

# Co-Sponsored by the Department of Fine & Performing Arts and the Loyola Art History Club

Monday, November 6<sup>th</sup>, 4-5pm  
Mundelein Center, Room 708

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

Catherine Burdick  
Sarah M. Dreller



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

Catherine will begin the presentation by exploring the social tensions posed by graffiti on historical monuments through the case study of 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 polarizing controversy Catherine will examine these messages and trace the church's graffiti removal measures.

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 (Art History, UIC)** is a lecturer in the Magister del Patrimonio Cultural at the Pontificia Universidad Católica de Chile, and currently researches the Museo de Arte Colonial de San Francisco collection. 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 (Art History, 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 "Curtained 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.