

Julián Sánchez González
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Education

- 2018 – 2025 PhD, Columbia University.
Art History and Archaeology.
- Dissertation project: “*Lucerna Extincta*: Spiritual Promiscuity in Performance and Installation Art 1970s-80s.”
Advisor: Kellie E. Jones.
- 2020 – 2021 MPhil, Columbia University.
- 2018 – 2020 MA, Columbia University.
Art History and Archaeology.
- Thesis: “Queering Spiritualities: Chicana ‘*Witchería*’ in 1970s Los Angeles.”
Advisor: Kellie E. Jones.
- 2016 – 2018 MA, The Institute of Fine Arts, New York University.
Art History and Archaeology.
- Honors Thesis: “The Issue of the ‘Double-Outlier:’ Contemporary Art from the Caribbean Archipelago of San Andrés and Providencia.”
Advisor: Edward J. Sullivan.
- 2008 – 2013 BA, Universidad de los Andes, Colombia.
History; minor in Art History.
- 2007 – 2012 BA, Universidad de los Andes, Colombia.
Political Science; minor in Government and Public Policy.

Grants and Awards

- 2024 Dissertation Fellowship.
Institute for Religion Culture and Public Life, Columbia University.

- 2024 Summer Research Grant.
Department of Art History and Archaeology, Columbia University.
- 2021 Summer Research Fellowship.
Institute for Religion Culture and Public Life, Columbia University.
- 2020 Ary Stillman Fellow in Modern Art.
Department of Art History and Archaeology, Columbia University.
- 2018 Honors Thesis.
The Institute of Fine Arts, New York University.
- 2017 White-Levy Travel Grant.
The Institute of Fine Arts, New York University.
- 2016 – 2018 Full Tuition Scholarship.
The Institute of Fine Arts, New York University.
- 2016 – 2018 Fulbright Scholarship for Master's Program.
Fulbright Commission and Ministerio de Cultura de Colombia.
- 2016 – 2018 Master's Scholarship-Loan.
Fundación COLFUTURO.
- 2007 – 2013 Full Tuition Scholarship.
Universidad de los Andes.

Museum and Curatorial Experience

- 2022-2024 Research Fellow, "Bridging the Sacred: Spiritual Streams in 20th-Century Latin American and Caribbean Art, 1920-1970."
The Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America, The Museum of Modern Art.
- 2022-2024 Graduate Student Representative.
Art Properties and Collection, Columbia University.
- 2020 – 2021 Research Fellow.
Caribbean Cultural Institute, Pérez Art Museum Miami.
- 2019 Curatorial Assistant, "20 and Odd: The 400-Anniversary of 1619"

Curator: Kalia Brooks Nelson. African American and African Diaspora Studies Department, Columbia University.

2014 – 2016 Education and Public Engagement Coordinator.
Unidad de Artes y Otras Colecciones, Museos de Arte y Numismática del Banco de la República de Colombia.

2012 Summer Intern.
Art Museum of the Americas, Organization of American States.

Public Humanities Experience

2021 Doctoral Fellow.
Graduate School of Arts and Sciences Fellowship in Academic Administration, Office of Academic Diversity and Inclusion, Columbia University.

Graduate Assistant, Mellon Arts Project - Black Arts Dialogue.
Directors: Kalia Brooks Nelson and Ayana Mathis.
African American and African Diaspora Studies Department, Columbia University.

2020 Doctoral Fellow.
The Society of Fellows and Heyman Center for the Public Humanities, Columbia University.

2019 Summer Research Fellow.
Alice Yard, Trinidad and Tobago.

Teaching Experience

2021 Teaching Assistant, *Twentieth Century Art*, Professor Alexander Alberro.
Department of Art History and Archaeology, Columbia University.

2020 Teaching Assistant, *History of Clothing*, Professor Anne Higonnet.
Department of Art History and Archaeology, Columbia University.

Teaching Assistant, *Twentieth Century Art*, Professor Branden Joseph.
Department of Art History and Archaeology, Columbia University.

2019 Teaching Assistant, *Art History I*, Professor Gregory Bryda.
Department of Art History and Archaeology, Columbia University.

- 2018 Course Assistant, *Brazilian Modern Art*, Professor Edward J. Sullivan.
The Institute of Fine Arts, New York University.
- 2017 Course Assistant, *Mexican Modern Art*, Professor Edward J. Sullivan.
The Institute of Fine Arts, New York University.
- Course Assistant, *Latin American and Caribbean Art Collection and Exhibitions in the United States*, Professor Edward J. Sullivan.
The Institute of Fine Arts, New York University.
- 2013 Teacher of Social Sciences.
Gimnasio la Montaña, Colombia.
- 2011 Course Assistant, *Historia del arte contemporáneo*, Carla Macchiavello.
Departamento de historia del arte, Universidad de los Andes, Colombia.
- 2010 Course Assistant, *Introducción a la historia del arte*, Patricia Zalamea.
Departamento de historia del arte, Universidad de los Andes, Colombia.

Publications

- 2025 “*Memória de ouro, corpo cerâmico: The Durable Art of Aurea Oliveira Santos*,” Los Angeles County Museum of Art. Publication honoring Professor Edward J. Sullivan’s career, edited by Ilona Katzew and Rachel Kaplan. Forthcoming.
- “Spiritual Promiscuity, Psychedelic Interdependence, and The First World Congress of Sorcery,” *Entheogenic Review*, Center for the Study of World Religions, Harvard Divinity School.
- Artist Entries [Lance de los Reyes, María Guzmán Capron, Koyoltzintli] in Rodrigo Moura, Susanna V. Temkin, and María Elena Ortiz, eds., *Flow States: La Trienal 2024* (New York, NY: El Museo del Barrio, 2024).
- 2023 “Espiritualidades no hegemónicas y arte contemporáneo de América Latina y el Caribe,” *Boletín Cultural y Bibliográfico*, Biblioteca Luis Ángel Arango 57, no. 104.
- “Activismo espiritual y contracultura souvenir: el Primer Congreso Mundial de Brujería, 1975,” *Boletín Cultural y Bibliográfico*, Biblioteca Luis Ángel Arango 57, no. 104.

“Stipan Tadić: Levity as Resource and Method,” in *Stipan Tadić. Metropolis: 36 Views of New York*, James Fuentes Gallery.

“RAVINE 23 by Alejandro Cárdenas,” Almine Rech Gallery.

2021 “Vessels of Myth: The Shamanic Paradigm in the Works of Arnaldo Roche Rabell, Belkis Ayón, and Purvis Young”. Caribbean Cultural Institute, Pérez Art Museum Miami.

“Frutas paradisíacas para eludir la historicidad: ‘Musa Paradisiaca’ de José Alejandro Restrepo.” El Matadero.

“Case Study of Rubem Valentim’s Untitled (1956 – 1962),” Museum Research Consortium Dossier 5: Gifts from the Patricia Phelps de Cisneros Collection, The Museum of Modern Art.

2020 “Max Bill” in Kunsthau Dalem, *Der Unbekante politische Gefangene*. Berlin: Wasmuth & Zohlen.

“Crónica de un viaje antillano (o de un viaje al centro de mí).” Revista Huellas, Universidad del Norte.

“Exhibir la abstracción latinoamericana: lo bueno, lo malo y lo no tan bonito.” Estudios Curatoriales, Universidad Tres de Febrero.

“Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Port of Spain, Trinidad and Tobago.” The Patricia Phelps de Cisneros Collection.

“On View: 2019 Whitney Biennial”. Caribbean Beat Magazine.

2019 “12 Artists from the Caribbean and Its Diaspora Who Are Shaping Contemporary Art.” Artsy Editorial.

2018 “Valentim, Rubem.” Grove Art Online, Oxford Art Online.

“Rubem Valentim and Ibrahim El-Salahi: Strategies of Hybridization and Abstraction in the Global South.” Post: Notes on Modern and Contemporary Art around the Globe, The Museum of Modern Art.

“El Museo de Arte Moderno de Bogotá y la contención política: tensiones entre la definición de *lo político* en el arte y la (des)articulación de la movilización social. In: Salcedo, D. (ed.). *Horizontes culturales de la historia*

del arte: aportes para una acción compartida en Colombia. Bogotá: Universidad Jorge Tadeo Lozano.

2017 “Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Havana, Cuba.” The Patricia Phelps de Cisneros Collection.

“Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Port-au-Prince, Haiti.” The Patricia Phelps de Cisneros Collection.

“Caribbean Popular, Caribbean Contemporary: Current Artistic Practices of Santo Domingo, Dominican Republic.” The Patricia Phelps de Cisneros Collection.

Interviews

2024 “Laura E. Pérez: On Altars, Eroticism, and the ‘Mundane Sacred’,” MoMA Magazine.

2023 “Didier William: Opaque Bodies/Spiritual Futures,” MoMA Magazine.

“Delcy Morelos: Working with Soil to Free the Soul,” MoMA Magazine.

“José Bedia, a Cuban Artist Collecting the Intangible,” MoMA Magazine.

2022 “The ‘Yearning Practices’ of Jorge González and Bernardo Zabalaga,” MoMA Magazine.

“Ariel Guzik and Catalina Juárez’s Bid for the Re-Enchantment of Life,” MoMA Magazine.

2021 “Art Historian Julián Sánchez González Discusses Wifredo Lam’s Complex Legacy,” Pace Gallery.

Conference Papers and Invited Talks

2024 “The First World Congress of Sorcery, 1975,” Seminar “Genealogies of Feminism: Artists, Workers, and Witches,” Professor Julia Bryan-Wilson, Columbia University.

“Readdressing the Spiritual: Insights from a Dissertation Project on Spiritual Promiscuity,” The Institute for Studies on Latin American Art Forum, The Institute of Fine Arts, New York University.

- “On Transnational Witchcraft and Spiritual Promiscuities.” Conference “Psychedelic Intersections: Cross-cultural Manifestations of the Sacred,” Center for the Study of World Religions, Harvard Divinity School.
- 2023 “Contracultura souvenir: el Primer Congreso Mundial de Brujería, 1975,” Corporación Fernando González - Otraparte.
- 2021 “Nadaísmo e insularidad: la generación del Puerto Libre de San Andrés, Providencia y Santa Catalina.” Banco de la República de Colombia, Sede San Andrés y Providencia.
- “Colombia es el país del diablo: El 'Primer Congreso Mundial de Brujería', contracultura y artes visuales,” Seminar on Caribbean Art, Professor María Clara Bernal, Universidad de los Andes.
- “Vessels of Myth: The Shamanic Paradigm in the Work of Belkis Ayón, Arnaldo Roche-Rabell, and Purvis Young.” Caribbean Cultural Institute, Pérez Art Museum Miami.
- 2019 “A Conversation with Julián Sánchez González.” Alice Yard.
- “The Issue of the ‘Double-Outlier:’ Art and Witchcraft Practices in Latin America and the Caribbean.” Berkeley University and Stanford University Annual Symposium of Art History, San Francisco Museum of Modern Art.
- 2018 “The Issue of the ‘Double-Outlier:’ Art from the Caribbean Archipelago of San Andrés and Providencia.” South and About!, The Institute of Fine Arts, New York University.
- “Doblemente atípicos: arte de la segunda mitad del siglo veinte del archipiélago de San Andrés y Providencia.” Symposium “Dimensión desconocida: otros relatos del Caribe,” Salón Regional de Artistas Región Caribe, Ministerio de Cultura de Colombia.
- “Rubem Valentim’s *Untitled*, 1956 – 1962”. Museum Research Consortium Study Session, The Museum of Modern Art.
- 2017 Panelist for the opening conference of the exhibition “chin(A)frica: An Interface”. The Institute of Fine Arts, New York University.

Conferences Organized

- 2023 [“post Presents: Unsettled Dust – Archives, Epistemologies, Images,”](#) The Museum of Modern Art.
- 2022 “Shamanism, Environmental Preservation, and Collective Healing: A Conversation with A k u z u r u and Miguel Keerveld.”
Institute for Religion, Culture, and Public Life, Columbia University.
- 2021 [“Spirit Sharing: An Interspiritual Conversation on Non-Hegemonic Beliefs and Community Building.”](#)
Keynote Speakers: Karen M. Rose (Sacred Vibes Apothecary) and Delphinios (Minoan Brotherhood).
The Society of Fellows and Heyman Center for the Public Humanities, Columbia University.
- [“Unusual Scenes: A Series of Unorthodox Lectures in Art History - Geographies of Knowledge.”](#)
Keynote Speakers: Consuelo Jimenez Underwood and Dr. Natchee Blu Barnd. Institute for Studies on Latin American Art; Department of Art History and Archaeology, Columbia University.
- [“Touch, Taste, Turn: Unleashing the Senses in the Arts of the Americas”](#)
Keynote Speakers: María Magdalena Campos-Pons and Claire Tancons
Institute for Studies on Latin American Art Annual Symposium
The Institute of Fine Arts, New York University; The Graduate Center, City University of New York; Columbia University.
- 2020 [“Unusual Scenes: A Series of Unorthodox Lectures in Art History – Art History and Spirituality”](#)
Keynote Speakers: Dr. Laura E. Pérez and Dr. Solimar Otero
Institute for Studies on Latin American Art; Department of Art History and Archaeology, Columbia University.
- [“In-Between Worlds” – “Entre mundos”](#)
Keynote Speakers: Antonio Pichillá, Maksaens Denis, A k u z u r u and Benjamín Jacanamijoy, Galería Liberia
- 2018 [“Simposio - Dimensión desconocida: otros relatos del Caribe”](#)
Keynote Speakers: Pablo León de la Barra, Nicole Smythe-Johnson, Pablo Guardiola, Sasha Dees, Isabel Cristina Ramírez and Yina Jiménez Suriel.
Salón Regional de Artistas 16, Zona Caribe; Ministerio de Cultura de Colombia.

“Super/Natural: Excess, Ecologies and Art in the Americas”

Keynote Speakers: Eduardo Kac and Dr. Daniela Bleichmar

Institute for Studies on Latin American Art Annual Symposium

The Institute of Fine Arts, New York University; The Graduate Center, City University of New York.

“South and About!”

Keynote Speakers: Dr. Mya Dosch and Tie Jojima

Institute for Studies on Latin American Art; The Institute of Fine Arts, New York University.

“South and About!”

Keynote Speakers: Sonja Elena Gandert and Horacio Ramos

Institute for Studies on Latin American Art; The Institute of Fine Arts, New York University.

“South and About!”

Keynote Speakers: Emily Lyver and Dr. Blanca Serrano Ortiz de Solórzano

Institute for Studies on Latin American Art; The Institute of Fine Arts, New York University.

“Latin American Forum”

Keynote Speakers: Miguel Luciano y Elizabeth Ferrer

Institute for Studies on Latin American Art; The Institute of Fine Arts, New York University.

“South and About!”

Keynote Speakers: Dr. Aimé Iglesias Lukin y Remi Pointdexter

Institute for Studies on Latin American Art; The Institute of Fine Arts, New York University.

2015 “Coloquio - Historia del arte en Colombia, ¿cómo y para quién?”
Universidad Jorge Tadeo Lozano.

Multimedia

2022 “El diablo no está invitado,” Radio Ambulante-NPR, Podcast.

2020 “Primer Congreso Internacional de Brujería,” LaPost Studio, Documentary.

Peer-Review

2019 *Contemporaneity: Historical Presence in Visual Culture*, Department of History of Art & Architecture, University of Pittsburgh.

Jury

2023 Fulbright Program for the Humanities.

2020 Fulbright Program for the Humanities.

2019 Travel Award for Curatorial Research in Central America and the Caribbean, Patricia Phelps de Cisneros Collection e Independent Curators International.

Languages

Spanish: native; English: bilingual; French: professional; Portuguese: professional.

Software

Zoom for teaching; The Museum System (TMS).