



The scholars' day is co-organized by the Los Angeles County Museum of Art (LACMA) and the University of California, Los Angeles (UCLA), and is presented in conjunction with LACMA's exhibition *Painted in Mexico, 1700–1790: Pinxit Mexici*.

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Painted in Mexico, 1700–1790: Pinxit Mexici is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018.



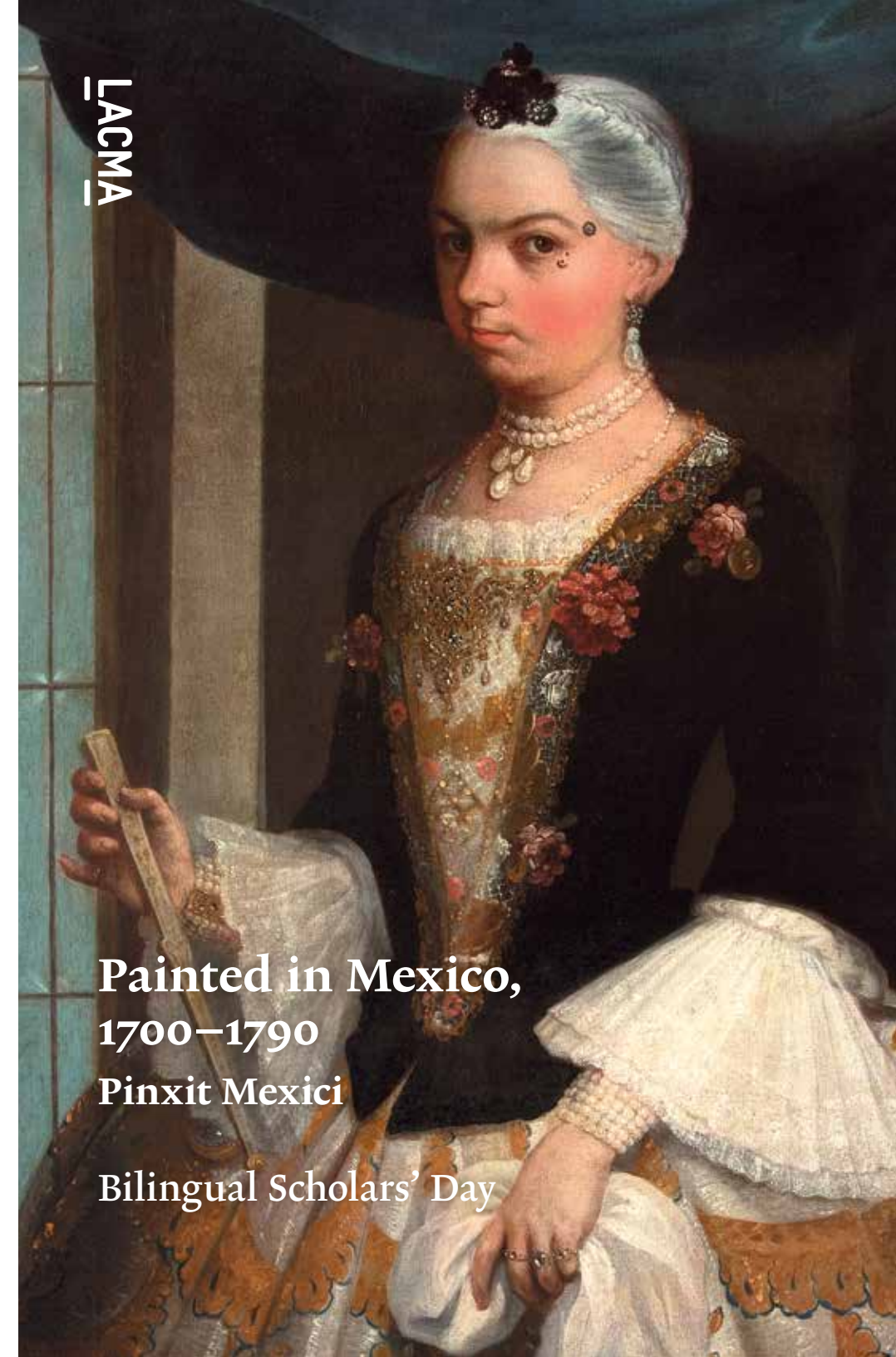
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Cover image: Juan Patricio Morlete Ruiz, *Portrait of Doña María Tomasa Durán López de Cárdenas* (Retrato de doña María Tomasa Durán López de Cárdenas) (detail), c. 1762, Galería Coloniart, Collection of Felipe Siegel, Anna and Andrés Siegel, Mexico City, photo © Museum Associates/LACMA/Fomento Cultural Banamex, A.C., by Rafael Doniz

Flap: Attributed to Miguel Cabrera, *Folding Screen with Fête Galante and Musicians* (Biombo con fiesta galante y músicos) (detail), c. 1760, Private Collection, on loan to Fomento Cultural Banamex, A.C., Mexico City, photo courtesy El Viso, Madrid

LACMA



Painted in Mexico,
1700–1790

Pinxit Mexici

Bilingual Scholars' Day

February 23, 2018	LACMA Brown Auditorium	1–2 pm	Session 3 Painters and Patrons: Metropolitan and Regional Case Studies	3:15–4:15 pm	Session 5 Materiality and Conservation
9:30–10 am	Coffee				
10–10:15 am	Welcome and Opening Remarks Ilona Katzew, Los Angeles County Museum of Art Charlene Villaseñor Black, University of California, Los Angeles		The Future Trials: Antonio de Torres’s Painting of the Apocalyptic Saint Francis Mark Castro, Philadelphia Museum of Art		Noticias de artes mecánicas: la literatura técnica sobre pintura en el siglo XVIII español y novohispano Rocío Bruquetas Galán, Museo de América, Madrid
10:15–11:15 am	Session 1 Tradition and Innovation in New Spanish Painting		José Joaquín Magón y el ejercicio de la pintura a través de las redes clientelares en la Puebla de mediados del siglo XVIII Alejandro Julián Andrade Campos, Benemérita Universidad Autónoma de Puebla		La amabilidad pictórica de José de Páez: calidad y calidez en la conformación de un estilo personal Magdalena Castañeda Hernández, Taller de Restauración de Pintura de Caballete, Escuela Nacional de Conservación, Restauración y Museografía, INAH, Mexico City
	The Art of the Double-Response Aaron M. Hyman, Johns Hopkins University		Antonio Enríquez: A Forgotten Painter in Guadalajara in the mid-18th Century Alena Robin, Western University, Ontario, Canada		A Visual Exploration and Interpretation of Miguel Cabrera’s 6. <i>From Spaniard and Morisca, Albino</i> Joseph Fronek, LACMA
	‘Validos del rey del cielo’: los Siete Príncipes angélicos en la pintura novohispana del siglo XVIII Escardiel González, Universidad de Sevilla		<i>Discussant:</i> Eduardo de Jesús Douglas, University of North Carolina, Chapel Hill		<i>Discussants:</i> Joseph Fronek, LACMA, and Ellen Pearlstein, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials
	Championing the Sacred Heart of Jesus in Colonial Mexico Lauren Grace Kilroy-Ewbank, Pepperdine University	2–2:45 pm	Session 4 Noble Pursuits and the Academy	4:15–4:30 pm	Concluding Discussion
	<i>Discussant:</i> Ilona Katzew, LACMA		Jerónimo Antonio Gil and the Idea of the Spanish Enlightenment Kelly Donahue-Wallace, University of North Texas	4:30–6 pm	Exhibition Viewing Resnick Pavilion
11:15 am–12 pm	Session 2 The <i>Tornaviaje</i>: New Spanish Painting and Spain		De Sevilla al Nuevo Mundo: originales y copias de Bartolomé Esteban Murillo María de los Ángeles Fernández Valle, Universidad Pablo de Olavide, Sevilla		
	Por Devoción de Juan Baptista Echeverría: Piety and Identity in Paintings by Nicolás Enríquez Ronda Kasl, Metropolitan Museum, New York		<i>Discussant:</i> Charlene Villaseñor Black, UCLA		
	Hallazgos novohispanos en Andalucía: una nueva mirada Francisco Montes González, Universidad de Sevilla	2:45–3:15 pm	Coffee Break		
	<i>Discussants:</i> Luis Eduardo Wuffarden, Independent scholar, Lima, and Rachel Kaplan, LACMA				
12–1 pm	Lunch Break				

Abstracts

Painted in Mexico, 1700–1790

Pinxit Mexici

Bilingual Scholars' Day

Friday, February 23, 2018

LACMA | Brown Auditorium

Session 1

Tradition and Innovation in New Spanish Painting

“The Art of the Double-Response”

Aaron M. Hyman, Johns Hopkins University

It is now a truism that the European engraving was one of the most important factors in shaping the artistic landscapes of the Spanish Americas. From the sixteenth to the eighteenth century, colonial artists routinely copied printed sheets that crossed the Atlantic, reconstituting greyscale compositions in paint and stone throughout the viceroalties. Whether audiences recognized relationships between European models and New World copies, however, remains unclear. Scholars of colonial art lack the robust written records that constitute a principle form of evidence about artistic reception in other subfields.

This talk looks to artworks themselves as records of a robust exchange between different generations of painters and their publics. Centered on the paintings—and related materials—of the Retablo de los Reyes in Mexico City's cathedral, I explore how several generations of painters staged what I call a double-response. Colonial artists created works that were either copied or shot through with citations from European printed sources. Subsequent generations of artists displayed their ambition, by spotting citations of European engravings in the work of their New Spanish predecessors and responding to both the New World painting and its European source. Over time, this process generated ever more complicated citational practices, crossing a threshold in the work of Nicolás Enríquez. The painter made a career of crafting complex meta-commentaries about this process of double-response in highly portable, collectable oil-on-copper paintings. These works make clear that staking a claim to artistic standing in Mexico City necessitated a pictorial response to worlds both New and Old and that Enríquez addressed an audience primed to recognize and appreciate that doubled articulation.

“Validos del rey del cielo’: los Siete Príncipes angélicos en la pintura novohispana del siglo XVIII”

Escardiel González, Universidad de Sevilla

Los Siete Arcángeles eclosionaron en la piedad novohispana durante el siglo XVIII a través de la pintura. De Oaxaca a Puebla, y de Guadalajara a la capital, pintores connotados como Miguel Cabrera, Juan Rodríguez Juárez, o José de Páez, y otros desconocidos como Diego de Torres, Francisco X. de Santander o Marcial de Santaella, efigieron al Septenario, convirtiendo a la Nueva España en el foco principal de la iconografía, y ello, a pesar de su heterodoxia. Liberándose del arquetipo europeo (a diferencia de Perú), configuraron diversas tipologías, tanto grupales, como en serie. Pero, la originalidad radicó, principalmente, en las interacciones con otras facetas, como la mariana. Los Siete Arcángeles se incluyeron en escenas ajenas a su tradición, incrementando la heterodoxia (el Bautismo de la Virgen, la Anunciación, los Cinco Señores, etc.); mientras que los grupos séptuples de ángeles se prodigaron, normalizándose. El estudio de caso del Septenario angélico subraya el nivel de inventiva de la pintura novohispana para imaginar lo sagrado. Espoleada por la oratoria y, no menos, por la laxitud inquisitorial, la Nueva España se convirtió en un verdadero laboratorio iconográfico para concretizar visualmente abstracciones o desviaciones teológicas como la del Septenario y sus interacciones.

“Championing the Sacred Heart of Jesus in Colonial Mexico”

Lauren Grace Kilroy-Ewbank, Pepperdine University

This paper examines the controversial issues surrounding the cult of the Sacred Heart of Jesus and its accompanying images in eighteenth-century New Spain. Initially, the religious cult was promoted in connection with the Eucharist, saintly visions, and the Passion, and would become a popular Jesuit devotion and icon of baroque Catholicism. Ultimately, these connections became a source of controversy, with religious and enlightenment reformers targeting the devotion as heretical and unorthodox. Images such as Andrés López's *Sacred Heart of Jesus* became potent tools to respond to reformist attacks, support the devotion, and champion the Jesuits.

Session 2

The Tornaviaje: New Spanish Painting and Spain

“Por Devoción de Juan Baptista Echeverría: Piety and Identity in Paintings by Nicolás Enríquez”

Ronda Kasl, Metropolitan Museum, New York

In 1773 Nicolás Enríquez made five small paintings on copper for the private devotional use of Juan Bautista de Echeverría, a Basque merchant resident in Mexico City. The paintings do not constitute an iconographically coherent series, but rather, form a collection of discrete personal devotions, including a trio of Marian advocations: the Virgins of El Camino, El Pilar, and Guadalupe. The paintings, which either replicate cult images or follow established pictorial models, are less notable for their originality than for what they reveal about intersections between the practice of belief and the formation of identity. This analysis of Echeverría's three Virgins, whose respective cults are linked to his place of origin and the land to which he emigrated, highlights these correspondences and contextualizes them, drawing on archival evidence of his personal religiosity and ethnic self-consciousness.

“Hallazgos novohispanos en Andalucía: una nueva mirada”

Francisco Montes González, Universidad de Sevilla

La presencia de objetos artísticos procedentes del virreinato de la Nueva España en recintos eclesiásticos y ámbitos domésticos de Andalucía pone de manifiesto el estrecho contacto cultural que vinculó a ambos territorios. El origen de este fenómeno debe ser analizado tanto por la importancia estratégica de la región sureña en la Carrera de Indias como por la intencionalidad perseguida a través de sus promotores. Entre los ajuares del tornaviaje sobresalen más de un centenar de pinturas de la Virgen de Guadalupe que permitieron el arraigo de este culto foráneo desde fechas muy tempranas. Frente a estas imágenes marianas existe otro repertorio mexicano de temática variada que ha pasado totalmente desapercibido hasta la actualidad. Diversos factores han impedido que se avance en su estudio al confundirse la factura de los cuadros y menospreciarse sus valores estéticos. Además, cabría añadir el reducido número de ejemplares conservados, el protagonismo de las escuelas barrocas locales y el desconocimiento de la disciplina. Partiendo de los antecedentes mencionados se planteará un estado de la cuestión en torno a la puesta en valor de este legado

artístico y se analizarán algunos casos relevantes que denotan su trascendencia para la historia de la pintura novohispana del siglo XVIII.

Session 3

Painters and Patrons: Metropolitan and Regional Case Studies

“The Future Trials: Antonio de Torres's Painting of the Apocalyptic Saint Francis”

Mark Castro, Philadelphia Museum of Art

Painting cycles depicting the lives of saints, which frequently lined the walls of convents and churches, offered their mendicant viewers a model of spiritual perfection that they could aspire to emulate. These narrative series have sometimes been viewed as formulaic; restricted by the biographies of their subjects and relying heavily on established European models for both their subjects and compositions. A surviving painting, *Saint Francis Defeats the Antichrist*, from Antonio de Torres's series on the Life of Saint Francis, demonstrates that artists sometimes dramatically diverged from these existing models. With the support of his patrons, the Franciscans of San Luis Potosí, Torres's work is laden with contemporary theories regarding the life of their founder and their order's future role in the Americas.

“José Joaquín Magón y el ejercicio de la pintura a través de las redes clientelares en la Puebla de mediados del siglo XVIII”

Alejandro Julián Andrade Campos, Benemérita Universidad Autónoma de Puebla

En esta breve exposición se abordará la posición de José Joaquín Magón como pintor episcopal durante la década de 1750 en Puebla; desde sus primeros trabajos dentro del circuito catedralicio con la creación del óvalo del coro, hasta encargos efectuados en otros recintos pero vinculados al poder del obispo Domingo Pantaleón Álvarez de Abreu, para quien trabajó recurrentemente y a quien retrató en numerosas de sus composiciones. Dentro de este panorama se establecerán los diferentes niveles de encargo dentro de los círculos episcopales: desde la contratación de Magón por parte del clero secular allegado al obispo, como es el caso del cura de Tochtepec Domingo García Naranjo, ahijado de Domingo Pantaleón, hasta obsequios del prelado a otras órdenes religiosas como la de Nuestra Señora del Carmen, corporación con la que el pintor realizaría

posteriormente varias empresas pictóricas. Se analizarán brevemente algunas de las obras firmadas por Magón y vinculadas con el patrocinio de Álvarez de Abreu, mismas que estaban vinculadas al fortalecimiento de la figura episcopal en tiempos de reformas, como lo fue la secularización de las parroquias.

El fin de esta recapitulación buscará establecer como se articulaban las redes clientelares angelopolitanas en diversos sectores mediante un gusto rector, dictado por el obispo, quien a través de su poder, influencia y conexiones con diversos grupos de poder, lograba catapultar la carrera de los artistas que trabajaban bajo su patrocinio. Periféricamente se tocarán algunos otros puntos como la disminución del trabajo por parte del que fuera el anterior pintor episcopal, Luis Berruero, y el ascenso de Miguel Jerónimo Zendejas también como pintor episcopal; esto bajo el cobijo del sobrino de Domingo Pantaleón y obispo auxiliar de Puebla, Miguel Anselmo Álvarez de Abreu.

“Antonio Enríquez: A Forgotten Painter in Guadalajara in the mid-18th Century”

Alena Robin, Western University, Ontario, Canada

This presentation will address issues related to regional schools of painting through the figure of Antonio Enríquez. Enríquez was a painter active in Guadalajara from the 1740s to the 1760s that has received scant scholarly attention. At the time, Guadalajara was a political and religious capital of an area referred to as Nueva Galicia, centrally located in rich territories characterized by commerce, mining, farming, and livestock activities. Although documenting Enríquez's life is difficult due to the lack of archival documents, his paintings offer important testimony of the esteem in which he was held. He received numerous commissions from different patrons in the city and other areas in Nueva Galicia, and his work illustrates a wide variety of topics: biblical scenes from the Old and New Testaments, saints, mythological scenes, portraits of the local elite, and devotional images.

In this presentation, I will focus on one painting, signed and dated by Antonio Enríquez in 1747 that recently reappeared in the Museo Regional de Guadalajara. The painting was registered in the museum's 1931 inventory without a photograph (as was the rest of the collection), and it was most likely forgotten until now; it is currently kept in storage, sectioned in two and rolled up. Questions of patronage will also be raised as an inscription on the canvas points towards the benefactor of this imposing painting.

Session 4

Noble Pursuits and the Academy

“Jerónimo Antonio Gil and the Idea of the Spanish Enlightenment”

Kelly Donahue-Wallace, University of North Texas

This presentation traces the life and work of Jerónimo Antonio Gil from Madrid to Mexico City. The paper considers his education, his early formation within the community of Spain's *ilustrados*, and his quest for a royal appointment. It then examines how this history affected his approach to his position at the Royal Mint in Mexico City and his directorship of the Royal Academy of the Three Noble Arts of San Carlos.

“De Sevilla al Nuevo Mundo: originales y copias de Bartolomé Esteban Murillo”

María de los Ángeles Fernández Valle, Universidad Pablo de Olavide, Sevilla

Al celebrarse 400 años de su nacimiento nos parece oportuno destacar la importancia que tuvo la obra del maestro sevillano en los antiguos virreinos americanos y en las nacientes repúblicas. Son diversas las fuentes que se refieren al envío de cuadros de Murillo en el tráfico marítimo a Indias. Lienzos que contribuyeron a la fama del pintor y que se repartieron entre los ámbitos religiosos y privados, sirviendo de inspiración a los artistas. Como han referido numerosos investigadores, la escuela sevillana tuvo un papel determinante en los pintores novohispanos, peruanos, neogranadinos, etc. Con el paso del tiempo estos cuadros empezaron a ser demandados y adquiridos por centros de enseñanza como la Academia de San Carlos de México y con posteridad por los museos estatales. Desde entonces la copia de los modelos murillescos fue habitual. Mostraremos cómo su obra fue un referente en México y en otras urbes americanas a lo largo de los siglos.

Session 5

Materiality and Conservation

“Noticias de artes mecánicas: la literatura técnica sobre pintura en el siglo XVIII español y novohispano”

Rocío Bruquetas Galán, Museo de América, Madrid

En la segunda mitad del siglo XVIII, a la vez que desaparecen los gremios de las Bellas Artes –pintura y escultura– se introduce en España un proceso de dignificación de las artes mecánicas que culmina con la Real Cédula de 1783, que declaraba honesto todo trabajo manual. Los moralistas y filósofos de la Ilustración, responsables de este cambio de mentalidad, realzan ahora la nobleza y excelencia del trabajo manual por su utilidad social. Es un siglo de actividad reformista, en el que se busca la riqueza del reino y sus territorios de ultramar, se fomentan las ciencias útiles y se potencian las manufacturas –vemos, por ejemplo, intentos por instalar fábricas de pigmentos– en un interés para regenerar la economía. Ello se ve también reflejado en la publicación de diccionarios, memorias, semanarios y traducciones que recogen los avances y novedades técnicas, científicas y económicas y que nos aportan considerable información sobre la materialidad de la pintura en el ámbito hispánico.

En la presentación se analizará este contexto de producción literaria, poniendo el acento en los diccionarios de Artes y Oficios, los Libros de Secretos y las publicaciones periódicas de carácter científico y tecnológico que circularon entre España y el virreinato novohispano.

“La amabilidad pictórica de José de Páez: calidad y calidez en la conformación de un estilo personal”

Magdalena Castañeda Hernández, Taller de Restauración de Pintura de Caballero, Escuela Nacional de Conservación, Restauración y Museografía, INAH, Ciudad de México

Las obras de José de Páez se caracterizan por su gran belleza (equilibrio, armonía y proporción) y afabilidad (intimidad, dulzura y gracia), así como por la corrección de sus composiciones y el manejo eficaz de la técnica al óleo. Aspectos que se reflejan en la dulzura de sus rostros, la disposición y ordenamiento con la que dota a sus obras para permitir que el espectador aprecie cada una de las figuras. Desde la mirada de la restauración, y tras haber observado un amplio número de pinturas, es posible observar que Páez tuvo un manejo preciso de las pinceladas y del color lo que le permitió armonizar las imágenes

y crear tonalidades ópticas como violetas o azules verdosos a partir de la superposición de capas de distintos tonos o transparencias. Las capas de pintura en sus obras suelen ser muy delgadas, aprovecha las tonalidades rojizas de la bases de preparación para dotar a las escenas de calidez, acorde con el gusto de la época.

La producción artística de Páez, a pesar de su vastedad, guarda consistencia entre sus obras más tempranas y su periodo de producción posterior a 1770, en ellas se percibe una manera de pintar que seguramente recupera la tradición plástica para lograr una pintura de gran calidad técnica que ha pervivido hasta nuestra época en un adecuado estado de conservación, a diferencia de las obras de algunos de sus coetáneos cuyas obras han desaparecido o enfrentan grandes problemas en los estratos pictóricos. La conformación de su *corpus* pictórico, refleja un conocimiento plástico e intelectual, que hizo posible llevar sus creaciones dentro y fuera del territorio de la Nueva España.

“A Visual Exploration and Interpretation of Miguel Cabrera’s 6. *From Spaniard and Morisca, Albino*”

Joseph Fronck, Los Angeles County Museum of Art

Cabrera’s *casta* painting acquired by LACMA in 2015 is the sixth in a set of sixteen. The virtually untouched painting has remained in its original format, a hanging scroll. As such, the painting provides a fundamental document of the artist’s painting methods and process. The essential description of the painting sequence and of the colors, brushmarks and pentimenti relied on a visual inspection and an analysis of the painting using various scientific methods. Identification of the artist’s materials, which are virtually unadulterated by later interventions, provides scholars with a fundamental document of artists’ supplies in 18th-century Mexico. In addition, the “archaeology,” a term used by Ernst van de Wetering of the Rembrandt Research Project, documents the history and life of the painting. Art historians and conservators may refer to LACMA’s *casta* painting as a secure basis for understanding and evaluating other paintings in the set and in the artist’s oeuvre.

Bios

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Alejandro Julián Andrade Campos is a research professor at the Colegio de Historia, Benemérita Universidad Autónoma de Puebla. His area of specialty is viceregal painting from Puebla. He has curated exhibitions at the Museo de Arte Religioso Exconvento de Santa Mónica, Puebla, and the Museo Soumaya and Museo Franz Mayer, Mexico City. He is the author of *El pincel de Elías: José Joaquín Magón y la orden de Nuestra Señora del Carmen* (2015).

Rocío Bruquetas Galán is a conservator at the Museo de América, Madrid. Prior to that she was a conservator at the Instituto de Patrimonio de Cultura de España. Her research focuses on the techniques, materials, and sources of Spanish painting. She is the author of *Técnicas y materiales de la pintura española en los Siglos de Oro* (2002), among others. She received her PhD in art history from the Universidad Complutense de Madrid, Spain.

Magdalena Castañeda Hernández is an associate professor at the Seminario Taller de Restauración de Pintura de Caballete en la Escuela Nacional de Conservación Restauración y Museografía, Instituto Nacional de Antropología e Historia, Mexico City. Her work bridges the use of materials and art history as part of the conservation practice. Her master's thesis focused on the painter José de Páez (2016).

Mark Castro is consulting curator of Latin American art at the Philadelphia Museum of Art (PMA). He has coordinated and curated several exhibitions at the PMA, including *The Arts in Latin America, 1492–1820* (2006), *Journeys to New Worlds: Spanish and Portuguese Colonial Art from the Roberta and Richard Huber Collection* (2013), *El Greco In Focus*, and *Paint the Revolution: Mexican Modernism, 1910–1950* (2016). A PhD candidate at Bryn Mawr College, his dissertation focuses on Cristóbal de Villalpando's painting cycle on the Life of Saint Francis for the Franciscan Convent in Antigua, Guatemala.

Kelly Donahue-Wallace is a professor of art history at the University of North Texas. Her research addresses the history of prints in eighteenth-century Spain and Mexico, and the function of prints in the colonial context. She is the author of *Art and Architecture of Viceregal Latin America 1521–1821* (2008) and *Jerónimo Antonio Gil and the Idea of the Spanish Enlightenment* (2016). Her research has also been published in *Print Quarterly*, *The Americas*, *Colonial Latin American Review*, and *Anales del Instituto de Investigaciones Estéticas*.

Eduardo de Jesús Douglas is an associate professor of art history at the University of North Carolina at Chapel Hill. He has published extensively in his area of expertise, and is the author of *In the Palace of Nezahualcoyotl: Painting Manuscripts, Writing the Pre-Hispanic Past in Early Colonial Period Tetzaco, Mexico* (2010).

María de los Ángeles Fernández Valle is an assistant professor in the Department of Art History at the Universidad Pablo de Olavide, Seville. Her research centers on the artistic connections and exchanges between the New and Old Worlds. Her doctoral dissertation *Viajes de vuelta: lo americano en la cultura visual andaluza de los siglos XVII y XVIII* was awarded a prize by the Universidad Pablo de Olavide (2012–13).

Joseph Fronck is head of paintings conservation and senior paintings conservator at the Los Angeles County Museum of Art (LACMA). He has written technical essays for permanent collections at the Norton Simon Museum and at LACMA, and collaborated with curators on numerous projects. From 1997 to 2005, he advised museums and conservations centers in Argentina, Brazil, and Chile, under the auspices of the Lampadia Foundation. After studies at New York University's Institute of Fine Arts, he trained at the Alte Pinakothek, Munich, The Metropolitan Museum of Art, and The Museum of Modern Art, New York.

Escardiel González is an adjunct professor in the Department of Art History at the Universidad de Sevilla. Her research focuses on the circulation and reconceptualization of religious images in the Early Modern Hispanic world. She is a member of several research projects, including “Spanish Italy and Iberian Americas,” “Intersecciones de la imagen religiosa en el mundo hispánico,” and “Copimomarch: la copia pictórica en la monarquía hispánica.”

Aaron M. Hyman is an assistant professor in the Department of the History of Art at Johns Hopkins University; and for 2017–2018 he is on leave as an Andrew W. Mellon fellow at The Metropolitan Museum of Art, New York. He has published on New Spanish art in *Colonial Latin American Review*, *Print Quarterly*, and *The Art Bulletin*; his contribution for the latter was awarded a prize from the College Art Association. He is currently at work on his first book, provisionally titled *Rubens in a New World: Prints and Transatlantic Authorship in Colonial Latin America*.

Rachel Kaplan is assistant curator of Latin American art at the Los Angeles County Museum of Art. Her research focuses on modern Latin American art and histories of collecting. She has published on modern Mexican art in the *Journal of Curatorial Studies* (2014) and *Recuperación de la memoria histórica de exposiciones de arte mexicano (1930–1950)* (2016).

Ronda Kasl is curator of Latin American art at The Metropolitan Museum of Art, New York. She previously served as senior curator of painting and sculpture before 1800 at the Indianapolis Museum of Art. She was co-curator of *Cristóbal de Villalpando: Mexican Painter of the Baroque*, presented at The Met in 2017. Her books include *Sacred Spain: Art and Belief in the Spanish World* and *The Making of Hispano-Flemish Style: Art, Commerce, and Politics in Fifteenth-Century Castile*.

Iлона Katzew is curator and department head of Latin American art at the Los Angeles County Museum of Art. She is the curator of several exhibitions on Latin American art and has published widely in her area of expertise. Her books, many award-winning, include *Casta Painting: Images of Race in Eighteenth-Century Mexico* (2004), *Race and Classification: The Case of Mexican America* (2009), and *Contested Visions in the Spanish Colonial World* (2011). She is project director and co-curator of *Painted in Mexico, 1700–1790: Pinxit Mexici*, and editor of the exhibition catalogue.

Lauren Grace Kilroy-Ewbank is an associate professor of art history at Pepperdine University. She is co-editor of *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas* (2018). Her book *Holy Organ or Unholy Idol? The Sacred Heart in the Art, Religion, and Politics of Bourbon New Spain* is forthcoming. She serves as a board member, editor, and content author for Smarthistory.org.

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