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# Regional Art and New Interpretations in Viceregal Peru

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The collection of essays in the *Diálogos Thoma* volume 3.4 continues to present the research that has generated new ideas from the *Congreso de Arte Virreinal: el futuro del arte del pasado*, an international symposium in Lima, Peru held in July 2019. The Carl & Marilyn Thoma Foundation supported our organization of this event to share new colonial Latin American research from around the world and examine histories of collecting and display in a Latin American venue at the Universidad de Ricardo Palma's Centro Cultural Ccori Wasi.<sup>1</sup> The Thoma Foundation has generously supported our translation project to present these essays bilingually in Spanish and English, and the University of California Press has participated in this collaboration to present these essays in Spanish as we

honor the cultural patrimony of Peru in the bicentenary year of its independence.<sup>2</sup> The essays in this second volume of the *Diálogos Thoma* continue these hemispheric and international conversations among scholars that began at the Thoma Congreso in 2019 and continued in volume 3.3 of this journal. We seek to contribute to the theoretical and methodological transformations in our field that have created dynamic new trajectories for studying Spanish colonial visual culture in the future.<sup>3</sup> These essays re-think the art history canon by focusing on new case studies in Peru that give agency to artists who produced localized iconographies in their communities in South America, traditions that created non-European media, and other unique visual discourses that are important to the history of Latin America and their presentation in recent museum exhibitions. Authors in this volume 3.4 of the *Diálogos Thoma* examine regional art and non-European aesthetics, as well as images unique to the Americas, to consider the historiographical implications of elevating colonial art through scholarly research and museum display practices to reveal how artists, architects, and patrons established their power and identity within the colonial context.

Paintings from the Thoma collection reveal how art production from the sixteenth through the nineteenth centuries embodied Andean artists' responses to local traditions and expressions of their culture and identity to represent Peruvian landscapes and systems of representation that also valued non-European traditions. Paintings such as the *Flight into Egypt* in the Thoma

1 The original participants of this Congreso were Thomas B.F. Cummins, Luisa Elena Alcalá, Hiroshige Okada, Ricardo Kusunoki, Rosario Granados, Aldo Barbosa, Akemi Herráez, Michael Schreffler, Cristina Cruz González, Jesús Alfaro Cruz, Luis Eduardo Wuffarden, Lucila Iglesias, José Gabriel Alegría, Patrick Hajovsky, Carmen Fernández-Salvador, Lucía Querejazu, Hugo Armando Félix Rocha, Olga Isabel Acosta, Clara Bargellini, Elsa Arroyo, Raúl Montero Quispe, Diana Castillo, Susan Verdi Webster, Leslie Todd, José Andrés De Leo Martínez, Emily Floyd, Gustavo Buntinx, Alfredo Márquez, Sara Garzón, and Richard Peralta.

2 We would like to thank Carl and Marilyn Thoma for their generosity and vision to make possible the Thoma Congreso in 2019 and this bilingual publication in 2021 possible. We also offer our thanks to David Famiano and the University of California Press for participating in this collaboration by making these essays available through free and open access for one year to scholars around the world.

3 Katherine Moore McAllen and Verónica Muñoz-Nájjar, eds., "Thoma Dialogues: Arte virreinal, el futuro del arte del pasado," *Latin American and Latinx Visual Culture* 3, no. 3 (July 2021): 72-144, <https://online.ucpress.edu/lalvc/issue/3/3>.



**Figure 1.** Unidentified artist (Cusco), *The Flight into Egypt*, 18<sup>th</sup> century, oil on canvas, 57 ¾ x 74 in. (146.7 x 188 cm). Public domain, courtesy of the Carl & Marilyn Thoma Foundation

collection represent the uniquely Peruvian painting school from Cusco with abundant flowers, local flora, and fanciful parrots and birds set within dramatic mountains and rugged landscapes that would have been familiar terrain for Andean communities (fig. 1). The essays in this volume will address the importance of examining the perseverance and important meaning of Andean cultural expressions in colonial art. Native and Spanish American identities in Peru were not erased in the colonial period, but rather artists actively continued to represent new inventions in viceregal painting that combined European and Andean aesthetics in unique ways. These proactive expressions that revealed the visibility of Peruvian identities that were unique to the Andes continued into the nineteenth century, as seen in the painting of *Mama Ocllo* in the Thoma Collection (fig. 2). This portrait of the first Inca princess, or *coya*, represents Mama Ocllo, the founder of the Inca civilization and the city of Cusco along with her brother and husband, Manco Cápac. Set in an idyllic Andean landscape and in front of an imaginary Inca building that alludes to the pre-Hispanic past, Mama Ocllo appears wearing the neo-Inca attire customarily donned by the Cusco elite during the colonial era as a display

of their imperial Indigenous heritage. The first Inca queen, as understood by a nineteenth-century artist, is vested with the traditional *ñañaca*, or woven headdress, and her apparel is characterized by layers of *cumbi*, an extremely fine cloth reserved for the highest nobility. The *tocapu* embellishing both her *anacu* and *lliclla*, or mantle wrapped around her shoulders that is held by a jeweled *tupu* pin made of silver, display a varied repertoire of emblems relating to her family heraldry. The rest of her attire is decorated with a stylized variant of the *cantuta*, the quintessential Inca flower.<sup>4</sup> Her dress symbolizes a redefinition of Inca regalia embodying Andean aesthetics to reference the materiality of textiles and silverwork that were valued before European contact and during the colonial period.<sup>5</sup> The materiality of these details that extend beyond paints and pigments shed light on the

4 Luis Eduardo Wuffarden, "Portrait of a Ñusta," in *The Colonial Andes: Tapestries and Silverwork, 1530-1830*, ed. Elena Phipps, Johanna Hecht and Cristina Esteras (New York: Metropolitan Museum of Art, 2004), 160-63.

5 Lucía Abramovich, "Appraising Inka Silver in the Pre-Columbian and Colonial Andes: A Case Study with Tupu & Ttipqui Pins," *The Sixteenth Century Journal* 51, no. 2 (Summer 2020): 477-78. For more on the Thoma Collection, see *The Virgin, Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection*, ed. Suzanne Stratton-Pruitt (Milan: Skira, 2006).

importance of acknowledging artists' representations of interpreted local flora and fauna and ancient weaving traditions that expressed Andean aesthetic choices and cultural memory in Peruvian art.

The turn to material and visual culture studies in recent scholarship has helped to rethink some of the limiting concepts of colonial art that analyze visual culture through the universalizing hierarchies of European art to instead shed light on the importance of non-European media whose traditions of production originated before the viceregal period.<sup>6</sup> Elena Phipps' work on left spun *lloque* weaving techniques examines how the materiality of Andean textiles reveals how artists transmitted ideas about Andean aesthetics and cultural values that were localized and based on Inca traditions originating before the colonial period. These *lloque* textiles that survive in various collections and are represented in colonial paintings, have been associated in the Andes with practical magic, healing, and protection, and Phipps brings into current historiographies the invisible aspect of Andean thought and experiences.<sup>7</sup> New research posits how these black textiles encompassed, or may have communicated, a specific Andean power that at times was read as subversive given its "extremely subtle—almost invisible—aspect of Andean artistic agency."<sup>8</sup> Phipps has argued that these left spun weaving techniques in these black tunics have visual effects that may have functioned as a possible form of silent protest, which became politically charged in the eighteenth century after the rebellion of Tupac Amaru II, when viceroy Agustín de Jauregui recommended a total prohibition against wearing black tunics in 1781. Elena Phipps and Ilona Katzew address these ideas related to the materiality of left spun weaving techniques in the forthcoming catalogue of colonial works at the LACMA by examining the shimmering effects of *lloque* textiles that are

invisible when represented in paintings.<sup>9</sup> The Ecuadorian artist Vicente Albán painted the *Indian Woman in Special Attire* with Indigenous fashion details, such as a *lliclla* (shoulder mantle) made of a black textile fastened with a silver *tupu* (metal pin), a belt decorated with *tocapu* images and a *ch'uspa* for carrying coca leaves.<sup>10</sup> Albán may have been referencing the shimmering effect of Andean *lloque* textiles with the herringbone pattern depicted in this painting, which is virtually undetectable to the naked eye but revealed in X-radiograph images.<sup>11</sup> This example and other essays in the *Diálogos Thoma* raise questions related to studying the phenomenology of Andean experiences through non-European media, when subtle meaning was only understood as objects were experienced within a localized context, not just represented in traditional media. This juxtaposition that was utilized in colonial artworks embodied the duality of Andean and Spanish traditions that marked life in the colonial period.<sup>12</sup>

The essays in the *Diálogos Thoma* also provide the opportunity to enter into new epistemological debates by engaging with studies that re-examine older art historical issues. These essays will contribute to recent studies that also provide new approaches to rethinking traditional artistic media, the discussion of scale, elevating the decorative arts, and moving beyond the influence of the metropolitan schools of art production.<sup>13</sup> The painting of *Our Lady of Cayma* in the Thoma collection embodies the rise of regional schools of painting and the expression of local pride that created unique inventions in the religious images of colonial Peru (fig. 3).<sup>14</sup> With

6 This idea was inspired by the work of Amy Buono, "Crafts of Color: Tupi Tapirage in Early Colonial Brazil," in *The Materiality of Color: The Production, Circulation, and Application of Dyes and Pigments 1400-1800*, ed. Andrea Feaser, Maureen Daly Goggin, and Beth Fowkes (Aldershot: Ashgate Press, 2012), 18-40.

7 Elena Phipps, "Matices, brillo y lustre: cualidades del color en los textiles del mundo andino," in *Materia Americana: El cuerpo de las imágenes hispanoamericanas (Siglos XVI a mediados del XIX)*, ed. Gabriela Siracusano and Agustina Rodríguez Romero (Buenos Aires: Editorial de la Universidad Nacional de Tres de Febrero, 2020), 21-23.

8 Elena Phipps, working paper presented at the roundtable, "Peru's Bicentenary: Materiality, Invisibility, Erasure, and Reinvention" hosted by the Center for Latin American Arts at the University of Texas Rio Grande Valley, February 24, 2021, <https://www.youtube.com/watch?v=SzEulV13bk&t=78s>. See also Phipps, "Woven Brilliance: Approaching Color in Andean Textile Traditions," *Textile Museum Journal* 47 (2020): 29-54.

9 Ilona Katzew, ed., *Archive of the World: Art and Imagination in Spanish America, 1500-1800. Highlights from LACMA's Collection*, exhibition catalogue (Los Angeles: Los Angeles County Museum of Art; New York: DelMonico Books • D.A.P., forthcoming 2022).

10 For one example of a seventeenth-century colonial *ch'uspa* from Bolivia, see the San Antonio Museum of Art collection (accession number Carrington 86.43). See also the Metropolitan Museum of Art Moche *ch'uspa* from the fifth to the seventh century, <https://www.metmuseum.org/art/collection/search/316913>.

11 See Ilona Katzew, "Now on View: LACMA's New Vicente Albán Paintings from Ecuador," *Unframed* (LACMA's Director's Circle, January 28, 2015), <https://unframed.lacma.org/2015/01/28/now-view-lacmas-new-vicente-alb%C3%A1n-paintings-ecuador>.

12 Elena Phipps, Karen Trentelman, and Nancy Turner, "Color, Textiles and Artistic Production in Murúa's *Historia General del Piru*," in *The Getty Murúa: Essay on the Making of Martín de Murúa's "Historia General del Piru"* J. Paul Getty Museum MS. Ludwig XIII 16, ed. Barbara Anderson and Thomas B.F. Cummins (Los Angeles: Getty Publications, 2008), 125-145.

13 Andrew James Hamilton, *Scale and the Incas* (Princeton: Princeton University Press, 2018); Mitchell Coddling, "The Lacquer Arts of Latin America," in *Made in the Americas: The New World Discovers Asia*, exhibition catalogue, ed. Dennis Carr (Boston: Museum of Fine Arts, Boston, 2015), 75-90; Abramovich, "Appraising Inka Silver," 477-86.

14 This painting can be seen in *The Virgin, Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection*, 152-55.



**Figure 2.** Unidentified artist (Cusco), *Mama Oello*, ca. 1835-45, oil on canvas, 19.375 x 14.25 in. (49.21 x 36.19 cm). Public domain, courtesy of the Carl & Marilyn Thoma Foundation (photograph by Jamie Stukenberg)

the growing influence of painters who represented artists of non-European origin at the end of the seventeenth and into the eighteenth century and the rise of the individual prestige of Andean painters, local artists flourished and responded to hybrid devotions.<sup>15</sup> Our Lady of Candlemas holding the Christ Child embodies this rise of the regional schools. The Virgin is depicted in a larger scale than the kneeling figures around her, and the artist further emphasizes her unique identity in Arequipa by giving careful attention to the details in her

These triumphant Baroque religious images functioned to reinforce the control of the Spanish colonial system that sought to extirpate idolatry and consolidate viceregal hegemony, a connection between Baroque art and political power that Sara Garzón discusses in the Thoma Dialogues, Sara Garzón, “The Counter Baroque: Transhistorical Expressions in Contemporary Latin American Art,” *Latin American and Latinx Visual Culture* 3, no. 3 (2021): 1-11, <https://online.ucpress.edu/lalvc/issue/3/3>.  
 15 Luis Eduardo Wuffarden, “The Rise and Triumph of the Regional Schools, 1670-1750,” in *Painting in Latin America, 1550-1820* (New Haven: Yale University Press, 2014), 307. For more on the growing prestige and autonomy of Indigenous and mixed-race artists’ guilds, see also Leslie Todd, “Visibility and invisibility in the sculpture of colonial Quito,” *Latin American and Latinx Visual Culture* 3, no. 3 (2021): 1-9; Emily Floyd, “Seeking an Artist in Black and White: Identity and Agency among 18th-Century Limeño Engravers,” *Latin American and Latinx Visual Culture* 3, no. 3 (2021): 1-9, <https://online.ucpress.edu/lalvc/issue/3/3>.

embellished dress, lace, jewels, flowers, and accessories. The Virgin of Cayma belongs to the “painted sculptures” genre, which originated in Spain and became extremely popular in South America.<sup>16</sup> Sometimes referred to as “divine *trompe l’oeil*,” they depicted in veristic fashion the religious sculptures with the purpose of giving testimony to the fervor that communities and patrons professed towards certain cult images. In the case of the Virgin of Cayma, this painting is not merely an idealized representation of the sacred character, but it is her “true portrait,” the one that emerges in a procession in front of her own church. This devotion was specifically popular during the plague in Arequipa, where she was carried throughout the city to end these afflictions. Her devotion as intercessor is communicated by the careful spatial positioning of her image in front of the eighteenth-century church, which the artist depicted with meticulous attention to detail. This focused representation of the architecture and the facade in the painting of *Our Lady of Cayma* was important locally at a church known for being built with a pristine white volcanic stone called “Arequipeño sillar,” which became a marker that identified Arequipa’s cultural identity.

In the last three decades of the eighteenth century, images representing different communities that inhabited the Amazon region, such as the Yumbo, Ycaguato, Payagüe and Boga Indians, flooded the imagination of Spanish audiences through their exhibition in Madrid’s Royal Cabinet of Natural History. Almost 200 years after the first representations of Amazonian visual culture started reaching Iberian shores, which were the a result of the expeditions of conquest in the Americas, it is possible to trace the impact that the “second wave of exoticism” had in the metropolis in the late eighteenth century through the establishment of novel visual languages.<sup>17</sup> The new transformation of the iconography of St. Toribio de Mogrovejo, the first canonized bishop of Lima, reveals several modifications. Although during the seventeenth century he was represented by European artists, such as Carlo Maratta and Sebastiano Conca, preaching to a crowd after his Miracle of the Spring, Mogrovejo is portrayed here in a totally different way a century later. As Rosario Granados has noted, the Thoma Collection’s nineteenth-century Spanish painting repeats the composition of the engraving that the Valencian art-

16 Maya Stanfield-Mazzi, *Object and Apparition: Envisioning the Christian Divine in the Colonial Andes* (Tucson: University of Arizona Press, 2013).

17 Verónica Muñoz-Nájar Luque, “Art, Civility and Religion in the Amazon Margins,” (PhD diss., University of California, Berkeley, forthcoming 2022).



**Figure 3.** Unidentified artist (Arequipa), *Our Lady of Cayma*, c. 1771-1782, oil on canvas, 66.6 x 46 ½ in. (170.2 x 118.1 cm). Public domain, courtesy of the Carl & Marilynn Thoma Foundation (photograph by Jamie Stukenberg)

ist José López Enguidanos produced for the frontispiece of Aguado's Novena in 1796,<sup>18</sup> which had Saint Toribius as a patron (fig. 4). In both the print and the Thoma painting, two small children are adorned with feathered headdresses and loincloths, just as in the illustrations that represented Amazonian communities in Madrid's Cabinet of Natural History. It is probable that this shift in Mogrovejo's iconography was due to the prominence that the Amazon started to attain in the mid 1700s, and especially after 1771, when Charles III established the Cabinet of Natural History to display objects, flora, and fauna from the remotest parts of the world that encompassed his empire.<sup>19</sup> At the Cabinet of Natural History, the King

18 José López Enguidanos, *V.º R.º de la celebr. Imagen de S.to Toribio Alf.º Mogrovejo Arzob.º de Lima Que se venera por su Congregación nacional en la Iglesia de PP Trinit.ª Calzados de Madrid* [1796], INVENT/22751, Biblioteca Nacional de España, Madrid.

19 Javier Sánchez Almazán, *Una colección, un criollo erudito y un rey: un gabinete para una monarquía ilustrada* (Madrid: Museo Nacional de Ciencias Naturales, CSIC, 2016); Miguel Villena Sánchez, ed., *El gabinete perdido. Pedro Franco Dávila y la historia natural del Siglo de las Luces: un recorrido por la ciencia de la Ilustración a través de las*

showcased his power over his overseas territories, and his more proximate entourage found a platform where it was possible to contemplate and capture "first hand" the distant nature of America's specimens.

Despite the thousands of kilometers that separate the Amazon region and Madrid, and the fact that Mogrovejo never left the coastal city of Lima during his lifetime, the Thoma Collection's academic version of Bishop Mogrovejo reveals that within the Spanish world, the assimilation and negotiation of artistic idioms and ideas were part of a porous and bidirectional process that allowed the Native creations produced in thriving regional communities to influence the art of the Iberian and Italian peninsulas to create new, novel iconographies and play an important role in the visual culture of early modern Europe.<sup>20</sup>

While the Spanish "imagined" the vicerealties of New Spain and Peru from Madrid and imposed imperial hierarchies on these diverse regions spanning two hemispheres with the possession of alphabetic writing and political power, the process of cultural transformation and the creation of art production was in reality a much more complex and nuanced history. Thomas B.F. Cummins begins the essays of the *Diálogos Thoma* 3.4 by presenting new critical perspectives on George Kubler's intellectual and philosophical approaches to colonial art history and examining how his Eurocentric publications have made a profound impact on the historiography of the field in his essay, "...An itinerant mestizo...": The Work of Viceregal Art, Indigenous Values, and a Toast with the Aporias of George Kubler." Cummins addresses the intentional contradictions in Kubler's foundational publications to shed light on Kubler's resistance to understanding the contributions of Indigenous artists and the shortcomings of his analysis of non-European imagery and Native visual culture that thrived in the colonial period despite his assertions. This important essay presents Cummins' new critical insights that contribute to historiographical discussions that are ongoing by Barbara Mundy and other scholars in the 2020 *Dialogues of the Latin American and Latinx Visual Cul-*

"producciones marinas" del Real Gabinete (Madrid: Consejo Superior de Investigaciones Científicas, 2009).

20 Alessandra Russo, *The Untranslatable Image: A Mestizo History in the Arts of New Spain, 1500-1600* (Austin: University of Texas Press, 2014); Karen J. Lloyd, "The Virgin of Copacabana in Early Modern Italy: A Disembodied Devotion," in *The New World in Early Modern Italy, 1492-1750*, ed. Lia Markey and Elizabeth Horodowich (Cambridge: Cambridge University Press, 2017), 118-42; Aaron Hyman, *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Los Angeles: Getty Research Institute, 2021).

ture journal and earlier publications.<sup>21</sup> In this volume, Cummins creates bold new historiographical trajectories that underscore the crucial importance of uncovering and valuing indigenous and non-European cultural and artistic expressions for future scholarship. Continuing this discussion of the active role of indigenous participation in art production and de-centering Europeanized readings of Andean colonial art, Katherine Moore McAllen presents a case study to elevate regional art and Indigenous subject matter in her essay “Local Devotions through Inventories: Native Identities in the Creation of Art in Cusco and the Sacred Valley.” She examines how Indigenous patrons established their identity and prominence with painting commissions in Huarcocondo in the Sacred Valley to affirm their visibility through portraits and play an active role in the formation of their own religious spaces and Andean cultural memory. The wall frescoes and altars in the church of San Martín de Tours, which have previously remained unpublished in English, reveal how the descendants of Inca elites were owners of agricultural estates in this community and negotiated their power through this localized visual culture that created new art forms supporting indigenous identity in colonial Peru. In her essay “The Caquiaviri Program: A Study of Colonial Painting between the Cusco and Collao Art Schools,” Lucía Querejazu analyzes the provenance of the 57 paintings that are housed in the Church of Caquiaviri, located on the Bolivian shores of Lake Titicaca. She explores the role of the priest Barroeta Guillestegui as a patron of the decoration of the Church vis-à-vis the art markets where the paintings originated. Paintings of different formats and qualities produced further away in Cusco, but also in the nearby regions of Collao and Potosí, allow Querejazu to question the concept of “Andean art schools” while addressing how such an irregular art production was brought together to create a pictorial program that emphasized localized devotions in the Altiplano.

José Andrés De Leo’s essay, “For your Divine Glory: The Art of Silverwork in Cusco during the Period of Bishop Manuel de Mollinedo y Angulo,” explores how the materiality of silverwork presented the ideas of multiple creators and consumers. De Leo demonstrates how Bishop Mollinedo y Angulo was a patron that engaged in the reception and circulation of silver objects not only between the American vicerealties, but also within trans-Atlantic exchanges. This medium

21 Barbara E. Mundy, “Kubler’s ‘On the Colonial Extinction of the Motifs of Pre-Columbian Art’ Reconsidered,” *Latin American and Latin Visual Culture* 2, no. 4 (2020): 55–60.



Figure 4. Unidentified artist (Spain), *Saint Toribius of Mogrovejo with Indigenous Children*, after 1730, oil on canvas, 38.5 x 26.5 in. (97.7 x 67.3 cm). Public domain, courtesy of the Carl & Marilyn Thoma Foundation (photograph by Jamie Stukenberg)

was also in a dialogue with paintings, prints, textiles, and sculptures as well as pre-Columbian artistic traditions that continued in the colonial period. As José Andrés De Leo demonstrates, silver functioned not as an object but as an image, and decorative elements became part of this image, not merely passive embellishing details.<sup>22</sup> In her essay “From the Heart of the Maguay to Viceregal Sculpture in Cusco,” Diana Castillo Cerf embarks on a material and technical analysis of sixteenth-century sculptural typology by tracing the uniqueness of maguay production in the city of Cusco. Having as a point of departure the sculpture of the Infant Jesus housed in the Church of San Pedro Apostol of Andahuaylillas, Castillo traces how this iconography of the Sweet Name of Jesus departs from the Andalusian models that triumphed in Lima. She explores how the devotion was re-signified over time in the Cusco region, culminating in the syncretic category of the *Niño Jesús Inca* promoted by The Society of Jesus. In “Loan, Purchase and Donation: The

22 José Andrés De Leo made this point eloquently in his presentation at the Blanton Museum of Art roundtable, “Blanton Virtual Lecture: Silver’s Myth of Spanish America,” moderated by Rosario Granados, <https://www.youtube.com/watch?v=P9kTBWizEo>.

Blanton Museum of Art and Its Collection of Colonial Hispanic American Art,” Rosario I. Granados discusses how and why the Blanton Museum of Art became involved in collecting and exhibiting Spanish American viceregal art through the mechanisms of loan, donation, and acquisition. Through this case study, Granados contributes to the study of colonial art in the United States, showing not only how many museums have permanent collections and/or have organized temporary exhibitions on the subject, but also considering the ethical issues inherent to the fact that Latin American cultural heritage is found in geographies distant from where it was created. The essays in this *Diálogos Thoma* present new research that seeks to acknowledge and elevate new formations of identity in the colonial period and shed light on how artists and patrons engaged in negotiations to create localized devotions that embodied concepts of hybridity in the visual culture of colonial Peru. These essays seek to present new ideas to challenge traditional historiographies and shed light on colonial art forms that were unique to Peru’s cultural diversity, dramatic terrain, and diverse ecosystems. By elevating regional arts and their localized iconographies and studying the role of lesser-known media in the formation of colonial art, scholars can uncover the contributions of Indigenous and mixed-race artists within this contested period of art history. These essays, which depart from analyzing Peru’s painting schools in the main urban centers of Lima and Cusco to explore lesser-known artists, new pictorial traditions, and media outside the European canon, reveal the complex realities and histories behind the creators that produced them and provide new paths for future research and museum display practices.

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