic conceptions, as well as fashion, clothing, and textiles played a leading role in the construction of national, cultural, or ethnic identities.

However, both art and fashion experienced a form of globalization at the world's fairs. Knowledge about the world arose there synthetically by means of an encyclopedic-didactic accumulation of artworks, things and objects, precisely because it was seen and experienced by way of arts and artifacts from the whole world. Objects and nations were turned into the signifiers of a narrative – imagined and presented as coherent – of technological progress, colonial expansion, artistic and fashion innovations.

It was especially the city of Paris that was acknowledged as the 19th-century capital of art and fashion world-wide. The city also attracted many artists and designers from all over the world who searched for being trained and work in Paris and served an intense transcultural artistic and conceptual exchange. Paris thus became a hub for such globalized discourses on art and fashions and joined perspectives from 'centers' and 'peripheries' alike. The 'peripheric' (colonial) states were meant to stand in contrast to the (colonizing) countries of the Global North that organized the fairs thus defining the exhibition style, with ethnographica and handicrafts presented as traditional and 'authentic' and contrasting with the 'fine art' departments, including oil painting and sculpture. The conjunction of colonizing and colonized nations at nineteenth and early twentieth-century world's fairs presents a dichotomy, and it is precisely here that Latin America in particular had an ambivalent role. On the one hand, the majority of Latin American states had themselves been independent since around 1821 and pursued representation as modern nations exhibiting 'modern' painting and sculpture. On the other hand, they often embodied the role of the 'exotic other' and displayed folklore, handicrafts and ethnographica, not least as a tourism strategy. Styles and genres such as *costumbrismo*, historical Indigenism, or historicism were to be debated in this context. A critical art history of world's fairs should therefore engage with these inherent post-/colonial interdependencies. There has not yet been any systematic examination of the role of the staging of arts and fashions of 'peripheral' Latin American re/presentations at the international and world's fairs, in order to establish a comprehensive analysis of the art, exhibition practices, and media. The study day aims to reflect through new and critical research perspectives the role of art and fashion in the context of the world's fairs and seeks to open up a discussion in Art History and Fashion Studies by approaching the "entangled histories" (Conrad/Randeria) of the world's fairs against the backdrop of colonialism, imperialism, and globalization.

The conference seeks to discuss a variety of art historical perspectives and to engage with aspects, case studies or theoretical discussion, such as:

- The ambivalent role of Latin American states in the context of the (Paris) world's fairs between their representation as modern nations and their permanent coloniality (*colonialidad*) as well as self-exoticization.
- The artistic and curatorial strategies used by the representatives of (post)colonial or ,peripheral' states in Latin America when representing themselves or being represented by European artists and curators.
- The role assumed by the arts, visual media, handicrafts, artifacts, textiles and fashion in the framework of national representations at world's fair and their global and colonial entanglements.
- The implicit and explicit concepts of temporality inherent to the constructions of modernity and tradition within the framework of world's fairs.

The study day is organized by the DFG-funded research project "A Critical Art History of International and World Expositions – Decentering Fashion and Modernities," namely Alexandra Karentzos, Elena Nustrini, Miriam Oesterreich, and Lizzy Rys.

For more information on the project, see:

[www.udk-berlin.de/universitaet/fakultaet-gestaltung/institute/institut-fuer-geschichte-und-theorie-der-gestaltung/forschung/mode-und-modernen-dezentrieren-a-critical-art-history-of-international-and-world-expositions-decentering-fashion-and-modernities/](http://www.udk-berlin.de/universitaet/fakultaet-gestaltung/institute/institut-fuer-geschichte-und-theorie-der-gestaltung/forschung/mode-und-modernen-dezentrieren-a-critical-art-history-of-international-and-world-expositions-decentering-fashion-and-modernities/)

and

[www.mode.tu-darmstadt.de/forschung\\_m\\_ae/forschungsschwerpunkte/dfgnetzwerk\\_1.de.jsp](http://www.mode.tu-darmstadt.de/forschung_m_ae/forschungsschwerpunkte/dfgnetzwerk_1.de.jsp)

## PROGRAM:

### September 20, 2023

6.00 p.m.

Welcome

Prof. Dr. Alexandra Karentzos (Technische Universität Darmstadt)

Prof. Dr. Miriam Oesterreich (Universität der Künste Berlin)

Elena Nustrini (Universität der Künste Berlin)

Lizzy Rys (Technische Universität Darmstadt)

6.30 p.m.

Keynote lecture

**À la mode: The Paris 1900 exhibition and modern fashion discourses**

Prof. Dr. Alejandra Uslenghi (Northwestern University)

Moderation: Prof. Dr. Miriam Oesterreich

8.00 p.m. - 9.00 p.m.

Cocktail

### September 21, 2023

9.30 a.m.

Introduction

Prof. Dr. Alexandra Karentzos (Technische Universität Darmstadt)

Prof. Dr. Miriam Oesterreich (Universität der Künste Berlin)

Elena Nustrini (Universität der Künste Berlin)

Lizzy Rys (Technische Universität Darmstadt)

10.00 a.m.

Opening lecture

**Bilateral strategies Latin America/Europe: How the „exotic“ otherness becomes a European artistic repertoire?**

Dr. Elodie Vaudry (Deutsches Forum für Kunstgeschichte Paris)

10.45 a.m.

**A “Peruvian Air” between Paris and New York: Elena Izcue, Reynaldo Luza and National Pavilions at World’s Fairs, 1937-1940**

Alida R. Jekabson (University of California Santa Barbara)

Moderation: Prof. Dr. Alexandra Karentzos

11:30 a.m.

Coffee Break

11.45 a.m.

**Paris 1867: Staging *gauchos* from the River Plate**

Prof. Dr. Laura Malosetti Costa (CONICET/Universidad Nacional de San Martín, Buenos Aires)

12.30 p.m.

Lunch break

2.00 p.m.

**On the Verge of War: Latin American Pavilions at the 1937 *Exposition Internationale***

Prof. Dr. Michele Greet (George Mason University, Fairfax)

Moderation: Elena Nustrini

2.45 p.m.

**Sympathy or strategy? A close look at the Belgian exhibitions of modern and contemporary art organized in Argentina in 1946 and 1948**

Dr. Laurens Dhaenens (KU Leuven)

3.30 p.m.

Coffee break

4.00 p.m.

**Engraving the trans/national landscape: Argentina and Italy in the 1880s**

Elena Nustrini (Universität der Künste Berlin)

Moderation: Lizzy Rys

4.45 p.m. - 5.30 p.m.

Final discussion

Moderation: Prof. Dr. Alexandra Karentzos, Prof. Dr. Miriam Oesterreich, Elena Nustrini, Lizzy Rys

## ABSTRACTS

**Alejandra Uslenghi**

### ***À la mode: The Paris 1900 exhibition and modern fashion discourses***

At the Paris 1900 World Fair, the Porte Binet, its main entrance, famously displayed the statue of the allegorical female figure of *La Parisienne* represented in contemporary clothes, designed by leading modern fashion designer Jeanne Paquin, who was instrumental in the presence and promotion of French fashion at the fair. This display aimed at highlighting French dominance on various industries, of which textiles and couture were part, but fashion was not only featured as industry, but also as collective history and as contemporary modern culture. Considered the finest design and production at the time, fashion generated an international network not unlike the geopolitical map of the Exposition itself. This presentation will interrogate the display and circulation of French fashion at the Paris exhibition and its conceptualization as a modern cultural signifier, situated at the core of a cosmopolitan experience that expanded beyond the metropolis and made its way into local cultures. Analyzing the discourses of fashion as universally modern emblem as portrayed by Latin American modernist writers-reporters at the fair, we contrast it with competing forms of female indigeneity and coloniality also in display. Fashion as material culture is examined as a prism through which Latin American and European modernities not only staged a global relationality, but as a set of aesthetic features that function as mediations in a network of transcultural negotiations.

### **Bio**

Prof. Dr. **Alejandra Uslenghi** is Associate Professor in Latin American literature and culture and Comparative Literary studies at Northwestern University. She specializes in modernist literature and visual culture, with an emphasis on the history of photography, and critical theory and philosophy of the image. She has also researched the visual phenomenon of world fairs both in Europe and the Americas. She is the author of *Latin America at fin-de-siècle Universal Exhibitions: Modern Cultures of Visuality* (Palgrave, London and New York, 2016); the editor of *Walter Benjamin: Culturas de la imagen* (Eterna Cadencia, Argentina, 2010) and co-editor of *La cámara como método. La fotografía moderna de Grete Stern y Horacio Coppola* (Eterna Cadencia, Argentina, 2021). Her essays on 19<sup>th</sup>-century visual culture have appeared in *Revista Estudios Hispánicos*; *Revista Hispánica Moderna* and more recently in the volume *Latin American Literature in Transition, 1870-1930* (Cambridge University Press, 2022). Her essays on modern photography have been published in *Journal of Latin American Cultural Studies* and newly in *The Routledge Companion to Twentieth and Twenty-First Century Latin American Literary and Cultural Forms* (Routledge, London, 2022). Professor Uslenghi also regularly contributes essays to contemporary Latin American artists and photographers' projects, such as *Oscar Muñoz. Invisibilia* (Phoenix Art Museum and Hirmer Publishers, 2021); *Gonzalo Elvira. Leer el sueño* (Centro de Arte de Burgos, 2022) and has written for art catalogs, such as *Art – Latin America. Against the Survey* (edited and curated by James Oles, Davis Museum and University of Texas Press, 2019) and *Who says, Who shows, What counts: Thinking about History with the Block's Collection* (Northwestern University, 2021).

**Élodie Vaudry**

**Bilateral strategies Latin America/Europe: how the “exotic” otherness becomes a European artistic repertoire?**

Analyzing the instruments of presentation and representation of Latin America in European universal exhibitions in the nineteenth and twentieth centuries means understanding the processes of identity and political negotiation and identifying the different agencies conferred on the objects by Latin Americans and by Europeans. For this study, it will be appropriate to study the path of the instrumentalization of the pre-Hispanic arts in the French universal exhibitions from 1855 to 1937 in order to analyze the different agencies that were conferred to them during this period. It will also be the occasion to apprehend how the “exotic otherness” of pre-Hispanic items is reduced to the profit of their integration in the European artistic landscape, until becoming, by the fashion, among others, stateless ornamental forms.

**Bio**

Dr. **Élodie Vaudry** currently works as scientific advisor at the German Center for Art History, Paris (DFK Paris), since September 2020. With a doctorate in the history of contemporary art from the Université de Paris-Nanterre, she completed a dissertation entitled *La présence et les usages des arts précolombiens dans les arts décoratifs en France de l'entre-deux-guerres*. From 2011 to 2012, she studied in Mexico at the Universidad Nacional Autónoma de México (UNAM) and, from 2017 to 2019, as a postdoc at the Instituto de Investigaciones Estéticas. Supported by grants from the *École doctorale 395* and the research group *Histoire des Arts et des Représentations* (HAR), she made research visits to Peru, England, and the United States. On the whole, her work concerns artistic-cultural transfers between Latin America and Europe in the twentieth century, pattern books, popular arts, cultural diplomacy, and orientalism in Latin America. She received the thesis prize of the Institut des Amériques in Paris in 2017, and her book *Les arts précolombiens. Transferts et métamorphoses de l'Amérique latine à la France, 1875-1945* was published in June 2019 by Presses Universitaires de Rennes. She regularly publishes scholarly articles, including “Réception des arts préhispaniques du Pérou dans les années 1930 en France: un dialogue à trois” dans *Revue Histoire de l'art*, numéro intitulé: *La figure de l'Autre: reconnaissance et représentation*, n°75 in 2015, and “Les recueils d'ornements latino-américains. Instrumentalisation nationale et internationale (1923-1947)” in the journal *Artlas* in 2017. In 2019, she published “Elena Izcue: de un rol nacional a uno internacional. La instrumentalización y la teatralización de los ornamentos prehispánicos” in *Travaux et documents hispaniques, Polygraphiques - Collection numérique de l'ERAC EA 4705*, n° 10. In 2020, for the catalog of the Félix Fénéon exhibition at the Museum of Modern Art, she wrote an article in collaboration with Yaëlle Biro and Léa Saint-Raymond, entitled “African Negro Art at MoMA, 1935: Félix Fénéon's African Art Collection in Context.”

**Alida Jekabson**

**A “Peruvian Air” between Paris and New York: Negotiating Authenticity in Peruvian National Pavilions 1937-1940**

In 1937, the Peruvian government appointed Elena Izcue and her sister Victoria, both artists and educators, alongside fashion photographer and illustrator Reynaldo Luza, to serve as artistic directors for the nation’s pavilion at the International Exposition in Paris that year. The Izcue’s emerging design studio in Paris, and Luza’s successful background in fashion illustration and design designated the trio as equipped to represent Peru in France. The structure of the pavilion in Paris relied heavily on motifs sourced from pre-Columbian cultures to communicate the potential for the country’s modern engagement with an ancient past. Inside, their presentation of ancient art in tandem with modern industrial objects and fashion displays reinforced the visual messaging of the building’s exterior and was well received, and even appropriated, by designers working in Paris. The success of the pavilion led to its reconstitution in New York at the 1939/40 World’s Fair. While many elements of the Paris presentation were replicated in the interior in New York, the building’s facade by sculptor Romano Espinoza Cáceda indicated a shifting focus to industry and ancient art inside. These adaptations were in response to the shifting priorities of new leadership in Peru as well as the prevalence of emerging Pan-American discourses in the United States. Examining Izcue and Luza’s contributions and planning surrounding both pavilions, through installation photography, media coverage and fair records, illustrates the intersection of the dynamic and fractious worlds of government, fashion, art, and industry at the Fairs. Luza and the Izcue siblings’ artistic direction of the two pavilions underscores the role and vitality of emerging modernist discourses in creating a liminal space for Peruvian art, located between ancient and exotic, authentic and modern, intended to communicate a type of “Peruvian air”.

**Bio**

**Alida Jekabson**, M.A., is a doctoral student in the History of Art and Architecture at the University of California Santa Barbara. Alida’s research focuses on transnational modern art related to forms of making involving craft, dress and folk traditions, with an emphasis on the circulation of Latin American and Eastern European art and material culture in U.S. museums and world’s fairs. Alida holds an MA in Art History and Curatorial Studies from Hunter College at the City University of New York, where she completed her Master’s thesis on the topic of Peruvian national participation at the 1939/40 New York World’s Fair. Her current research investigates the display of craft traditions from Latin America and Spanish California at twentieth century world’s fairs and the intersection of U.S. collecting practices in the construction and domestic reception of these pavilions.

Alida has presented her research at the College Art Association and the Association for Art History, among other academic conferences. Her publications include contributions to exhibition and peer-reviewed research in academic journals such as *Kunstlicht* and *Miradas: Journal for the Arts and Culture of the Américas and the Iberian Peninsula*.



**Laura Malosetti Costa**

## **Paris 1867: Staging *gauchos* from the River Plate**

The participation of Latin American countries in the World Fairs during the second half of XIX Century can be read as a set of strategies to exhibit and obtain better markets for national products, but also as a search to offer the most reliable and *civilized* possible image of the new independent nations, in order to make them attractive both for the investment of foreign capital and for the settlement of immigrants. I would like to focus here on the first more or less unified effort of Argentina in this sense: the Paris *Exposition Universelle* of 1867, just after the end of the War of the Triple Alliance against Paraguay. The nation was beginning to pacify and the Argentine presence in the Fair was organized by the dean of the University of Buenos Aires: Juan María Gutiérrez.

Argentina won numerous medals for its natural products in 1867, but it also sent “works of art”. Among the exhibited objects (medals, coins, a root carved with a knife) works by two French artists stood out: an oil painting and the lithographic album of “Argentine customs” by Jean Leon Palliere and the cover by Francois Sauva-geot for the *Atlas de la Confederación Argentina* by Martin de Moussy. Both the territory and the types and costumes were presented through the French gaze. But what caught the attention from the public, more reproduced and commented in that exhibition were three ephemeral monuments of extraordinary realism, mounted on embalmed horses. It had been a joint stage effort by Argentina and Uruguay: the two nations from the River Plate installed their *gauchos* as a typical character, although they were still discussed as dangerous characters and continued to be feared as wild and dangerous mestizos. Thus, they presented them through the gaze of French artists and drew the attention of the European public to their showy clothing that, decades later, Carlos Gardel would identify with tango, and would go so far as to install a fashion trend both in the Río de la Plata and Paris.

### **Bio**

Prof. Dr. **Laura Malosetti Costa**, born in Montevideo, Uruguay, lives in Buenos Aires, Argentina. PhD in Art History (University of Buenos Aires) is Professor of Art History and Visual Culture at the National University of San Martín (UNSAM), specializing in the arts and culture of nineteenth-century Latin America. Senior Researcher of CONICET (National Council for Scientific and Technological Research) and Dean of the School of Arts and Patrimony (UNSAM). Member of the National Academy of Fine Arts of Argentina. Visiting Professor at the Universities of Leeds and East Anglia (UK), Institut Nationale d’Histoire de l’Art (Paris), Universidad Autónoma de México, Universidad de la República Oriental del Uruguay, Universidad de Chile, Universidade de Sao Paulo and Belem do Para (Brazil), among others. Has obtained several grants and fellowships (Getty Foundation, Smithsonian Institution, Kunsthistorisches Institut Florence, Institut Nationale d’Histoire de l’Art and EHESS, Paris), Association for Latin American Art (ALAA), Terra Foundation, among others. Author of a number of books, articles and exhibitions, including *Los primeros modernos. Arte y sociedad en Buenos Aires a fines del siglo XIX*, (2001 – new edition in 2021) *Collivadino, Buenos*

*Aires en construcción* (Buenos Aires, El Ateneo 2006 – National Museum of Fine Arts MNBA 2013), *La Seducción Fatal. Imaginarios eróticos del siglo XIX* (MNBA-National Library, 2014) *Ernesto de la Cárcova* (MNBA – National University of the Arts, Argentina, 2016), *La Protesta. Arte y Política en la Argentina* (Instituto Cultural Cabañas, Guadalajara, Mexico 2014), *Entresiglos, el impulso cosmopolita en Rosario* (Museo Castagnino, Rosario, Argentina 2017), *Tabaré Cosmopolita* (Museo Zorrilla, Montevideo Uruguay, 2018) *Pintores en tiempos de la Independencia* (National Museum of Colombia, Bogotá, 2019-2020).

**Michele Greet**

**On the Verge of War: Latin American Pavilions at the 1937 *Exposition Internationale***

In the face of the increasing Fascist presence in Spain, Italy, and Germany, the pavilions at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne* held in Paris in 1937 toed the line between a celebration of modern culture and overt displays of nationalism. Six Latin American countries, Argentina, Brazil, Mexico, Peru, Uruguay, and Venezuela, constructed pavilions for the exposition and these spaces provided a rare opportunity for the presentation of Latin America art and culture in Paris in the late 1930s. The designers of these Latin American pavilions grappled with which aspects of national culture to highlight, ranging from a foregrounding of ancient indigenous cultures in the Peruvian pavilion to the conservative (and Europeanizing) modernism of the Argentine and Uruguayan pavilions. This paper will examine the strategies of display adopted by the Latin American nations participating in the exposition, and the degree to which they harnessed (or disavowed) indigenous forms as a differentiating mechanism from each other and other national pavilions at the fair, as well as the implications of co-opting the indigenous as an emblem of national culture on the world stage.

**Bio**

Prof. Dr. **Michele Greet** is Professor of modern Latin American art history at George Mason University and Director of the Art History program. She is author of *Transatlantic Encounters: Latin American Artists in Paris between the Wars, 1918-1939* (Yale University Press: 2018) and *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920-1960* (Penn State University Press: 2009). She is co-editor, with Gina McDaniel Tarver, of the anthology *Art Museums of Latin America: Structuring Representation* (Routledge: 2018). She has written exhibition catalogue essays on modern Latin American art for MoMA (New York), Fundación Juan March (Madrid), Museu de Arte de São Paulo, El Museo del Palacio de Bellas Artes (Mexico City), Los Angeles County Museum of Art, and El Museo del Barrio (New York). She is currently working on a book entitled *Abstraction in the Andes, 1950-1970* with the support of a National Endowment for the Humanities fellowship.

## Laurens Dhaenens

### Sympathy or strategy? A close look at the Belgian exhibitions of modern and contemporary art organized in Argentina in 1946 and 1948

The paper explores two Belgian art exhibitions that took place in Buenos Aires in 1946 and 1948: the *Exposición de arte belga moderno* and the *Exposición de arte belga contemporáneo*. Although these exhibitions appear to be part of the same cultural initiative showcasing Belgian art in Argentina after World War II, a closer examination reveals that they were distinct endeavors with differing institutional frameworks and objectives. The study offers a detailed analysis of the institutional context and discourse surrounding both exhibitions from a Belgian viewpoint. Specifically, it delves into the roles of Louis Piérard, the Argentine Commission for Intellectual Cooperation, the Belgian community in Buenos Aires, and the Belgian ministries of Foreign Affairs and Public Education. As such, it unravels the meaning and impact of the exhibitions in a post-war context. Ultimately, the paper demonstrates how these exhibitions reflect Belgium's evolving approach to international cultural diplomacy.

## Bio

Dr. **Laurens Dhaenens** is a lecturer and researcher at the LUCA School of Arts and a senior postdoctoral fellow of the Flemish Research Fund FWO at the University of Leuven. His research is situated in the fields of exhibition studies, global/worldly art history, and digital humanities. Overall, he is interested in the circulation of artists, artworks, and texts in the late nineteenth and early twentieth centuries. He received his Ph.D. in art history in 2017 with the study *Writing Art into Being. The Imaginary Creation of The Argentinian Art Scene in Late Nineteenth-Century Art Criticism*, which focuses on the development of the discourse on art in Argentina at the end of the nineteenth century. His current project, *Beyond the Canon: A Digital Art Historical Approach to the International Circuit of Belgian Modern Art Exhibitions in the First Half of the Twentieth Century*, examines the international circulation of Belgian art, the creation of the modern art canon, and the valuation of dormant legacies in national art collections. Dhaenens also works as a curator. In 2021-2022, together with Dr. Fernanda Pitta, he curated the exhibition *Henrique Alvim Correa and 10 Contemporary Artists* (Netwerk Aalst & Pinacoteca de Sao Paulo), which brought together fin-de-siècle drawings, popular culture and politics. In 2022, he co-curated *Transatlantic Modernisms. Belgium-Argentina 1910-1958* (Mu.Zee), which looked at the development of modern art from a different geo-cultural perspective.

Some of his publications are: Dhaenens L., Cruz Andrade J., Driesprong E., Gonnissen A. (Eds.) (2020), *Transatlantic Modernisms. Belgium-Argentina, 1910-1958*, Oostende: Mu.Zee; Dhaenens (2019). Peculiar relationships on display: Belgian art exhibitions in Philadelphia and Buenos Aires in 1882 and 1887. *Annual Journal of the Institute of Art History/NOVA FCSH*, Special issue: The Exhibition: Histories, Practices and Politics, pp. 158-175; Dhaenens L. (2019). Looking into the Future: Visiting Artists' Studios in 1880s Buenos Aires. *RIHA-Journal of the International Association of Research Institutes in the History of Art*. URL: <https://www.riha-journal.org/articles/2019/0220-dhaenens>; Dhaenens L. (2019). Artists' Types from a Regional

Perspective: A Study of Artists' Representations in Art Criticism from Chile, Argentina and Colombia in the 1870s and 1880s. *MODOS Art Journal*.(Universidade Estadual de Campinas, Brazil), pp. 185-202; Dhaenens L. (2016). Faire et écrire l'histoire de l'art à Buenos Aires dans les années 1870 et 1880: de Santiago Vaca Guzman à Eduardo Schiaffino. *Revue Histoire de l'Art*, 2 (79), pp. 141-150.

**Elena Nustrini**

## **Engraving the trans/national landscape: Argentina and Italy in the 1880s**

In the second half of the 19<sup>th</sup> century, following the process of affirmation of an Argentinean 'national' identity and the development of political and cultural centers with a subsequent distinction between urban and rural life, a consolidation of landscape representations into a modern and autonomous genre can be observed. National and international exhibitions that took place in Argentina favored an intense dialogue between diverse actors in the Argentinean and international cultural scene, whose visibility there was achieved not only through the display of the artworks themselves but also through their reproduction and duplication in exhibition catalogs and press articles. Reproduction techniques – etching among them – represented a new artistic medium from the 1880s onwards in Argentina. The Argentinian painters Eduardo Sívori and Emilio Agrelo, but also the Italian *macchiaiolo* Giovanni Fattori used etching techniques to develop a highly symbolically charged national landscape located on the peripheries of post-revolutionary modern metropolis: respectively the Argentine *pampa* and the Tuscan *maremma*. A closer look at these techniques – apart from their essential role in the reproduction of artworks – may be of great interest to a trans/national analysis of appropriation and engagement with landscape both as a national territory and an artistic genre.

### **Bio**

**Elena Nustrini**, M.A., is a Ph.D. student in Art History at the University of the Arts, Berlin. Her academic research fields are the history of collections and exhibitions, art and colonial knowledge and practices, as well as botanical prints and drawings of the 17<sup>th</sup> to 19<sup>th</sup> centuries. In her Ph.D., under the supervision of Prof. Miriam Oesterreich, she aims to investigate the role of the visual arts in the process of the construction of a 'national' identity in Argentina and Italy in the late 19<sup>th</sup> century. She will examine the role of Realist paintings and prints in the interplay between the establishment of a 'national art' and the transregional artistic exchange in the context of national and international exhibitions. How iconographic motifs, genres, and styles have been transculturally negotiated and resemanticised, leading to the development of a 'regional realism', will form the core of her research. In her Master's thesis (2022), she focused on the process of artistic appropriation of the colony of Dutch Brazil (1637-1644). She investigated how colonial botanical drawings were assimilated into the art of Dutch still life and how epistemological observations on the so-called 'New World' were used by the colonizers to legitimize European superiority by means of a 'naturalization' of economic exploitation processes. Nustrini studied art history, literature, philology, and linguistics at the Free University of Berlin, the Università degli Studi di Milano (Italy), and Trinity College Dublin (Ireland). During her studies, she worked at the *Italienzentrum* and at the Institute of Art History at Freie Universität Berlin, in several auction houses, as a translator and was awarded a scholarship from the Deutschlandstipendium and the German National Academic Foundation.

## ORGANIZERS

Prof. Dr. **Alexandra Karentzos**, is an art historian and has been Professor of Fashion and Aesthetics at the Technical University of Darmstadt since 2011. Previously, she was Junior Professor of Art History at the University of Trier from 2004-2011 and research assistant at the National Gallery in Berlin (Hamburger Bahnhof – Museum für Gegenwart, Berlin and Alte Nationalgalerie) from 2002-2004. She was a fellow in the research group “No Laughing Matter. Visual Humor in Ideas of Race, Nationality, and Ethnicity” at Dartmouth College, Hanover/USA and at the Alfried Krupp Wissenschaftskolleg Greifswald as well as a visiting scholar at the Institute of Art History at the Universidade Federal de São Paulo/Brazil. She was also a Visiting Fellow at the University of Cincinnati. In 2005, together with Viktoria Schmidt-Linsenhoff and Katja Wolf, she founded the Centre for Postcolonial and Gender Studies (CePoG) at the University of Trier. She is co-founder and editor of the journal “Querformat. Contemporary. Art. Popular Culture”. She completed her studies in art history, archaeology, psychology and pedagogy at the Ruhr University Bochum in 1998, where she also graduated in 2002 with a thesis on “Kunstgöttinnen. Mythical Femininity between Historicism and Secessions”.

Karentzos has published numerous book collections, special journal issues, and essays in the area of gender and postcolonial studies within art history and Fashion Studies. She is a member of the DFG research network “Entangled Histories of Art and Migration: Forms, Visibilities, Agents” (2018–2021) and the working group “Kunstproduktion und Kunsttheorie im Zeichen Globaler Migration” at the Ulmer Verein – Verband für Kunst- und Kulturwissenschaften e.V., she is also co-founder of the Center for Postcolonial and Gender Studies at the University of Trier, of which she is currently a board member.

Selected publications include: ‘Gesamtkunstwerk World’s Fair’. Revisioning International Exhibitions, special issue des RIHA Journals, eds. Alexandra Karentzos, Miriam Oesterreich, Buket Altinoba (in Bearbeitung); “Images of the ‘Exotic’? Gottfried Lindauer in the Context of European Portraiture”, in: RIHA Journal 0193, 20 July 2018, online <https://www.riha-journal.org/articles/2018/0189-0197-special-issue-gottfried-lindauer/0193-karentzos>; “Traveling Fashion: Exoticism and Tropicalism”, in: Fashion and Postcolonial Critique, eds. Elke Gaugele and Monica Titton, Berlin: Sternberg Press 2019, S. 230-245; Schlüsselwerke der Postcolonial Studies, eds. Alexandra Karentzos, Julia Reuter, Wiesbaden: VS Verlag für Sozialwissenschaften 2012.

**Elena Nustrini**, M.A., is a Ph.D. student in Art History at the University of the Arts, Berlin. Her academic research fields are the history of collections and exhibitions, art and colonial knowledge and practices, as well as botanical prints and drawings of the 17th to 19<sup>th</sup> centuries. In her Ph.D., under the supervision of Prof. Miriam Oesterreich, she aims to investigate the role of the visual arts in the process of the construction of a 'national' identity in Argentina and Italy in the late 19<sup>th</sup> century. She will examine the role of Realist paintings and prints in the interplay between the establishment of a 'national art' and the transregional artistic exchange in the context of national and international exhibitions. How iconographic motifs, genres, and styles have been transculturally negotiated and resemanticised, leading to the development of a 'regional realism', will form the core of her research. In her Master's thesis (2022), she focused on the process of artistic appropriation of the colony of Dutch Brazil (1637-1644). She investigated how colonial botanical drawings were assimilated into the art of Dutch still life and how epistemological observations on the so-called 'New World' were used by the colonizers to legitimize European superiority by means of a 'naturalization' of economic exploitation processes. Nustrini studied art history, literature, philology, and linguistics at the Free University of Berlin, the Università degli Studi di Milano (Italy), and Trinity College Dublin (Ireland). During her studies, she worked at the *Italienzentrum* and at the Institute of Art History at Freie Universität Berlin, in several auction houses, as a translator and was awarded a scholarship from the Deutschlandstipendium and the German National Academic Foundation.

Prof. Dr. **Miriam Oesterreich** is a Professor of Design Theory/Gender Studies at the University of the Arts Berlin. She was previously Athene Young Investigator, Post-doctoral Fellow in Art History and Research Associate at the Department of Fashion & Aesthetics at the Technische Universität Darmstadt. She was also a post-doc researcher in the research project *Worlding Public Cultures – The Arts and Social Innovation* at Heidelberg University and continues to be associated member. She is currently researching the global entanglements of Mexican Indigenism as an avant-garde art practice. In her dissertation, she analyzed the stagings of 'exotic' bodies in early pictorial advertising, 1880-1914 for art history.

Oesterreich studied art history, Romance studies and ancient American studies at the universities of Heidelberg, Havana (Cuba), Valencia (Spain) and at the Freie Universität Berlin. She was a research assistant in the Excellence Cluster *Transcultural Studies* at Heidelberg University (2009-2011) and completed a curatorial traineeship at Wilhelm-Hack-Museum in Ludwigshafen a.Rh. (2011/12), during which she curated several exhibitions of modern and contemporary art. In 2016 she was a fellow at the Transregional Academy *Modernisms - Concepts, Contexts, and Circulation* in São Paulo, and in 2017 at the Transregional Academy *Mobility - Objects, Materials, Concepts, Actors* in Buenos Aires. For her ongoing habilitation project on Mexican Indigenism, she received the Departmental Research Award of the TU Darmstadt; in 2019 she was Ansel Adams Fellow of the *Center for Creative Photography*, University of Arizona.



Selected Publications include: *Of Trees and Arts – Worlding Visual Art Canons*. Worlding Public Cultures Chapbooks Series. Berlin: ICI publishing (forthcoming 2023); “Un/Designing the Borderline: Walls, Bodies & Creative Resistance,” in: *Design and Culture. The Journal of the Design Forum* (2023), 1-27. DOI: <https://doi.org/10.1080/17547075.2023.2188545>; *Bodies/Fashions in the Américas – Cuerpos/Modas en las Américas*. Miradas Theme Issues #5 and #6, eds. Miriam Oesterreich, Franziska Neff (2022), DOI: <https://doi.org/10.11588/mira.2022.1> and DOI: <https://doi.org/10.11588/mira.2022.2>; “Displaying the ‘Mexican’ – National Identity and Transnational Entanglements at the New York World’s Fair (1939/40),” in: *World Fairs and International Exhibitions: National Self-profiling in an Internationalist Context, 1851-1940*, hg. v. Joep Leerssen und Eric Storm (Leiden: Brill, 2020); *Bilder konsumieren. Inszenierungen ‚exotischer‘ Körper in früher Bildreklame* (München: W. Fink, 2018); “The Display of the ‘Indigenous’ – Collecting and Exhibiting ‘Indigenous’ Artifacts in Mexico, 1921–1940,” in *Artelogie* special issue, no. 12 (2018): The Idiosyncrasy of Indigenism in Latin America. Plurality of Sources and Extra-Latin American Appropriations, hg. v. Michele Greet, Anahi Luna, Fernanda Sarmiento, Elodie Vaudry, <https://journals.openedition.org/artelogie/2201>.

**Lizzy Rys**, M.A., is a Ph.D. student at the Technical University of Darmstadt where she focuses on nineteenth-century fashion and art, with a focus on gender and postcolonial studies. She obtained her Master in Art History at the Ghent University in 2023. In her master’s thesis, “*Mrs. D’Aubreby Van Swae*”, a case study of a Brussels couturière in nineteenth-century Belgium (1829-1902), as well as in her bachelor paper “Maison Lipman, a forgotten couturier”, she examined the work of a thus far unknown fashion house and its position in the broader fashion scene of the late Nineteenth Century, respectively Brussels and Paris. During her work, Rys combined archival, as well as object-based research, experience which she acquired during her internship at Fashion Museum Hasselt in 2022.

As a part of the World Fairs project, Rys aims to investigate the role of fashion and textiles in the International Exhibitions held in Belgium between 1897 and 1913. An analysis of the way in which Belgium presented its textiles and fashions (ready-made garments or confection) during these World Fairs, will provide a first look at the interplay between fashion, nationalism, and globalization around the turn of the century in Belgium. A comparison of four expositions will be conducted through the fashion sections, the Colonial Pavilions and the presented fashion in pavilions of other countries.

Publications: “Yvonne Serruys en ‘La femme moderne’: het vrouwelijk lichaam gedacht en verbeeld door Yvonne Serruys,” bookchapter in co-authorship with Marjan Sterckx, coming 2023; “Mme D’Aubreby Van Swae,” written portrait for *Tijdschrift voor Interieugeschiedenis en Design*, coming 2023.