

María Lumbreras

History of Art & Architecture | Arts 1234
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ACADEMIC POSITIONS

2020- Acting 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”

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.

Jun. – Sep. 2009 Institut für Kunst- und Bildgeschichte, Humboldt Universität zu Berlin.

GRANTS AND FELLOWSHIPS

Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Metropolitan Museum of Art, 2019-2020.

Summer Institute for Technical Studies in Art (SITSA), Harvard University. 2019. Funded participant. Year theme: Color (declined).

GSAS Visiting Fellowship, Department of the History of Art and Architecture, Harvard University. 2018-2019.

Dean's Teaching Fellowship, 2018 (declined)
David E. Finley Fellowship, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington D.C., 2015-2018.
Kress Institutional Fellowship in Art History, Zentralinstitut für Kunstgeschichte, Munich, 2015-2017 (declined)
Dean's Teaching Fellowship, 2015 (declined)
Hall Teaching Fellowship, Spring 2015.
Program in Latin American Studies Teaching Fellowship, Fall 2014 (declined)
Folger Institute Scholarly Programs, Funded participant. Folger Shakespeare Library, Fall 2014.
Singleton Center Summer Library Research Fellowship, 2014.
Singleton Center Travel Fellowship for Research in Europe, 2014.
Carlson-Cowart Fellowship. Department of Prints, Drawings and Photography, Baltimore Museum of Art, 2013-2014
Stone Summer Theory Institute Fellowship, School of the Art Institute of Chicago, 2011.
FPU Research Fellowship, Spanish Ministry of Education, 2009-2011.
FPU-UAM Fellowship, Universidad Autónoma de Madrid, 2008-2009.
UAM supporting grant, Universidad Autónoma de Madrid, 2007-2008.
Erasmus Grant, 2006-2007.

PUBLICATIONS

"The Seminars," in *Farewell to Visual Studies*, eds. James Elkins, Sunil Manghani, and Gustav Frank. University Park: Penn State University Press, 2015, 31-153 (with the participants of the Stone Summer Theory Institute).

"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.

"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.

Reviews

"*Arte y ciencia en el Barroco Español*, by Jose Ramón Marcaida." *Asclepio* 68 (2016), 163-166.

"*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

"Unweathering Surfaces: Goldleaf, Replication, and the Maritime Antiquarianism of Seville ca. 1595" (article in preparation)

"Francisco Pacheco and The Unmaking of Ignorance" (article in preparation)

INVITED/GUEST LECTURES

- 2020 “Portraits and Telescopes: The Unmaking of Ignorance in Early Modern Seville.” University of California Santa Barbara.
- 2019 Invited participant in the Study Day “Alonso Berruguete and Renaissance Sculpture.” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C.
- 2018 “*Retratos* across the Mediterranean: Italy and Spain.” Department of the History of Art, Tufts University. Guest lecture within Prof. Cristelle Baskins’ seminar “Sixteenth-Century Italy: Sicily, Spain, and North Africa.”
- 2010 “El diálogo entre lo local y lo internacional: el clasicismo novohispano a través de la Catedral de México”. Guest lecture for the course “Arte Iberoamericano” (Prof. Luis Elena Alcalá, Universidad Autónoma de Madrid).
- 2010 “Globalidad e intercambio cultural: el Galeón de Manila y las relaciones artísticas entre Asia, América y Europa”. Guest lecture for the course “Arte Iberoamericano” (Prof. Luisa Elena Alcalá, Universidad Autónoma de Madrid).
- 2009 “Das erweiterte Konzept der Formanalyse im Projekt “Das Technische Bild””. Humboldt Universität zu Berlin (Invitation from Profs. Horst Bredekamp and Matthias Bruhn).
- 2009 *Klausurtagung “Das Technische Bild”*. Caputh (Germany). Invited to participate in the discussion panel.

PAPERS PRESENTED

- 2018 “Francisco Pacheco and the Edge of Physiognomy,” *Scientiae Annual Conference*, University of Minnesota. Panel: “Physiognomy and Natural Temperament in the Renaissance,” orgs. Mackenzie Cooley and Alessandra Celati.
- 2017 “Pablo de Céspedes and the Skin of Painting,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C.
- 2017 “El ojo eudito: pintura y arqueología en la España de Pablo de Céspedes.” Seminario de Historia de la Ciencia, CSIC (Spanish National Research Council)
- 2017 “The Portrait and the Empiric: Rethinking Naturalism.” RSA Annual Conference, Chicago. Panel: “Early Modern Portraiture,” orgs. Adam Jasienski and Lisa Pon.
- 2016 “Luminous Relics: Material Mimesis in the Early Modern Iberian World.” *Gold. The Universal Equivalent of Global Dreams, Desires, Arts, and Values in Early Modern History*, Villa i Tatti, Florence.
- 2016 “Art, Experience, and Francisco Pacheco’s Notion of *Acabado*.” RSA Annual Conference, Boston. Panel: “Art and Certainty in Early Modern Spain.”
- 2015 “*Con el oro e matizes de la dicha ymagen*: Sacred Matter and Its Replication in Early Modern Seville.” *The Matter of Mimesis*. CRASSH, Cambridge University, Cambridge, UK.
- 2015 “*Sacar al vivo con mis manos*: First-Hand Experience and the Practice of portraiture in Late Sixteenth-Century Spain.” RSA Annual Conference, Berlin. Panel: “Visuality and Evidence in the Early Modern Hispanic World,” org. Barbara Fuchs.
- 2014 “Francisco Pacheco and the “Certainty of Likeness.” *Ad Vivum?* Nov. 20-21, 2014. Courtauld Institute of Art, London.
- 2014 “Portraying Virtue: Medicine and Naturalism in Early Seventeenth-Century Spain.” Philadelphia Museum of Art's Annual Graduate Student Symposium.

- 2012 “La vida social y material de las copias de la Virgen de la Antigua.” *Los Estatutos de la Imagen*. Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.
- 2012 “The Globalization of Nuestra Señora de la Antigua.” Invited paper in the panel “Images and their Sacred Landscapes: Perspectives in the Study of Cult Imagery” organized by Dr. Rosario Granados at the International Conference of the Latin American Studies Association, San Francisco, CA.
- 2011 “Visualidad transcultural. Los biombos novohispanos trasladados a España.” Paper presented at the Colloquium of the Arbeitsgruppe “Spanische und Iberoamerikanische Kunstgeschichte,” organized by Dr. Margit Kern. Freie Universität, Berlin.
- 2011 “Traveling *biombos*: Memories of America in Early Modern Spain.” International Conference *Material Culture, Craft & Community: Negotiating Objects Across Time & Space*, The Material Culture Institute, University of Alberta, Edmonton, Canada.
- 2009 “Cómo rehabilitar la historia del arte: el análisis formal en la *Bildwissenschaft*.” *V Congreso Internacional de Teoría e Historia de las Artes. XIII Jornadas CALA. Balances, perspectivas y renovaciones disciplinares de la historia del arte*. Centro Argentino de Investigadores de Arte (CAIA), Buenos Aires, Argentina.
- 2008 “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.

PANELS AND CONFERENCES ORGANIZED

- “Artistic Expertise and the Rhetoric of Knowledge, 1500-1650.” Co-organized with Tamara Golan. RSA Annual Conference, Toronto, 2019.
- “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, Johns Hopkins University, 2012-2013. Co-organized with Alisa Gross.

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:** “Introduction to History of European Art II” (Prof. Stephen Campbell, Johns Hopkins University).
- Fall 2013 **Teaching Assistant:** “Classics of Art Criticism” (Prof. Michael Fried, The Johns Hopkins University)
- Spring 2012 **Teaching Assistant:** “Velázquez and 17th century Spanish Naturalism” (Prof. Felipe Pereda, The Johns Hopkins University).
- Spring 2011 **Teaching Assistant:** “Art History Methods” (Prof. Noemí de Haro, Universidad Autónoma de Madrid). Taught the section on Visual Studies.

Dec-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).

RESEARCH AND ACADEMIC PROJECTS

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

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. 2012-2015

Participation in Research Projects

2015-2018 “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 David E. Finley Pre-Doctoral Fellow, collaboration with the Department of Sculpture and Decorative Arts, National Gallery of Art, Washington D.C., under C.D. Dickerson.

2013 – 2014 Carson-Cowart Fellow. Department of Prints, Drawings & Photography, Baltimore Museum of Art. Project to research and catalogue the prints of Étienne and Bernard Picart.

Apr.-June 2007 Internship (full-time). Neue Nationalgalerie Berlin, Department of Painting. I worked in two exhibition projects:

- Die schönsten Franzosen kommen aus New York
- Jannis Kounellis: Labyrinth

PROFESSIONAL AFFILIATIONS

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

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