Espacio cultural Jesús Ramos, A.C
Restauración de un dibujo en papel kraft

METODOLOGÍA PROPUESTA DE INTERVENCIÓN

1. Análisis previo: pruebas de solubilidad
2. Limpieza mecánica
3. Limpieza por inmersión
4. Laminación
5. Injertos
6. Reintegración cromática

REGISTRO FOTOGRÁFICO ANTES Y DESPUES DE LA INTERVENCIÓN

MEMORY, HERITAGE, AND ART PRODUCTION: THE JESÚS RAMOS FRÍAS ART DOCUMENTATION CENTER AND THE INFORMATION SYSTEM ON ART PRACTICE IN SAN LUIS POTOSÍ

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ABSTRACT | In this article we reflect on the need to create repositories for information about art practice in a location regarded as marginal to the Mexican and Latin American art worlds, through digital technologies and open source digital resources. We analyze the experience of creating the Information System on Art Practice in San Luis Potosí, México, and the Jesús Ramos Frías Art Documentation Center, two cases that allow us to study the significance of such spaces in peripheral locations from the greater Global South. Our working hypothesis is that the existence of documentary repositories is indispensable to knowledge, research, and dissemination of artistic heritage, and a crucial component of art education.

KEYWORDS | memory, digital humanities, conservation, preservation.

1. Introduction

Throughout the twentieth and twenty-first centuries the state of San Luis Potosí, in Mexico, has been known as a site of outstanding art production. Notable examples include the pictorial works of Margarito Vela and Germán Gedovius, José Jayme and the generation of "*Potosino* plastic arts," and the work of artists like Rosa Luz Marroquín, Roberto Donís, Jesús Ramos Frías, Jesús Sánchez Urbina, José Ángel Robles, and Bernardo Calderón.[1]

However, this abundant production of visual artworks has not been sufficiently studied. Among other factors, one reason for this neglect is that the history of modern art at the local and regional levels has only drawn the attention of a very small number of researchers. Unlike Novohispanic and nineteenth-century art, which have merited closer scrutiny by scholars like Francisco de la Maza and Alfonso Martínez Rosales,[2] the art produced during the twentieth and twenty-first centuries has been the subject of a very limited number of studies, most of which only provide broad overviews. Examples include the book *Historia de la pintura en San Luis Potosí*,[3] the writings of María Teresa Palau,[4] and some theses from the Masters Program in Habitat Sciences at the Universidad Autónoma de San Luís Potosí (UASLP).[5] Although important, these works do not offer a comprehensive account of the history of art in the region, especially in the period ranging from the second half of the twentieth century to the present.

Jesús Ramos Frías (1959-2016) was an artist from this generation who achieved considerable recognition and whose work has been widely exhibited in Mexico and abroad. His remarkable work was the result of a disciplined craft and a process of continuous experimentation through which he developed one of the most compelling art practices in the region. His artistic language allowed him to converse productively with a variety of techniques, including painting, engraving, drawing, sculpture, installation, collage, digital art, and object art.[6]

Ramos began his academic training at the Instituto Potosino de Bellas Artes before joining the Taller Siqueiros in Cuernavaca, Morelos, in 1977, and the Adac workshops in Paris in 1984, where he studied techniques for metal-based engraving. His career spans more than 40 solo shows and 75 group shows in different countries.

Figure 1. Detail of the gallery space, Espacio Cultural Jesús Ramos Frías. At the back, a mural by Ramos commissioned by Mexico's embassy in the Philippines.

Figure 2. A render of the project for the Jesús Ramos Frías Cultural Space, developed by professors from the UASLP's School of Architecture.

Unfortunately, Ramos unexpectedly passed away on November 22, 2016, leaving behind a valuable legacy. After his demise, which deeply saddened his relatives, colleagues, disciples, and friends, his wife Pilar González and his brother Gerardo Ramos, acting as handlers of his estate and with the support and collaboration of relatives and close friends, decided to establish a civil association in order to create a cultural center. The core objectives of the Jesús Ramos Frías Cultural Space are to conserve his work and make it available to the public, to encourage art research and creation, and to function as a meeting point for artists at different stages of their career (including students, as well as academic specialists and the general public).

The founders of the Cultural Space have subsequently been joined by a multidisciplinary team of architects, designers, restoration specialists, researchers, artists and other creators, some of them connected to the UASLP's Habitat Department. From their respective disciplines the members of this team have made substantial contributions to developing the aims of the institution. The Cultural Space works along three axes that correspond to the range of Ramos's interests: art, literature, and gastronomy.

In the Cultural Space, whose activities have been partially interrupted by the Covid-19 pandemic, visitors can find a gallery, a café, a shop, and a documentation center. Its activities include regular workshops, the reactivated publishing project Surco Editores (founded by Ramos) and an ambitious residency project for established artists, who are invited to collaborate with artists in training.

As conceived by the association, the aims of the cultural space are:

-To make the art heritage of Jesús Ramos Frías available to the public

-To promote the training of young creators

-To generate spaces for dialogue and discussion on the arts and art practice at the local, national, and international levels

-To promote the mobility of young artists through production residencies

-To establish a residency program for artists with consolidated careers

-To maintain a gallery space whose programming makes room for participation by both emerging and established artists

-To create a pinacotheque

-To maintain a library specializing in the visual arts, gastronomy, literature, and music, providing educational resources for artists and the general public.

Initially, the association had intended to assign a space within the center's premises to a library specializing in the areas that interested Ramos (art, crafts, literature, history,

archeology, the humanities, etc.). However, the association's proximity with the UASLP, and with its Habitat Department in particular, led to an expansion of the project, and they eventually decided to create a space devoted to reference materials and documentation. This is how the association became involved with the project Information System on Art Practice in San Luis Potosí, developed by research professors from the Habitat Department's Degree Program on Conservation and Restoration of Mobile Cultural Assets.

Researchers from the UASLP and the Cultural Space agreed to join efforts to create a documentation center devoted to preserving the memory of art practice in San Luis Potosí, and compiling a record of the art produced in the state, so that researchers, artists, and the general public can access information about the work of different creators in the region, or whose work is somehow related to the area.

One of the most interesting aspects of the project as conceived by the association is its approach to funding. The trustees of Ramos's estate allowed the Cultural Center to occupy an old house located in the historical center of the city of San Luis Potosí, originally acquired by Ramos and his wife as a retirement home. Most of the funds for remodeling the house comes from an assortment of activities and art products that were put up for sale by the association.

In 2017 the Cultural Space organized two events to commemorate the first anniversary of Ramos's passing. The first was the opening of an exhibition titled *De tinta y papel*, featuring works produced by Ramos in collaboration with other artists, historians, writers, and intellectuals, most of which were published as sets of engravings in a folder. The second was the presentation of the folder *Romance de la mulata*, containing six engravings. This project dates back to the early 1990s, when Armando Herrera Silva, an artist, cultural promoter, and current Secretary of Culture of the State of San Luis Potosí, inspired by some verses by the historian and artist Antonio García de León, invited Ramos, José Ángel Robles, and Salvador Castro to illustrate them. As Herrera himself recounted during the launch, the project called for six engravings, since the poem consists of six *décimas en glosa*; although the three invited artists did their part, the project was left unfinished at the time. After Ramos's death, and through the workings of the Cultural Space, the project was resumed and the artists Mizraim Cárdenas, Verónica Gómez, and Bernardo Calderón were invited to illustrate the remaining *décimas*. It is worth noting that Ramos's archive contained the plaque that he had engraved for the original project, which had not been printed.

The result of this project is an outstanding folder that features a presentation by Armando Herrera, the text "La mulata de Córdoba" by Antonio García de León, the poem in

Figure 3. Jesús Ramos Frías Documentation Center, under construction.

décimas "Romance de la mulata" by the same author, and the six engravings. The collection was printed by Mizraim Cárdenas and Gerardo Uribe Loredo. 60 numbered copies were printed in addition to 6 author's test prints. The folder was put up for sale with the aim of collecting funds for the Cultural Space, at a price of 6,000 Mexican pesos (approximately 300 U.S. dollars).

One of Ramos's great virtues was his ability to bring people together and connect them, to create very wide collaborative networks that furthered the training of many artists, the consolidation of others, the dissemination of art and culture, and the vitalization of a creative atmosphere that led to remarkable cultural projects.

The Cultural Space has emerged with that same spirit and vocation, as a meeting place that seeks to promote dialogue between creators and propel new talents, and it is certain to become a point of reference at the local, national, and international levels. The space also aims to be a watershed in the dissemination of the city's art memory and the construction of a wide documentary collection that allows for the study of art practice in San Luis Potosí.

2. The Information System on Art Practice

The Information System on Art Practice aims to create a repository for general information and key or relevant works by artists born or residing in San Luis Potosí, or artists whose works have a thematic relationship to the region. At the time of its inception the system covered artists whose production began between 1950 and the year 2000.

The project is particularly interested in studying how these artists account for their own practice through resources such as audio and/or video interviews, oral history, and documentary research. These resources are analyzed through methodologies and approaches germane to the field of the digital humanities, including database creation, digitalization, and file processing through data mining.

Our project has been conceived in conformity with the logic, politics, and procedures of Open Glam, an initiative of the Open Knowledge Foundation that promotes free access to the cultural heritage holdings of galleries, libraries, archives, and museums. The aim of Open Glam is to allow the public access to the heritage and collections from different areas of culture held by such institutions.[7]
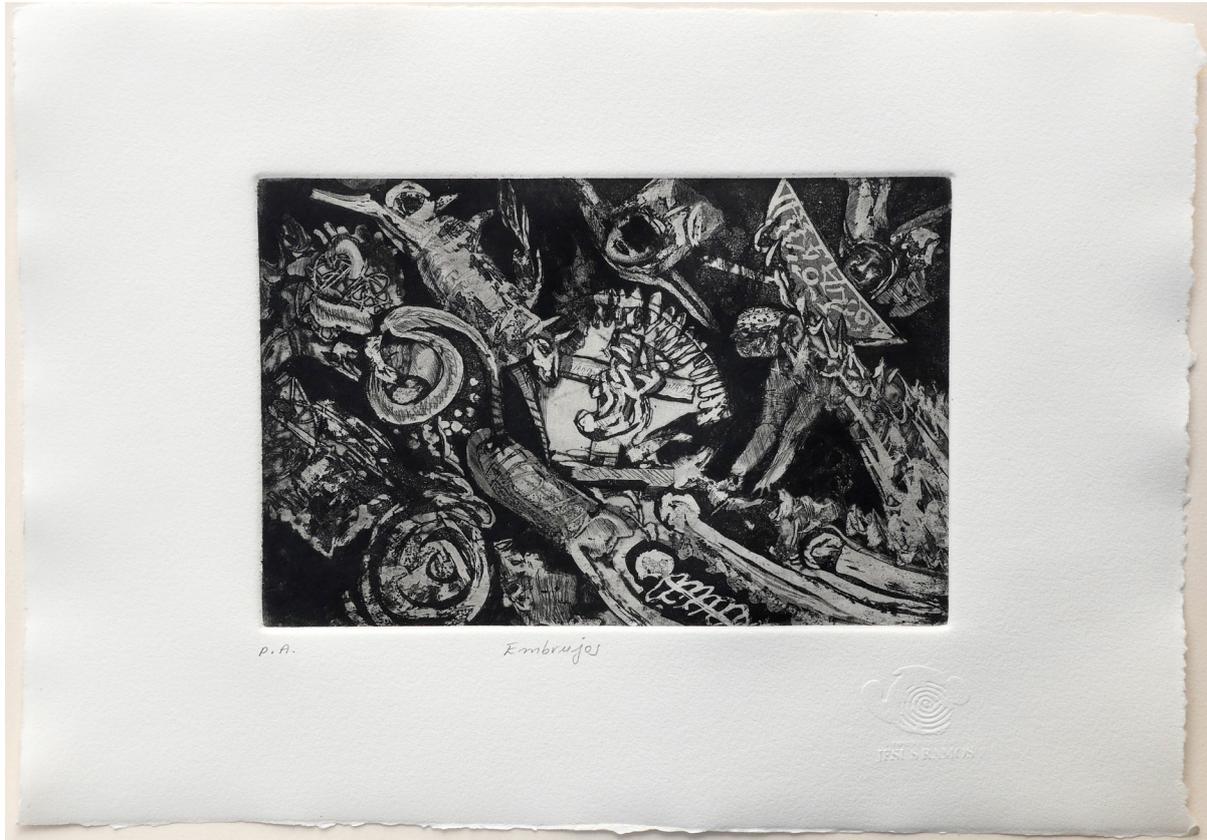
Figure 4. *Embrujos*, an engraving by Jesús Ramos Frías included in the folder Romance de la mulata.
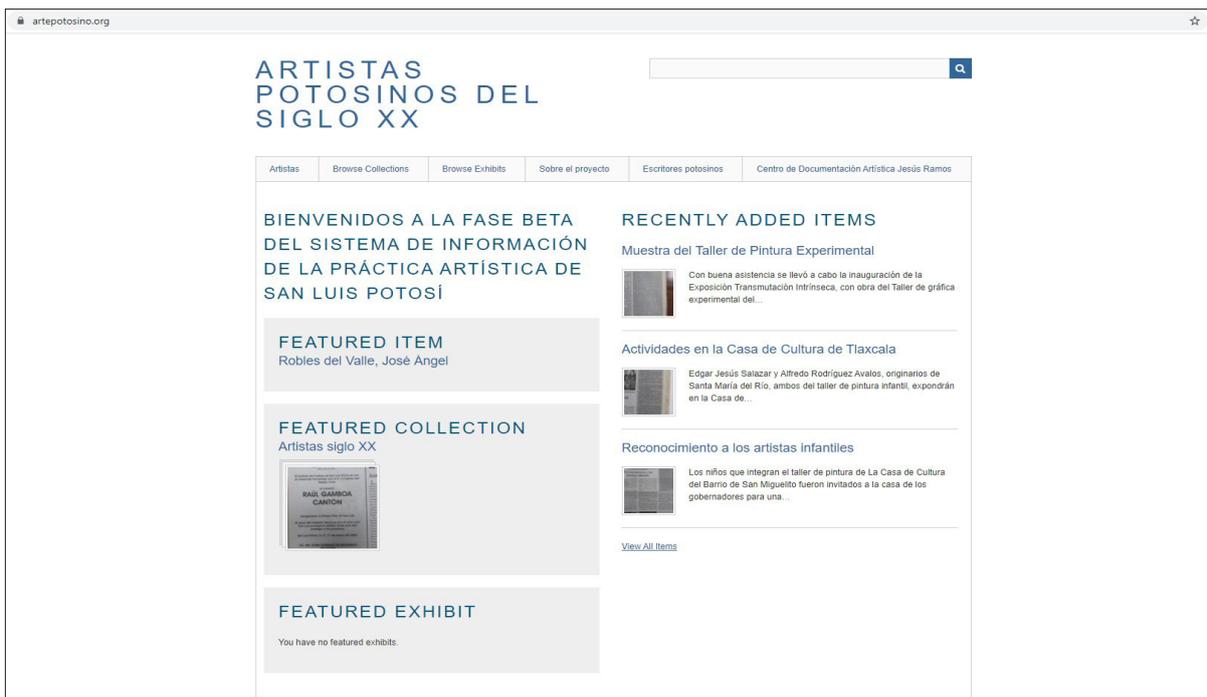

Figure 5. Website for the Information System on Art Practice in San Luis Potosí (https://artepotosino.org/).
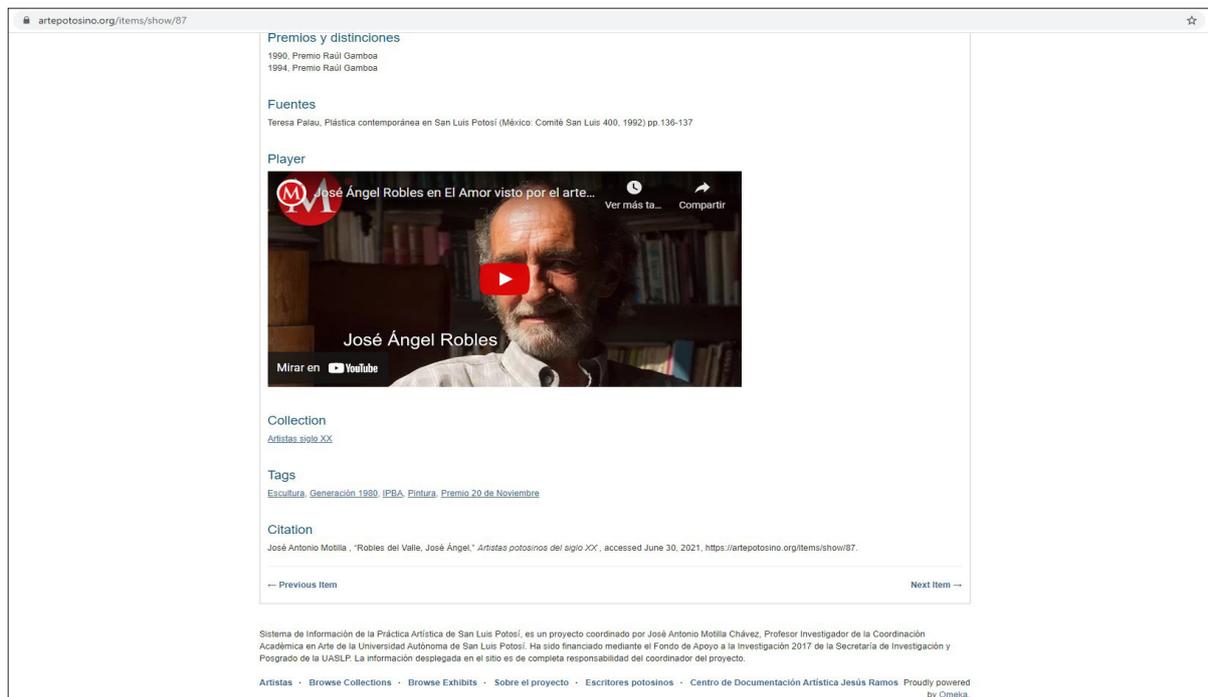
Figure 6. Screen capture. Index card for the artist José Ángel Robles in the system's website.

A key point of concern for us when we began to conceive the repository was the way in which the information would be organized. Our point of departure was the archival nomenclature proper to the digital world, which facilitates a quick retrieval of the data contained within the platform's ecosystem and allows for swift connections with similar sites.

To compile the data pertaining to the project's particular area of inquiry we undertook a bibliographical, hemerographical, and documentary review, and conducted interviews using the methodology proper to oral history. On the basis of the collected data we have attempted to assemble an original archive based on existing information about artists from San Luis Potosí.

The construction of the digital repository was conceived in light of current paradigms in the digital humanities. We have decided to use the Omeka system, developed by the Roy Rosenzweig Center for History and New Media,[8] which consists of a freely distributed open code system designed for libraries, archives, and institutions or individuals who are seeking to disseminate their digital collections online.

For us it is essential to be able to rely on this kind of software which can be adapted to the needs of the project and applies metadata protocols that are widely used in the digital world.[9] Omeka in particular works with Dublin Core, one of the broadest and more complex protocols that aims to establish a standard for the classification and description of digital objects that allows for their easy identification and linkage with a variety of systems.[10] Dublin Core works using the semantic network

principle, which favors interoperability between different repositories, fostering a mode of use that is responsive to the interests of an audience beyond local or national contexts.[11] This will allow our information system to be linked with other repositories or systems and to construct and provide specialists, and the interested public, with a more robust database.

The information compiled in the platform is divided into five categories or collections: nineteenth-century artists, twentieth-century artists, institutions, exhibitions, and cultural events.

Index cards for each artist include the following information:

-Name

-Date of birth and death (if it applies)

-Place of birth[12]

-Discipline(s)

-Training

-Generation

-Category according to career stage: in training, mid-career, established

-Work in collections

-Solo shows

-Group shows

-Awards and distinctions

-Sources

-Tags.

Summary by Month

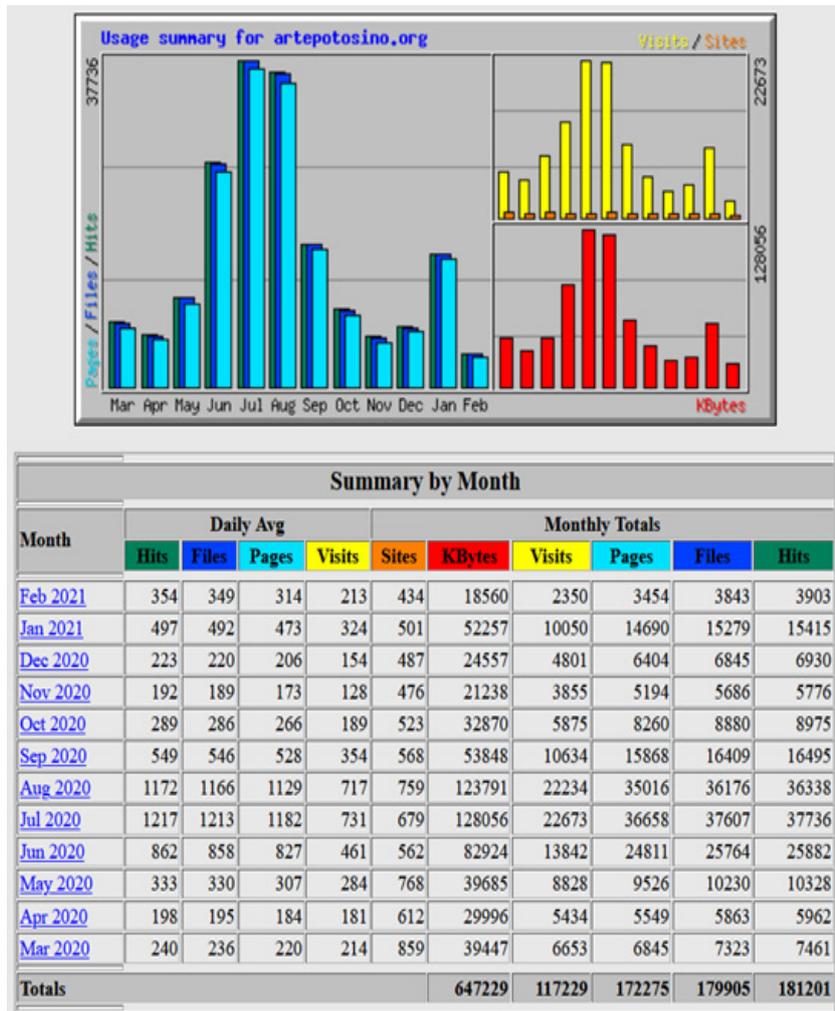| Month	Daily Avg				Monthly Totals					
	Hits	Files	Pages	Visits	Sites	KBytes	Visits	Pages	Files	Hits
Feb 2021	354	349	314	213	434	18560	2350	3454	3843	3903
Jan 2021	497	492	473	324	501	52257	10050	14690	15279	15415
Dec 2020	223	220	206	154	487	24557	4801	6404	6845	6930
Nov 2020	192	189	173	128	476	21238	3855	5194	5686	5776
Oct 2020	289	286	266	189	523	32870	5875	8260	8880	8975
Sep 2020	549	546	528	354	568	53848	10634	15868	16409	16495
Aug 2020	1172	1166	1129	717	759	123791	22234	35016	36176	36338
Jul 2020	1217	1213	1182	731	679	128056	22673	36658	37607	37736
Jun 2020	862	858	827	461	562	82924	13842	24811	25764	25882
May 2020	333	330	307	284	768	39685	8828	9526	10230	10328
Apr 2020	198	195	184	181	612	29996	5434	5549	5863	5962
Mar 2020	240	236	220	214	859	39447	6653	6845	7323	7461
Totals						647229	117229	172275	179905	181201

Figure 7. Stats of monthly visits to the website artepotosino.org, March 2020 to February 2021.

The tags are one of the crucial components of the index card, since they allow us to make connections with other artists. For example, by clicking on the tag "Premio 20 de noviembre" users can easily retrieve all of the artists who have won that award (the most prestigious award granted by the state); tags like "IPBA," which refers to the Instituto Potosino de Bellas Artes, or "Escuela Estatal de Artes Plásticas," likewise allow us to locate artists on the basis of their academic background.

To compile information for the categories "exhibitions" and "cultural events" we have been able to rely on the work of several grant recipients from different degree programs at the UASLP who have manually reviewed the culture sections of local newspapers in order to locate relevant information. It is important to note that in San Luis, as in most of the so-called "greater Global South," the majority of hemerographic and documentary sources has not been digitized, which considerably complicates the task of retrieving information for projects like an information system.

The preliminary result of the project is a platform that, although still under construction, provides a comprehensive overview of art practice in San Luis Potosí within the designated time frame. It has been consulted by specialists and members of the general public who are looking for information about artists that interest them, and it has even been used as a source by members of the public who need information about works in their possession, which in turn has allowed us to document lost or hitherto unknown artifacts. The system is a tool that allows us to disseminate knowledge about the arts in San Luis Potosí, and to collect information that has been verified and assembled using a strict scholarly methodology. For these reasons we expect it to become a valuable source for researchers, students, and specialists from a variety of fields.[13] At present, the user flow for the system's website oscillates between 3,855 and 22,673 per month.

3. Jesús Ramos Center for Art Documentation

The collaboration between the UASLP's Habitat Department and the Jesús Ramos Frías Cultural Space has allowed us to broaden the aims and extend the reach of the Information System by placing a component of the project within a physical location: an Art Documentation Center housed in the Cultural Space.

The aim of this center is to preserve, research, and disseminate the memory of art practice in San Luis Potosí, with a special emphasis on modern and contemporary art. By gathering documentation and systematized information the Center hopes to function as a valuable resource for both research and art practice. Through digital tools it aims to create a comprehensive set of documentary holdings that will allow future generations to study art production in San Luis Potosí. The Documentation Center comprises the following areas:

-An archive of graphic arts from San Luis Potosí

-The Alvaro Saavedra library, specializing in the arts and humanities

-Specialized assistance for art research

-Workshops, courses, and seminars on art research

-Services pertaining to the reproduction and digital preservation of artworks

-Advisory work pertaining to the conservation and preservation of art holdings and collections.

The library, one of the two main spaces in the Documentation Center, is built around the collections of Ramos and Álvaro Saavedra, a specialist in the history of art and a close friend of the former. Additionally, the library will acquire items from the libraries of other individual artists and intellectuals, or books otherwise obtained by acquisition, exchange, or donations (which will be evaluated by the civil association's board of advisors to determine whether their contents fit within the Center's purview).

The archive contains items from Ramos's personal holdings and will be expanded with further donations by other artists; it currently holds paintings and engravings on different supports, engraving plaques, sculpture, object art, and artists books, among others. Together with students and teachers from the UASLP's Conservation program we have taken some measures to ensure the preventive conservation of archival holdings, such as assembling safe boxes for the artist's notebooks and engraving plaques.

The Documentation Center is particularly interested in developing tools for the digital reproduction and preservation of its artworks and collections. To ensure accessibly, we have

tried to develop a technological infrastructure that follows the postulates of hacker and open source cultures and the DIY production of technological tools. We have thus looked for strategies that allow for the adequate digitalization, processing, and publication of archival and other materials to be accessed by a wide audience, based on projects by artist-run initiatives like El Rancho Electrónico, in Mexico City, which promotes digital publication strategies, scanning, and the free distribution of books and content, in addition to offering courses on tools and methodologies for the production of digital arts. We have also relied on the knowledge shared on Telegram listhosts like El Miau.

Our digitization strategies are based on those devised by Bibliohack, who define themselves as "an initiative devoted to the digital transformation of libraries, archives, and museums through the use of technology that is adequate to the specific context of the Global South."[14] We have obtained from them the blueprints for the construction of a V-shaped scanner that will be used to digitize the libraries of Ramos and Saavedra, in addition to the artist books and notebooks with drawings and sketches in our holdings.

The conservation and preservation of cultural assets from the collection are of special interest to the scholars involved in the project. The association has established a productive collaboration with specialists from the UASLP's Conservation and Restoration program, which has allowed them to establish this issue as one of the guiding axes of the project.

Until now we have focused mainly on preventive conservation. We have sought to stabilize the works in the collection in order to make it compatible with its environment through the implementation of protocols and measures such as temperature and humidity control in the spaces where the works are stored.

The idea of beginning with preventive restoration measures has proven to be very profitable in practice, since they focus on anticipating potential risks to the collection. We have designed courses of action to be followed in case of contingencies like fires, floods, or the presence of humidity on the walls. Moreover, when construction work has been required to make adjustments to the building we have taken all necessary steps to ensure that the works will not be damaged.

The repository's impact is not limited to art-historical research. By engaging in the conservation and restoration of artistic and cultural heritage the project is also a source of valuable information for those who work on the restoration of mobile assets. Combined with access to biographical information about the makers, and to information about the techniques, materials, methodologies, and production strategies, among others, the repository enables an integral acquaintance with each of the works.

Figure 8. A section of the Jesús Ramos Frías archive containing some engraving plaques and print tests.

Our database allows us to link information through semantic principles, which means that specialists can track the emergence of techniques, artistic strategies, and materials that may have been perceived as innovativations at a certain point in time. This is particularly relevant to the study of art production since the 1960s, often characterized by the use of unconventional materials and supports. Protocols like Dublin Core make it possible to link our database to other platforms devoted to the study of art practice, which in the future may encourage the study of unique features that can enable a deeper understanding of the development of techniques, perspectives, supports, and art discourse in different latitudes.

We may ask, however, what is the significance of the Art Documentation Center in a place like San Luis Potosí? How can a space like this have an impact on the memory and practice of art? What possibilities arise from creating a space of this kind from the perspective of possible interactions between academia and civil society?

4. Memory, Heritage, and Art Production

In developing the Information System one of our aims has been to create a platform that furthers our knowledge of art production at the local and regional levels. As we pointed out earlier, very little research has been devoted to local art history, and this scarcity hinders our familiarity with this history, which in turn impacts current art production.

María Telesa Palau's writings on the history of local art provide an overview that singles out trends and authors and classifies them as part of different generations.[15] Although valuable, Palau's readings are based on aesthetic appreciation from the perspective of art criticism. Moreover, her analyses do not refer to art practices such as photography, which has a great tradition in San Luis Potosí, with artists who are well-known at the national and international levels.

The most comprehensive work on the history of local art is arguably Salvador Gómez Eichelman's *Historia de la pintura en San Luis Potosí*,[16] which contains relevant information about important figures in local art practice, especially in the nineteenth and twentieth centuries. Like Palau, and as the work's title suggests, Gómez Eichelman focuses on painting exclusively. Moreover, the work was published in 1991 and has had no new editions, so in spite of its status as mandatory reference material it has not been updated.

Art practice in the region is markedly heterogeneous in its configurations. Some groups take shape because the artists have studied or teach at institutions like the Centro de las Artes de San Luis Potosí, the Instituto Potosino de Bellas Artes,

Figure 9. Prototype for one of the scanners used in the documentation center, based on blueprints provided by Bibliohack.

Figure 10. Prototype for shipping boxes for transporting works from the collection of Jesús Ramos Frías, produced by students from UASLP's Habitat Department.

or the recently established Academic Coordination in Art at the UASLP. Additionally, some collectives play a role, although they are generally short-lived.

In spite of this, institutions like the Museo de Arte Contemporáneo de San Luis Potosí, which operates with support from the state government, have attempted, through exhibitions like *12 artistas*, to establish or write a history of local contemporary art. According to the museum, that exhibition was the first attempt to draw "a historical line tracing the trajectory of contemporary art produced in San Luis Potosí, allowing historians and researchers to document and analyze the region's art movements, while also bringing visibility to local creators."[17] The museum, in its position as an institution that produces meaning, thus claims that its exhibition accounts for the historical development of local contemporary art, which entails that the museum is in a position to fix and write the history of art.

Which criteria were used to select the twelve most representative artists in the history of local art? According to the museum, its research "is based on the historical attributes that function as the point of inception of current developments in the local contemporary art scene," although these attributes are nowhere described in the exhibition catalogue. Nonetheless, the curators argue that the works on display, which presumably exemplify these attributes, "are among the most representative works by these artists, which have earned them awards in a variety of contexts and categories."[18] Thus, it seems that the aforementioned historical attributes that "set the trend of local art history" are none other than prizes and awards, which on their own are hardly sufficient criteria for writing a history of art, as the museum purports. Thus, by offering a history of local art practice and selecting a dozen artists through an ungrounded research project, the museum places itself in a complex position, highly questionable in its hegemonic entitlement.

The danger implicit in practices like these is that museum institutions may use their privileged position to establish one-sided narratives that are presented as unproblematic. The result is a narrative that can only produce confusion by promoting an isolated understanding, that is, one that is decontextualized from art as a phenomenon.

It is then worth asking: who builds memory? How is history written? How can we prevent a few actors from enforcing a unique account of art history and art practice and from thereby silencing many others?

The concepts of memory, heritage, and art production are intimately related. The great variety of artists who have left their mark in particular contexts, and whose work has somehow transcended, all contribute to a tradition that has a capacity to shape different ways of making, thinking, and reading art.

Since art practice is a guild-like exercise, wherein artists who make a career generally become the teachers of the following generations, the techniques, references, and ways of understanding the field become a kind of social capital that is passed on from generation to generation.[19]

Through the way in which this dynamic unfolds, and given the fact that major players in the field frequently come to occupy positions in official institutions, such as art schools, museums, or the cultural agencies of local governments, specific outlooks and ways of thinking and doing eventually consolidate. A homogeneous block is thus established, which means that the only people who can enter the field, in this case the art world, are those who belong or inherit at least a small portion of that social capital, that is, those who are allowed to be part of that tradition and to perpetuate it.

But what about those who choose not to adhere to a particular school or tradition? Will any doors open for them in the absence of any connections to those who play a role in the local dynamics? Is it possible for them to be part of the history of local art, or are they simply excluded from the narratives that determine who the historical players are?

Efforts to construct a memory shed light on the interests of a particular epoch, and on the ways in which the past is reinterpreted in the present. This means that any project that hopes to identify the totality of participants in a given field, to the extent that the sources will allow it, faces a double challenge: On the one hand, we are confronting the interests of a particular peer group; on the other, we are questioning interpretations of past traditions that are being produced in the present. [20]

To create an information system on art practice that focuses on recovering remnants that may allow us to write a history of local art can thus be understood as a practice that seeks to deconstruct what is regarded as historically known and established, a narrative that presents itself as the sole possible one through a group of foundational myths.

This places us in the position described by Paul Ricoeur as the point of departure for every historiographical exercise, namely, the stage of documentation and archiving, where one assembles materials prior to interpretation.[21] The Information System functions then as something like a zero degree that will enable the writing of history.

5. Conclusions

The digital humanities are one of the emerging fields that favor the development of high-quality academic projects in contexts in which funding is limited. The possibilities provided by digitality and free software allow us to undertake research projects that would be otherwise unthinkable in the absence of a large budget.

Using software like Omeka we can create repositories that allow for quick data processing and immediate search results for users. Moreover, the existence of communities of developers and the networked distribution of knowledge, alongside projects like *Programming Historian*, which gathers a team of editors working in several languages, allow humanists to acquire the knowledge and skills required to bring the digital dimension into their research projects.

Perspectives like these are extremely useful when it comes to processing large quantities of information derived from different sources, especially when the aim of the project is to gather and systematize all of the information available on a phenomenon like art practice, to promote the preservation and dissemination of an art heritage that remains invisible to the bulk of society.

Therefore, we believe that a critical understanding of art history requires us to reflect on the concept of memory and on how memory has been and continues to be constructed on the basis of specific interests. We understand memory as the exercise of constructing a narrative, a tradition, by selecting elements or remnants that yield an account of a particular practice.

If the concept of memory is used uncritically we run the risk of instituting a sole narrative that is suited to individual aims or group interests and thereby excludes anything that does not comply with their intentions. For this reason, the Information System on Art Practice in San Luis Potosí is a window of opportunity for both artists and researchers on the subject.

Therefore, we argue that projects like our own are important tools for the dissemination and appraisal of the art that is produced in peripheral regions of the art world. This means that memory, in the present case art memory, is a construction to which we must add as many traces and positions as possible, so that these productions can become recognizable, valued, and therefore remembered. For these reasons, we believe that the creation of repositories like our own can serve as the point of departure for a study of art that can take on a broader outlook and overcome centralist narratives.

NOTES

[1] More information about these artists can be obtained through the Information System on Art Practice in San Luis Potosí, http://artepotosino.org/.

[2] Francisco de la Maza, *El arte colonial en San Luis Potosí* (Mexico City: UNAM, 1969); Alfonso Martínez Rosales, *El gran teatro de un pequeño mundo: El Carmen de San Luis Potosí, 1732-1859* (Mexico City: COLMEX-UASLP, 1985).

[3] Salvador Gómez Eichelmann, *Historia de la pintura en San Luis Potosí* (San Luis Potosí: Archivo Histórico del Estado de San Luis Potosí, 1991).

[4] María Teresa Palau, "Evolución de la pintura en San Luis," in *Cien años de historia y arte potosino (1910-2010)*, coordinated by Jesús Villar Rubio (Mexico City: Universidad Autónoma de San Luis Potosí, 2011), and *Raúl Gamboa Cantón, el pintor, el maestro* (San Luis Potosí: Universidad Autónoma de San Luis Potosí, 2012).

[5] The theses can be accessed through the program's repository: https://ninive.uaslp.mx/xmlui/handle/i/2840.

[6] For an overview of Ramos's work, see the exhibition catalog *Hábitat: Paisaje ficción* (San Luis Potosí: Museo de Arte Contemporáneo de San Luis Potosí, 2014).

[7] For more information, see: https://openglam.org/.

[8] For more information, see: https://omeka.org/.

[9] An example of Omeka's potential and adaptability to different kinds of project can be found in the tutorial designed by Jairo Antonio Melo Flores, "Construir un repositorio de fuentes históricas con Omeka Classic," *The Programming Historian*, March 30, 2020, https://programminghistorian.org/es/lecciones/construir-repositorio-de-fuentes.

[10] For more information, see: http://dublincore.org/.

[11] For those interested in installing and configuring Omeka, we recommend the Spanish-language tutorials published by *Programming Historian*, https://programminghistorian.org/es/.

[12] Although the Information System focuses on the State of San Luis Potosí, we include artists either born in or residents of Potosí, as well as artists whose works have some connection to the region.

[13] On the methodology used in this project, see: José Antonio Motilla, "El análisis del campo del arte desde las humanidades digitales, una propuesta teórico-metodológica (1970-2017)." *Artnodes* 0, no. 22 (2018): n.p.

[14] See: http://bibliohack.org/.

[15] María Teresa Palau, "Evolución de la pintura en San Luis" and *Raúl Gamboa Cantón.*

[16] Gómez Eichelmann, *Historia de la pintura.*

[17] Museo de Arte Contemporáneo de San Luis Potosí, *Arte contemporáneo en San Luis Potosí: 12 Artistas* (San Luis Potosí: Museo de Arte Contemporáneo de San Luis Potosí, 2019), n.p.

[18] Museo de Arte Contemporáneo de San Luis Potosí, *Arte contemporáneo*, n.p.

[19] We understand social capital as "the product of the size of the personal network, the volume of the resources contained within that network, which is to say the information and different kinds of capital held by the agents with whom one maintains relationships, and the possibilities of access to those resources." Nathalie Moureau and Benoit Zenou, "El capital social, el arte contemporáneo y las carreras." *REDES: Revista hispana para el análisis de redes sociales* 25, no. 2 (2014): 109.

[20] David Ramos and Alexander Aldana, "¿Qué es lo educativo de las obras de arte que abordan el tema de las memorias en Colombia? Reflexiones para el debate en torno a la relación arte y memoria." *Revista pensamiento, palabra y obra* 17 (2017): 44-45.

[21] Paul Ricoeur, *La memoria, la historia, el olvido* (Buenos Aires: Fondo de Cultura Económica, 2010), 14.

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