

Art History Department Lecture Series

Friday, November 17th
4pm, Henry Hall 106

The Two Lives of the Graffiti of the San Francisco Church, Santiago, Chile

Catherine Burdick
Sarah M. Dreller



Graffiti & campaign posters, north wall of the San Francisco Church.

Catherine will begin the presentation by exploring the creative and social tensions posed by graffiti on historical monuments through the case study of the political messages on the colonial San Francisco Church in Santiago, Chile. For many Santiaguinos, this unsolicited vandalism violates Chile's oldest post-conquest structure, while for others these slogans and announcements enhance the church by transforming its north wall into a "blackboard of the people." With the aim of unpacking the complexities of this heated controversy Catherine will consider the graffiti's messages and makers and reveal diverse community stances.

The second part of the presentation will introduce the goals and methodologies behind *Afterimages*, the new online exhibition of Catherine's graffiti research photographs that she has developed together with Sarah. Catherine will discuss why she chose to share this material publicly and what it might mean to create a permanent digital home for once-ephemeral graffiti. Sarah will reflect on some of the major curatorial decisions for *Afterimages*, especially the reasons why she and Catherine chose Humanities Commons as the site's host, the steps they have taken to appeal to a broader digital humanities audience while also protecting the project's scholarly rigor, and the ways they hope to enrich the exhibition in the future.

Visit *Afterimages* at: <https://graffitisanfranciscochile.hcommons.org/>

Catherine Burdick (PhD 2010, UIC) is a lecturer in the Magister del Patrimonio Cultural at the Pontificia Universidad Católica de Chile, and currently researches the collection of the Museo de Arte Colonial de San Francisco. She has authored several articles, including (with Fanny Canessa V.) "'Popular Demands Don't Fit in Ballot Boxes': Graffiti as Intangible Heritage at the Iglesia de San Francisco, Santiago?" (*International Journal of Heritage Studies*, 2015) and "The Remedies of the Machi: Visualizing Chilean Medicinal Botanicals in Alonso de Ovalle's *Tabula Geographica* (1646)," (*Colonial Latin American Review*, 2017).

Sarah M. Dreller (PhD 2015, UIC) is an independent historian of modern art and architecture based in Chicago. She is currently developing an online interactive timeline as a companion site for her article "Curtailed Walls: Architectural Photography, the Farnsworth House, and the Opaque Discourse of Transparency" (*Journal of the Southeast Chapter of the Society of Architectural Historians*, 2015). Sarah's next research endeavor will be a hybrid digital humanities-book project about satirical cartoonist Alan Dunn's social critique of American architecture during the 1930s and 40s.