

MARÍA LUMBRERAS

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ACADEMIC POSITIONS

2020- Assistant Professor, University of California Santa Barbara, Department of History of Art and Architecture.

EDUCATION

Ph.D. Johns Hopkins University, 2020.

Dissertation: “The Facture of Evidence: Painting, Portraits, and Artistic Knowledge in Spain, 1590-1640.” Committee: Felipe Pereda (adviser), Stephen Campbell, Mitchell Merback, María Portuondo, Erin Rowe.

M.A., Johns Hopkins University, 2014.

M.A. (Advanced Studies Diploma or DEA), Universidad Autónoma de Madrid, 2009

Thesis: “*Bildwissenschaft*: Hacia una nueva iconología”

B.A. (Licenciateship), Art History, Universidad Autónoma de Madrid, 2007.

Thesis with Honors: “Goya expresionista. La construcción de una imagen”

Study abroad: Institut für Kunst- und Bildgeschichte, Humboldt Universität zu Berlin, 2006-2007.

Visiting Scholar

2015-2017 Department of the History of Science, History Institute, Center for Humanities and Social Sciences, Spanish National Research Council (CSIC)

Fall 2010 Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.
Research project: “Traveling *Biombos*: Memories of America in Early Modern Spain”

Jun. – Sep. 2009 Institut für Kunst- und Bildgeschichte, Humboldt Universität zu Berlin. Research project: “Comparative Study of German *Bildwissenschaft* and Anglo-American Visual Studies.”

GRANTS AND FELLOWSHIPS

- 2021 Research Assistance Program, Office of Research, UCSB.
2020 Faculty Enrichment Fund, UCSB.
2019-2020 Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Metropolitan Museum of Art.
2019 Summer Institute for Technical Studies in Art (SITSA) Fellowship, Harvard University. 2019. Year theme: Color (declined).
2018-2019 GSAS Visiting Fellowship, Department of the History of Art and Architecture, Harvard University
2018 Dean's Teaching Fellowship, Johns Hopkins University (declined).
2015-2018 David E. Finley Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington D.C.
2015-2017 Kress Institutional Fellowship in Art History, Zentralinstitut für Kunstgeschichte, Munich (declined).
2015 Dean's Teaching Fellowship, Johns Hopkins University (declined).
2015 Hall Teaching Fellowship, Johns Hopkins University.
2014 Program in Latin American Studies Teaching Fellowship, Johns Hopkins University (declined).
2014 Folger Institute Scholarly Programs Fellowship, Folger Shakespeare Library.
2014 Singleton Center Summer Library Research Fellowship, Johns Hopkins University.
2014 Singleton Center Travel Fellowship for Research in Europe, Johns Hopkins University.
2013-2014 Carlson-Cowart Fellowship. Department of Prints, Drawings and Photography, Baltimore Museum of Art.
2013 Katzenellenbogen Summer Travel Award, JHU.
2011 Stone Summer Theory Institute Fellowship, School of the Art Institute of Chicago.
2009-2011 FPU Research Fellowship, Spanish Ministry of Education.
2008-2009 FPU-UAM Fellowship, Universidad Autónoma de Madrid.
2007-2008 UAM supporting grant, Universidad Autónoma de Madrid, 2007-2008.
2006-2007 Erasmus Grant.

PUBLICATIONS

Journal Articles

"Éxito, (hiper)visibilidad, ambivalencia: las instalaciones de Mona Hatoum." *Quintana. Revista de Estudios do Departamento de Historia da Arte*, 10 (2011): 195-207.

"Magia, acción, materia: la imagen en la *Bildwissenschaft*." *Anuario del Departamento de historia y teoría del arte*, 22 (2010): 241-262.

Book chapters

"The Seminars," in *Farewell to Visual Studies*, eds. James Elkins, Sunil Manghani, and Gustav Frank. University Park: Penn State University Press, 2015. (with the participants of the Stone Summer Theory Institute).

"Cómo rehabilitar la historia del arte: el análisis formal en la *Bildwissenschaft*," in *Balances, perspectivas y renovaciones disciplinares de la historia del arte*. Buenos Aires: CAIA, 2009, 377- 388.

Book Reviews

“Review: *Arte y ciencia en el Barroco Español*, by Jose Ramón Marcaida.” *Asclepio* 68 (2016).

“Review: *Spanien und Deutschland. Kulturtransfer im 19. Jahrhundert – España y Alemania. Intercambio cultural en el siglo XIX*, ed. Karin Hellwig”, *Goya. Revista de Arte*, 325 (2008): 338-339.

In Progress

The Fracture of Evidence: Replication and the Past in Early Modern Spain, book manuscript in preparation.

“Francisco Pacheco,” entry for *Encyclopedia of the Bible and its Reception*, “visual arts” section editor Marcia Kupfer (Berlin: De Gruyter), entry in preparation.

“Francisco Pacheco and the Unmaking of Ignorance.” Article in preparation.

INVITED PRESENTATIONS

“Diana Taylor in conversation with María Lumbreras.” Unlearning: Race, Space, Art. Discussion Series. University of California Santa Barbara. 5 March 2021.

“500 Years Later: Recontextualizing Tenochtitlan.” Roundtable discussion. Art, Design & Architecture Museum, Santa Barbara, CA. 25 February 2021.

“Portraits and Telescopes: The Unmaking of Ignorance in Early Modern Seville.” Invited lecture. University of California Santa Barbara. 27 February 2020.

“Alonso Berruguete and Renaissance Sculpture.” Study Day, invited participant. Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. 15 November 2019.

“El ojo erudito: pintura y arqueología en la España de Pablo de Céspedes.” Invited talk. Seminario de Historia de la Ciencia: Pintura y escepticismo en la España Moderna. Centro de Ciencias Humanas y Sociales, CSIC (Spanish National Research Council). 12 June 2018.

“Luminous Relics: Material Mimesis in the Early Modern Iberian World.” Invited paper. *Gold. The Universal Equivalent of Global Dreams, Desires, Arts, and Values in Early Modern History*, Villa i Tatti, Florence. 10 June 2016.

Klausurtagung “Das Technische Bild”. Invited to participate in the discussion panel, organized by Horst Bredekamp and Matthias Bruhn, Caputh, Germany. 17 September 2009.

“Das erweiterte Konzept der Formanalyse im Projekt “Das Technische Bild””. Invited talk, Humboldt Universität zu Berlin. August 2009.

CONFERENCE PAPERS

“Giambologna and Iberian Philosophies of the Impermeable.” Carving vs Modelling. Materials and the Languages of Sculpture in the Southern Mediterranean, panel organized by Fernando Loffredo and Felipe Pereda. Renaissance Society of America. 22 April 2021.

“Francisco Pacheco and the Edge of Physiognomy” Physiognomy and Natural Temperament in the Renaissance, panel organized by Mackenzie Cooley and Alessandra Celati. *Scientiae* Annual Conference, University of Minnesota. 18 May 2018.

“Pablo de Céspedes and the Skin of Painting.” Shoptalk. Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C. 17 November 2018.

“The Portraitist and the Empiric: Rethinking Naturalism.” Early Modern Portraiture, panel organized by Lisa Pon and Adam Jasienski. Renaissance Society of America, Chicago. 30 March 2017.

“Art, Experience, and Francisco Pacheco’s Notion of *Acabado*.” Art and Certainty in Early Modern Spain, panel that I organized, Renaissance Society of America, Boston. 1 April 2016.

“*Con el oro e matizes de la dicha ymagen*: Sacred Matter and Its Replication in Early Modern Seville.” *The Matter of Mimesis*, conference organized by Marjolijn Bol and Emma Spary. CRASSH, Cambridge University, Cambridge, UK. 18 December 2015.

“*Sacar al vivo con mis manos*: First-Hand Experience and the Practice of portraiture in Late Sixteenth-Century Spain.” Visuality and Evidence in the Early Modern Hispanic World, panel organized by Barbara Fuchs. Renaissance Society of America, Berlin. 26 March 2015.

“Francisco Pacheco and the “Certainty of Likeness.” *Ad Vivum?*, conference organized by Thomas Balfe and Joanna Woodall. Courtauld Institute of Art, London. 20 November 2014.

“Portraying Virtue: Medicine and Naturalism in Early Seventeenth-Century Spain.” Philadelphia Museum of Art's Annual Graduate Student Symposium. 22 March 2014.

“Authenticating Sacred Matter in Early Colonial Mexico: Baltasar de Echave Orío’s *Virgin of Guadalupe*.” Paper presented at the Latin American History Workshop, Johns Hopkins University. Spring 2013.

“La vida social y material de las copias de la Virgen de la Antigua.” Procesos rituales, mágicos y religiosos: del ícono al imago panel, within the conference *Los Estatutos de la Imagen: creación, manifestación, percepción*, XXVI Coloquio Internacional de Historia del Arte. Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México. 10 October 2012.

“The Globalization of Nuestra Señora de la Antigua.” Images and their Sacred Landscapes: Perspectives in the Study of Cult Imagery, panel organized by Rosario Granados. Latin American Studies Association Annual Conference, San Francisco, CA. 26 May 2012.

“Visualidad transcultural. Los biombos novohispanos trasladados a España.” Colloquium of the Arbeitsgruppe “Spanische und Iberoamerikanische Kunstgeschichte,” organized by Dr. Margit Kern. Freie Universität, Berlin. 9 July 2011.

“Traveling *biombos*: Memories of America in Early Modern Spain.” *Material Culture, Craft & Community: Negotiating Objects Across Time & Space* conference. The Material Culture Institute, University of Alberta, Edmonton, Canada. 21 May 2011.

“Globalidad, identidad cultural e institucionalización: la obra de Mona Hatoum en la encrucijada de los noventa.” Transnacionalidad, diáspora y globalización en la cultura visual contemporánea conference, Universidad Autónoma de Madrid, 29 October 2009.

“Cómo rehabilitar la historia del arte: el análisis formal en la *Bildwissenschaft*.” *Balances, perspectivas y renovaciones disciplinares de la historia del arte*, V Congreso Internacional de Teoría e Historia de las Artes. XIII Jornadas CAIA. Centro Argentino de Investigadores de Arte (CAIA), Buenos Aires, Argentina. 16 October 2009.

“Una iconología para el futuro: la *Bildwissenschaft* y el debate alemán sobre el estudio de la imagen.” *XVII Congreso Nacional de Historia del Arte (CEHA 2008): Art i Memoria*. Universidad de Barcelona, 23 September 2008.

PANELS AND CONFERENCES ORGANIZED

HAA Lecture Series, with the theme “Expertise,” UCSB, 2020-2021.

Panel “Artistic Expertise and the Rhetoric of Knowledge, 1500-1650.” Renaissance Society of America, Toronto, 2019. Co-organized with Tamara Golan.

Member of the organizing committee for the international symposium “Intersecciones de la imagen religiosa en el mundo hispánico: espacio, prácticas, percepción,” Escuela de Estudios Superiores, Universidad Morelia, UNAM, 25-27 September 2017.

Panel “Art and Certainty in Early Modern Spain.” RSA Annual Conference, Boston. 2016

Graduate Symposium, Department of the History of Art, Johns Hopkins University. Spring 2015. Co-organized with Gavin Wiens.

Graduate Student Lecture Series in the History of Art (The Johns Hopkins University). 2012-2013. Co-organized with Alisa Gross.

Panels chaired / Discussant

Delaware Valley Medieval Association Conference, discussant in a panel featuring Adam Beaver and Jamie Taylor, Baltimore, 18 April 2015.

Mobility and Exchange in Latin America, Program in Latin American Studies Graduate Conference, JHU. Chair and discussant of the panel “Intellectual Exchanges.” 11 April 2014.

TEACHING EXPERIENCE

Spring 2015 **Instructor:** “Art and the Sacred in Colonial Latin America,” Johns Hopkins University. Spring 2015. Cross-listed with the Program in Latin American Studies.

Intersession 2015 **Instructor:** “Idolatry, Faith Violence: The Problem of the Image from the Bible to the Bamiyan Buddhas,” Johns Hopkins University. Co-taught with Yonatan Glazer-Eytan.

Spring 2014 **Teaching Assistant** for the art history survey: “Introduction to History of European Art II” (Prof. Stephen Campbell, JHU).

Fall 2013 **Teaching Assistant:** “Classics of Art Criticism” (Prof. Michael Fried, JHU)
 Spring 2012 **Teaching Assistant:** “Velázquez and 17th century Spanish Naturalism” (Prof. Felipe Pereda, JHU).
 Spring 2011 **Teaching Assistant:** “Art History Methods” (Prof. Noemí de Haro, Universidad Autónoma de Madrid). Taught the section on Visual Studies.

Dec 2007 -Jan. 2008 **Teaching intern** at the college preparatory high school “Santa Eugenia” (Madrid, Spain). Internship completed to obtain the Teaching Credential for Secondary Education (CAP, Universidad Complutense de Madrid).

Guest Teaching

“*Retratos* across the Mediterranean: Italy and Spain.” Guest lecture in the graduate seminar “Sixteenth-Century Italy: Sicily, Spain, and North Africa,” for Cristelle Baskins. Tufts University. Fall 2019.

“Portraits and ‘True Portraits’ in Seventeenth-Century Spain.” Guest lecture in the seminar “Evidence in Counter-Reformation Europe: Spain and Italy.” Johns Hopkins University. Fall 2013.

“La imagen de culto en Iberoamérica.” Guest lecture in the advanced lecture course “Fuentes de la Historia del Arte II: iconografía.” Universidad Autónoma de Madrid. Spring 2011.

“El diálogo entre lo local y lo internacional: el clasicismo novohispano a través de la Catedral de México”. Guest lecture in the advanced lecture course “Arte Iberoamericano,” for Luisa Elena Alcalá, Universidad Autónoma de Madrid. Spring 2010.

“Globalidad e intercambio cultural: el Galeón de Manila y las relaciones artísticas entre Asia, América y Europa”. Guest lecture in the advanced lecture course “Arte Iberoamericano,” for Luisa Elena Alcalá. Universidad Autónoma de Madrid. Spring 2010.

PARTICIPATION IN RESEARCH & ACADEMIC PROJECTS

Co-organizer of the interdisciplinary reading group for medievalists and early modernists “Making Sense of Other Worlds.” Center for Humanities and Social Sciences, Spanish National Research Council (CSIC). Spring 2016. Co-organized with Yonatan Glazer-Eytan.

“La técnica del óleo en el *Arte de la pintura* de Pacheco,” funded participant, Museo del Prado, March 2019.

“Imágenes del Cuerpo en la Edad Moderna,” funded participant, Museo del Prado, Spring 2016.

“Science in Early Modern Atlantic World Cultures,” Folger Seminar, funded participant, Folger Shakespeare Library, Fall 2014

Member of the Iberian History Workshop, JHU, organized by Erin Rowe. 2020-2021.
 Research Assistant for Prof. Marian Feldman. Fall 2014.

Member of PLASeres, Latin American Studies Interdisciplinary Graduate Student Group, JHU. 2012-2015

Member of the Latin American and Iberian History Workshop, JHU, organized by Richard Kagan and Gabe Paquette. 2012-2015

Participation in Publicly Funded Research Projects

- Jan. 2016-dec. 2017 “Intersecciones de la imagen religiosa en el mundo Hispánico” (PAPIIT IA401716), Universidad Nacional Autónoma de México. PI: Mónica Pulido Echeveste.
- 2009 “Transnacionalidad, diáspora, globalización en la cultura visual contemporánea (1989-2008)” (CCG08-UAM/HUM-4426), Universidad Autónoma de Madrid. PI: Patricia Mayayo.
- 2006 “El Archivo del 2 de mayo: Mito, conmemoración y recreación artística de una memoria e identidad compartida”. (HUM2005-01612/ARTE), Universidad Autónoma de Madrid, Université Grenoble 3-Stendhal (France), Universidad de Zaragoza. PI: Jesusa Vega. Feb.-Jun. 2006
- 2009 Member of the Research Group *Cultura visual contemporánea*. PI: Jesusa Vega.

MUSEUM EXPERIENCE

- 2017-2018 **National Gallery of Art, Washington D.C.** David E. Finley Pre-Doctoral Fellow, collaboration with the Department of Sculpture and Decorative Arts, under C.D. Dickerson.
- 2013-2014 **Baltimore Museum of Art.** Carson-Cowart Fellow. Department of Prints, Drawings & Photography. Project to research and catalogue the prints of Étienne and Bernard Picart.
- Spring 2007 **Neue Nationalgalerie Berlin.** Internship (full-time). Department of Painting. I worked on two exhibition projects: “Die schönsten Franzosen kommen aus New York” and “Jannis Kounellis: Labyrinth.”

PROFESSIONAL AFFILIATIONS

College Art Association; Renaissance Society of America; *Scientiae*; Association for Spanish and Portuguese Historical Studies; Society for Iberian Global Art.

LANGUAGES

Spanish: mother tongue

English: fluent reading, writing, and speaking.

German: fluent reading; spoken and written with ease.

French: fluent reading; speaking ability

Portuguese and Italian: fluent reading

Latin: reading ability