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Current Position

**Assistant Professor of Art and Art History, DePauw University (August, 2024- Present)**

Education

**The University of California, Berkeley, (PhD), August, 2024**

*Department:* History of Art

*Designated Emphasis:* Renaissance and Early Modern Studies

*Qualifying Examination Passed:* May, 2020

*Dissertation Title:* Picturing Sculpture: Marian Statue Paintings and the Status of the Arts in Viceregal Peru (for more information, see the abstract at the end of this CV)

**Extracurricular Leadership Roles:**

Co-President, Early Modern Mobilities and Materialities Graduate Working Group (2019-2022)

**The Courtauld Institute of Art, London, (Master’s Degree), July, 2018**

*Master of Arts in:* The History of Art:Early Netherlandish Art c. 1380-c.1530

*MA Dissertation:* The Typology of the Old Bawd in Woodcuts from Early Editions of Fernando de Rojas’ *La Celestina* (1499-1534)

**The George Washington University, D.C., (Double Bachelor’s Degree: Magna Cum Laude), May, 2017**

*Bachelor of Arts in:* History, *Minor:* Political Science

*Bachelor of Arts Double Major in:* Art History and Spanish & Latin American Languages and Literatures

Overall GPA: 3.61 Art History: 3.85 History: 3.75 Spanish: 3.56

**Extracurricular Leadership Roles:**

President of Phi Alpha Theta National History Honors Society (GW Chapter)

President of the Visiting Artists and Scholars Committee

Vice President of the Classics and Archaeology Club

Languages

Fluent: Spanish

Proficient Reading Knowledge: French, Portuguese

Beginning Study of: Quechua, Dutch

Awards & Publications

* Article co-authored with Anthony Holguín Valdez, on the status of the arts in Viceregal Lima, in preparation.
* Article to be published as part of the conference proceedings for the VI Simposio Internacional de Jóvenes Investigadores del Barroco Iberoamericano, title: “Nombre compartido, imagen distinta: rupturas iconográficas de la Virgen de los Desamparados en Lima.” (2024)
* Article under review at *The Art Bulletin*: “New *Paragoni* in Viceregal Peru: Zeuxis and Religious Sculpture in Juan de Ayllón’s *Relacion de la grandiosa fiesta* (1647)”
* Awarded: Henry Luce Foundation American Art Dissertation Research Award, via UC Berkeley (2023)
* Unrefereed publication: “Una pintura de la Virgen de Aránzazu en el Museo Histórico Regional: debates y discursos sobre pinturas de estatua y los medios artísticos en el imperio español,” *Revista del Museo Histórico Regional de Cusco* (2023)
* Awarded: Fulbright Pre-Doctoral Research Fellowship (for Spain, 2022-2023)
* Awarded: The Renaissance Society of America’s Samuel H. Kress Research Fellowship in Renaissance Art History (2022)
* Awarded: UC Berkeley’s Renaissance and Early Modern Studies Dissertation Grant (2022)
* Awarded: Samuel Kress Foundation Grant to participate in “The Age of van Eyck in Context” summer course hosted by the Vlaamse Kunstcollectie in Antwerp (2022)
* Awarded: UC Berkeley’s Center for Latin American Studies Short-Term Research Grant (2020)
* Awarded: Mellon Foundation Curatorial Preparedness and Object-Based Learning Grant (through UC Berkeley’s History of Art Department), for object-based summer research (2020)
* Awarded: Samuel Kress Foundation Grant to participate in “The Age of Brueghel in Context” summer course hosted by the Vlaamse Kunstcollectie in Antwerp (2019)
* Awarded: *GWU History Department Prize for Best Non-US History Honors Thesis* (2017)
* Awarded: First place for a paper in European History at the Spring Undergraduate Phi Alpha Theta Mid-Atlantic Regional Conference: *Cloths, Cracks, and Catholics: Mary I’s Consolidation of Power through Portraiture and Ceremony* (2017)
* Awarded: First place in all of the humanities at the GWU-wide Research Fair for Honors Thesis: *Gilded Chivalry and Bygone Times: The Field of the Cloth of Gold in Memory Past & Present* (2017)
* Awarded: The George Washington University Undergraduate Research Award to complete history honors thesis: *Gilded Chivalry and Bygone Times: The Field of the Cloth of Gold in Memory Past & Present* (2016)
* Publication: “Prescott (Horse).” Mount Vernon Digital Encyclopedia (2015).
* Publication: “The Spectacular Welcoming of James Garfield” (abbreviated) titled in book “Washington, D.C. – The Presidential Party Passing through the Grand Arch.” in *The Evolution of Washington, D.C.: Historical Selections from the Albert H. Small Washingtoniana Collection at the George Washington University*. P. 152, (2015).
* Publication: “The Treacherous Glidden Cup Race of 1906.” (abbreviated) titled in book “An Automobile Line-Up at Washington.” in *The Evolution of Washington, D.C.: Historical Selections from the Albert H. Small Washingtoniana Collection at the George Washington University*. P. 179, (2015).

Academic Conferences, Museum Work, and Professional Collaboration

* Member of the Scientific Committee for the conference “Diálogos en las fronteras:Visiones Actuales sobre Religión, Poder, Patrimonio y Cultura Andina,” Cuzco, August, 2025.
* Lecture organizer, “Marian Images between Colonial Mexico and Peru, with Paulina H. Vargas,” DePauw, April, 2025 (upcoming)
* Speaker at the Procuradores jesuitas y la circulación global de cultura material y visual, siglos XVI-XVIII conference, title: “Juan del Valle y los modelos de la Virgen de los Desamparados de Lima entre Amberes, Sevilla, y el Perú,” Rome, February, 2025
* Translator/moderator for the *Wiñay* event featuring Dr. Suzanne Stratton Pruitt titled “Rethinking the Great Masters of Colonial Peruvian Painting: Attributions, Temporalities, and Historiographical Challenges,” April, 2024
* Speaker at the VI Simposio Internacional de Jóvenes Investigadores del Barroco Iberoamericano, title: “Nombre compartido, imagen distinta: rupturas iconográficas de la Virgen de los Desamparados en Lima,” Granada, February, 2024
* Speaker at the XV Jornadas de Historia del Arte conference, title: “Repensando el libro milagroso: nuevas posibilidades y caminos para la historia del arte,” November, 2023
* Invited talk at the Museo Histórico Regional de Cuzco: “San Lucas y la Virgen: el parangón en circulación en América virreinal,” Cuzco, July, 2023
* Invited inaugural lecture for the EPOCA research group at the Escuela de Estudios Hispano-Americanos (CSIC), title: “Los libros de milagros como imágenes conceptuales en el Imperio español,” Seville, May, 2023
* Speaker at the Renaissance Society of America annual conference, title: “The Virgin of Aránzazu: Tensions Between Artistic Media in the New World*,*”December, 2022
* Visiting researcher at the Escuela de Estudios Hispano-Americanos, Seville, Spain, 2022-2023
* Participant in the Vlaamse Kunstcollectie Summer Program on “The Age of van Eyck in Context,” Antwerp, June, 2022
* Invited to lead seminar/“conversatorio” at the Pontifical Catholic University of Peru (PUCP), title: "Retratos verdaderos Marianos y los medios artísticos en el imperio español: Fuentes, Métodos y Objetos," Lima, May, 2022
* Speaker at UC Berkeley’s Renaissance and Early Modern Studies Graduate Conference, title: “The Virgin of Aránzazu: Tensions Between Artistic Media in the New World*”* (April, 2022, canceled due to UC Berkeley campus emergency)
* Invited respondent alongside Dr. Niklaus Largier for UC Berkeley’s Renaissance and Early Modern Studies event titled: “Church Reform, the Virgin Mary, and Mysteries Unravelled: *The Apocalypsis Nova* and the Narration of a New Theology” (talk by Mirjam Wulff, Humboldt-Universität zu Berlin), November, 2021
* Co-Curator of the exhibition, *Present Tense: Five Centuries of Colonialism in Latin American and Caribbean Art* at the Berkeley Art Museum, on display from April 30th to June 20th, 2021
* Invited speaker at the George Washington University Spanish Department’s alumni career panel, April, 2021
* Invited moderator for UC Berkeley’s Renaissance and Early Modern Studies event titled “Why Read Cortes?” March, 2021
* Lecture organizer, Early Modern Mobilities and Materialities Working Group, for the event titled: “Textile Imagery Across Worlds with Dr. Maya Stanfield-Mazzi,” February, 2021
* Panel judge on the Art History and Theory panel for The Global Undergraduate Awards, 2020
* Co-organizer of The Berkeley-Stanford Symposium on “Is that Allowed? Politics and Permissibility in Art,” SFMOMA, (originally scheduled for April, 2020, canceled due to COVID-19)
* Speaker at the Center for Early Cultures’ Graduate Conference on “Historical Corporealities,” UC Irvine, title: “Receiving, Converting, Changing, and Memorializing: Blood and the Syncretic Eucharist in Juan Correa’s Allegory of the Holy Sacrament (1690),” Irvine, January, 2020
* Participant in the Vlaamse Kunstcollectie Summer Program on “The Age of Bruegel in Context,” Antwerp, June-July, 2019
* Speaker at the Judith Lee Stronach Research Symposium, UC Berkeley, title: “Bom Jesus: Questions Concerning Style in Goan Church Architecture,” Berkeley, April, 2019

Courses Taught at DePauw University and the University of California, Berkeley (UCB)

* **Art History: Ideas, Questions, and Methods Beyond Disciplines** (Spring 2025, DePauw)
* **Global Catholic Art: 1500-Present** (Spring 2025, DePauw)
* **Colonial Art and Visual Cultures in the Americas** (Spring 2025, DePauw)
* **Colonial Art and Visual Cultures in the Americas** (Fall 2024, DePauw)
* **Later Art Histories After 1400** (Fall 2024, DePauw)
* **Instructor of Record, Theories and Methods of Art History** (Summer 2023, UCB)
* **Instructor of Record, Re-Creating the Virgin Mary in the Spanish Viceroyalties (R1B, Undergraduate Art History Writing and Research Seminar)** (Fall 2021, UCB)
* **Instructor of Record, Theories and Methods of Art History** (Summer 2021, UCB)
* **Graduate Student Reader, Theory of the Copy in Art** (Spring 2021, UCB)
* **Instructor of Record, Reading Meaning, Writing Meaning: Jan van Eyck’s Arnolfini Portrait (R1B, Undergraduate Art History Writing and Research Seminar)** (Fall 2020, UCB)
* **Instructor of Record, Theories and Methods of Art History** (Summer 2020, UCB)
* **Graduate Student Instructor, Theories and Methods of Art History** (Fall 2019, UCB)
* **Graduate Student Instructor, Digital Humanities Seminar: Humanists on the Move** (Spring 2019, UCB)
* **Graduate Student Reader, Theory of the Copy in Art** (Fall 2018, UCB)

Other Relevant Employment

* **Tour Guide with Wonders of London** (Spring and Summer 2018)
* Curated and gave tours of London National Gallery, National Portrait Gallery, and Westminster
* **Resident Advisor with NAPLP’s INSPIRE at The George Washington University** (Summer 2016)
* Resident Advisor for scholarly Native American political activist summer program
* Support in students’ work and feeling comfortable in Washington

**Editor for Kosmas Czechoslovak Historical and Cultural Journal** (Spring 2015 - Fall 2016)

* Editing and formatting journal articles/ Outreach in call for papers, correspondence with authors

**English Language Tutor, Universidad Autónoma de Madrid** (Spring 2016)

Relevant Internships and Volunteer Work

**Paid Intern at the Art Institute of Chicago with Learning and Public Engagement** (Summer 2017)

* Led tour groups of all ages in English and Spanish based on collection research
* Participated in weekly museum practice seminars in different museum departments

**Intern at Gadsby’s Tavern Museum** (Spring 2017)

* Researched urban slavery and slavery as it pertained to the tavern and John Gadsby (owner)
* Led docent art training sessions

**Research Assistant/Writer for Professor Barbara von Barghahn: French Renaissance Art** (Fall 2014)

* Trips to the Library of Congress to obtain information and images
* Writing art-historical descriptions of illustrations from 15th-Century French Illuminated Manuscripts

**Intern at the Islip Art Museum** (Summer 2014)

* Selection process for art for the open-call exhibition
* Designing exhibition layout/art installations and contact with artists for upcoming exhibitions

**Researcher and Writer for the Albert H. Small Americana Symposium museum catalogue** (Fall 2013)

**Tour guide at The Walt Whitman Birthplace State Historic Site** (Summer 2012)

Dissertation Abstract

My dissertation examines a genre of painting called “statue paintings” to produce a new understanding of artistic media in Viceregal Peru during the seventeenth and eighteenth centuries. This project is the first study to treat the relationship between painting and sculpture in the religious and intellectual colonial South American contexts. Painted and printed images of statues, which represented miraculous Catholic cult sculptures, originated in Spain but were more popular in South America during the early modern period. These images typically depict an altar occupied by a statue of the Virgin Mary in a large, triangular dress. While these artworks have been studied in-depth for their individual iconographies, the fact that they use one artistic medium to simulate another has been largely unexamined in secondary literature. My dissertation places these artworks in conversation with European artistic treatises to demonstrate fundamental differences in how Spanish and colonial subjects perceived the media of painting and sculpture. In Europe, painting was long-considered the superior art-form, but in these images, local (mainly indigenous) artists use paintings only to diffuse the likeness of sculptures. This implies that sculpture, as a medium, was as important as the figures represented in that form. I illustrate the reasons for this shift in artistic thinking using Peruvian texts on idolatry, printed books which describe the cult statues these paintings represent, and manuscript sources such as inventories.

This dissertation consists of six chapters and is divided into two parts. The first part discusses the visual precedents and theological reasons for the popularity of statue paintings in Viceregal Peru. Here, I present the contrasts between European and Viceregal ideas about painting and sculpture as artforms. This part also illustrates how sculptures were perceived in relation to other artistic media including textiles and indigenous huacas (devotional objects). The second part uses two chapter-length case studies to highlight the ways in which the circulatory patterns of statue paintings and Marian devotions re-enforced the prominence of the art of sculpture in this ultra-religious colonial society.