

## PREFACE<sup>1</sup>

On the evening of May 8<sup>th</sup>, 2010, the participants of the colloquium “1810 – 1910 – 2010: Independencias dependientes – Conditional Independencies” were able to experience the historical relationship between Latin-American and European culture in a particularly intense way: they attended a concert of Latin-American and European baroque music performed on the Silbermann organ in the Dresdner Hofkirche, former church of the Court of Saxony by the musicologist and art historian Ángel Justo Estebaranz from Seville. This event went far beyond the musical experience of a regular organ concert because the church, which was partially destroyed in 1945 and reconstructed together with its historical organ, made it clear how much emphatically perceived identities rest on mental constructions. The analysis of such constructions of identity was the focus of the international conference that was organised in Dresden in 2010 by the Department of Art History, Technische Universität Dresden, and the Carl Justi Association for the Promotion of Art Historical Cooperation with Spain, Portugal and Ibero-America on the occasion of the *bicentennial* of the first declarations of independence by Latin American states.

Like its subject, the preparation and organisation of the symposium were complex. First of all, we would like to thank all speakers who came from afar to present their papers in Dresden and take part in the discussions. We also thank all individuals and institutions that provided rooms, money and manpower. Particular mention must be made of the Carl Justi Association – with logistical co-ordination by Bettina Marten – which fit the conference into its tight schedule of research activities. For financial support of the symposium, we thank first and foremost the German Research Foundation DFG in addition to the Dresden Collaborative Research Centre 804 “Transcendence and Common Sense.” We would also like to thank everyone who made this conference and the publication of the proceedings possible, including Corinna Engel as conference assistant, Karin Kern as secretary, as well as Andreas Diesend and Anne Gerbothe as student assistants. We would like to register our grateful thanks to Franziska Hendschke. Without her competent, energetic and above all extremely careful editorial work these proceedings would not have seen the light of day. Finally, we would like to thank Katrin

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Thomas Lennartz, organist at the Dresdner Hofkirche, explained “his” home organ to Ángel Justo Estebaranz and pulled the stops during the concert. Hans Ottenberg, the internationally renowned historian of music, introduced the pieces of music to the audience. And last but not least, we owe our wives Annegret and Barbara our heartfelt gratitude not just for being very patient with us but also for their substantial and constructive input. In particular Barbara Borngässer, founding member of the Carl Justi Association, contributed substantially to the concept of the conference. And of course we would like to express our utmost gratitude to Helga von Kugelgen, *spiritus rector* of the symposium.

The editors