



Universitat  
Pompeu Fabra  
Barcelona

MUSEO CHILENO  
DE ARTE  
PRECOLOMBINO



MUSEU ETNOLÒGIC  
I DE CULTURES  
DEL MÓN



CALL FOR PAPERS  
**INDIGENOUS ART TODAY:  
CRITICAL PERSPECTIVES AND CROSSING VIEWPOINTS**

**Barcelona, Spain: November 9 and 10, 2022**  
**Santiago, Chile: November 16, 17 and 18, 2022**  
**Hybrid modality**

**Organizers**

Universidad Adolfo Ibáñez, Facultad de Artes Liberales, Centro de Estudios del Patrimonio Museo Chileno de Arte Precolombino

Universitat Pompeu Fabra, Institut Universitari de Cultura, Centre Investigador en Art Primitiu i Primitivisme Museu Etnològic i de Cultures del Món de Barcelona

The notion of indigenous art today is more controversial than ever. Even though it constitutes a vindication and legitimization tool for the native peoples, its demand continues to reproduce a nineteenth-century distinction between indigenous and civilized, primitive and modern, western and the not western. Such distinctions provided the grounds on which several academic disciplines were formed, and based on their differences, they also forged diverging theoretical, methodological, and practical paths; as in anthropology and archeology, on the one hand, and art history, aesthetics, and art, on the other. In a postmodern scenario, however, these thematic and disciplinary dichotomies lose all meaning. Today, the multiple narratives on art aspire to coexist rather than compete, from the logic that fosters multivocality and plurality of discourses whatever their origins or inclinations.

It has been particularly difficult for art history and art theory to enter into fields of study that have traditionally pertained to archaeology and anthropology, such as "pre-Columbian art" or "indigenous art". In fact, while there are numerous departments of institutions and publications devoted to the study of pre-Columbian "art", very few researchers originate from or rely on the history or theory of art as such. Therefore, this conference seeks to bring together various interdisciplinary perspectives from which to understand the aesthetic manifestations, worldviews, and historical developments of those non-European societies in order to reconcile -in that sense-, the history and theory of art with anthropology and archeology. This responds to the need to seek an expansion of the methodological limits that are based on an arbitrary division - inherited from Eurocentric prejudices that have prevailed since the eighteenth century - between the objects of study of each discipline. In addition, it also considers the urgency of opening up to other non-hegemonic, subordinate and dissident discourses, as well as to the understanding of other ways of perceiving and understanding the world.

We welcome all those who wish to participate to reflect on the possibilities for encounter and dialogue in the study of aesthetic manifestations and forms of expression that have not necessarily been perceived as "artistic" and that, until now, have been mainly the object of interest of the anthropological and archaeological disciplines. Proposals may focus on the following guidelines:

- contributions between art history and visual studies to anthropology and vice versa.
- indigenous artists, or the inclusion of the indigenous since the colonial period up to the present, in European art circles.
- contemporary artists' case studies.
- primitivism in contemporary art.
- critical and postcolonial discourses in contemporary art.

Proposals must be submitted in Spanish or English and must have a title, an abstract of no more than 300 words, accompanied by a brief biography of the author (no more than 4 lines).

The deadline for proposal submission is **July 30**. They should be sent to: Marta Antón: [marta.anton@upf.edu](mailto:marta.anton@upf.edu) and Alessandra Caputo: [alessandra.caputo@uai.cl](mailto:alessandra.caputo@uai.cl).