

**MIDWEST ART  
HISTORY SOCIETY**

Annual Conference

**ABSTRACTS**

University of Cincinnati  
2005

**THURSDAY, APRIL 7**  
Eighteenth-Nineteenth Century Art

**8:30-10:15 a.m.**  
 Chair: **John Wilson III**, Independent Scholar

**Elizabeth Ann Williams**, University of Missouri-Kansas City  
 “Unbound by Natural Order: The Presence of the Grotesque in Paul de Lamerie’s Eighteenth-Century English Silver”

The 1685 revocation of the Edict of Nantes caused a diaspora of French Protestant (Huguenot) silversmiths across Europe. Those settling in England brought superior skills and a new design vocabulary to English silversmithing. Paul de Lamerie (1688-1751), a Huguenot silversmith working in London in the first half of the eighteenth-century, distinguished himself and the creations of his workshop by embracing the “otherness” of his Huguenot heritage. Essentially unbound from a strict adherence to either French or English artistic traditions, Lamerie borrowed freely from an international array of both new and established design aesthetics. His highly individualized style melded grotesque manifestations of animal, human, vegetal and mineral forms into whimsical and other-worldly formations that are unbound by scientific order.

In Lamerie’s hands, the grotesque was transformed into *parerga*, superfluous artistic wonders, which initially seem plausible, but upon reflection can only exist within an imagination free from the restraints of decorum. The real and the imaginary are fluidly rendered into unlikely combinations that serve as boundary creatures between the living world and the inanimate world of inorganic, modeled metal. Lamerie was the first to utilize the language of the grotesque through the newly fashionable style of the French rococo, which he inventively merged with a unique blend of Northern European grotesque forms. Lamerie also looked to the grotesque creature that is simultaneously attractive and repellent, and can thereby concurrently fascinate and repulse mankind. Lamerie considered, studied and melded these diverse sources into distinctive creations possessing a style unique to this Huguenot silversmith.

**Ian Kennedy**, Nelson-Atkins Museum of Art  
 “Giuseppe or Pier Leone Ghezzi? A Suzanna and the Elders from the Roman *barocchetto*”

This paper discusses an unpublished and undocumented painting of Suzanna and the Elders in a private collection, attributable either to Giuseppe Ghezzi or to his better known son Pier Leone, both active in Rome in the late seventeenth century and in first half of the eighteenth. Stylistically it relates more to the work of Giuseppe but certain features indicate it may be an early work by Pier Leone under the influence of his father. The painting is examined both in the context of attribution and connoisseurship, and in relation to the internationalism of the Italian late baroque, especially the rapport between French and Italian artists working in Rome during this period.

**Jenni Drozdek**, Case Western Reserve University  
 “Under the Gaslight: Toulouse-Lautrec’s At the Moulin Rouge”

At the Moulin Rouge (1892/5), a painting by Henri Toulouse-Lautrec featuring one of Paris’s most famous music halls and its 19<sup>th</sup> century inhabitants, is one of the artist’s best known works. The public’s interest in the painting usually lies in its haunting colors, most obviously realized in the figure to the right of the painting, her face reflecting a greenish-blue, ghostly light. This effect, and the rest of the painting’s greenish hue and ambience, was produced by the gaslights that lit the interior of the Moulin Rouge. Such a fact may be trivial, but the implications of gaslighting upon nightlife, perceptual effects, moral debates and social classes certainly were not. In fact, gaslighting had such a noteworthy impact upon society that it pervades the literature, art, and even social debates of the period. By exploring At the Moulin Rouge and its utilization of gaslight effects, I will demonstrate how the painting reflects late 19<sup>th</sup> century Parisian society and perceptual issues introduced by gas technology.

In 2001, At the Moulin Rouge was featured in the Carnegie Museum of Art exhibition, “Light! The Industrial Age 1750 – 1900: Art & Science, Technology & Society.” The painting served to illustrate lighting effects in the late 19<sup>th</sup> century, particularly how gaslighting visually affected interior space. But as this paper will show, the gaslights in the painting serve to highlight so much more than the make-up of the women or the green hue of the glass separating rooms inside the hall. Toulouse-Lautrec used gaslighting to place his figures on a makeshift theatrical stage, thus “bringing to light” the loneliness and apathy of the figures. He shows us a Moulin Rouge that ceased to be the “hotspot” of its opening days but became instead, quoting Reinhold Heller, “a recollection of what only recently had been, of friendships and public places that had ceased to be.”

**THURSDAY, APRIL 7**

Open Session I

**8:30-10:15 a.m.**

Chair: **Abby Schwartz**, Taft Museum of Art

**Diane Scillia**, Kent State University

“Isaac ben Jehuda Leib’s Ceiling in the Synagogue at Chodorow (ca. 1715)”

The wooden Synagogue at Chodorow (formerly Poland, now Ukraine), was destroyed in 1941. Surviving photographs (predating 1905) are in the Tel Aviv Museum of Art. Model reconstructions of this building are in the Nahum Goldmann Museum of the Jewish Diaspora in Tel Aviv. I will trace how Isaac ben Jehuda Leib’s original Zodiac in Chodorow Synagogue appeared using the surviving photographs and the models in Tel Aviv to help us understand the ceiling and the synagogue it decorated. Moreover, I propose that the signs of the zodiac and the crowned “spread eagle” in the central circle of this ceiling had specific meanings for the Jewish community at Chodorow.

Isaac’s visual sources included liturgical and secular, Jewish and European. For example, in the Synagogue at Chodorow Isaac combined the tent of the tabernacle imagery from *The Zohar* (Book of Splendor), which provided the shape of the ceiling (and its color), with an “old fashioned” zodiac of the type seen on 15<sup>th</sup> and 16<sup>th</sup> century Town Hall clocks in various cities. Zodiac signs had earlier appeared in Hebrew manuscripts and books (decorating specific texts) and, in recent times, several ancient synagogue floors decorated with zodiacs have been excavated in the Holy Land. Isaac also made use of heraldic animals from public monuments, combining them with the Tree of Life and plant motifs from earlier Hebrew manuscripts and gravestones. Illustrated books and prints provided him with scenes of proverbs and animal fables and pictures of exotic animals.

**Kristina Olson**, West Virginia University

“Getting There: Hadid’s Processional Ramp for Cincinnati and Its Lineage in Modern Architecture”

The most remarkable element in architect Zaha Hadid’s Rosenthal Center for Contemporary Art in Cincinnati is the handling of foot traffic through the building. The journey begins underfoot as one approaches the entrance with an “urban carpet” of concrete which sweeps in from the sidewalk, tilts up from the lobby floor, and forms the rear wall that runs the full height of the central atrium. In front of the “carpet” are black ramps that switch back and forth, taking viewers up through the building to the galleries at each level. The carpet and ramps are typically dynamic devices for Hadid that connect the building to its urban setting and animate one’s passage through the center. Not surprisingly for this architect who openly admits her respect for the great designers of the twentieth century, the ramp is also a device that has precedent in earlier examples of modern architecture.

This paper will examine the formal origins of this ramp in the work of the modern architects who Hadid so admires, including Le Corbusier and Frank Lloyd Wright. The form, function, and symbolism of the ramp and the procession it engenders in each of these architects’ work will be considered. Finally, suggestions will be made about how the ramp works in the Center for Contemporary Arts, and what Hadid has added to ideas regarding ramped procession that originated in the International Style designs of 1920s Europe in her design for this American city at the beginning of the twenty-first century.

**Punam Madhok**, East Carolina University

“*Jinas* and their Female Guardian Spirits: The Jain Temples at Mount Abu in Rajasthan, India”

Jainism is one of the oldest religions of India dating back to the 6<sup>th</sup> century B.C.E. or earlier. Its name derives from the word *Jina*, which means conqueror or liberator. The Jains believe in a group of twenty-four *Jinas*, the last of whom was Vardhamana Mahavira (599–527 B.C.E.). Images of *Jinas* abound in Jain art. Devotees expect no worldly rewards to come from their veneration of *Jinas* because, having attained complete liberation, they do not actually exist at any level. *Jinas* are represented with unusual physical features, such as long arms and legs, to signify their supernatural character. While *Jinas* retain the primacy in Jain devotion and art, there are many other subservient deities who are worshiped and represented. These include the female guardian spirits of the *Jinas*. The most important among them are the three Yakshis Chakreshvari, Padmavati, and Ambika. Two Hindu deities, Sarasvati and Lakshmi, gradually became a part of the Jain pantheon. Vidyadevis or goddesses of knowledge, Vidyadharas or carriers of knowledge, and Apsaras or celestial nymphs also serve as attendants to the *Jinas*. Two of the most outstanding Jain temples in India are located at Mount Abu (11<sup>th</sup> to 13<sup>th</sup> century C.E.). The nude *Jinas* are portrayed in these temples as serene, youthful, handsome figures who remain unperturbed by the seductively elegant, semi-nude female guardian spirits that surround them. Perhaps this contrast was intended to indicate the superiority of the *Jinas* over even the divinities.

**Kimberly M. Faust**, University of Cincinnati

“A Crisis in Regal Identity: The Dichotomy Between Levinia Teerlinc’s (1520-1576) Private and Public Images of Queen Elizabeth I (1533-1603)”

Like many female, Netherlandish artists of the Renaissance, Levinia Teerlinc (1520-1576) learned painting through an apprenticeship with her father, Simon Beninc (1483-1561), a leading Flemish book illuminator. Teerlinc’s career began with an invitation to serve as official court painter in the last decade of Henry VIII of England’s (1491-1547) reign, following the deaths of her cousins Lucas (1490-1544) and Susanna Horenbout (1520-1550).

About ten years later Elizabeth I became the new Queen of England. She understood the power accompanying the regal portrait from her father’s reign and commissioned numerous portraits of her own image. During her sovereignty, Teerlinc was the only working female artist in England, and her artistic influence flourished. She introduced the portrait miniature to Queen Elizabeth I, and consequently enjoyed the patronage of this powerful female monarch. History brought these two women together – both of whom had a keen understanding of the role that representation through regal identity could play.

This presentation will use feminist, socio-political, semiotic, and historical analyses to explore Teerlinc’s portrait miniatures and manuscript illuminations of the Queen and the image of the monarch these paintings convey. I will also compare Teerlinc’s images with the self-fashioned, private poetry and public speeches of Elizabeth I. An exploration of the dichotomy between the private and public realms assists in the construction of a regal identity for the Queen that was unique in history and serves to place Teerlinc among other portrait painters working in England during the Renaissance period.

**THURSDAY, APRIL 7**

**African American Art**

**10:30-12:15 a.m.**

Co-Chairs: **Theresa Leininger-Miller**, University of Cincinnati  
and **Tuliza Fleming**, Dayton Art Institute

**Daniel Schulman**, Independent Scholar

“Richard Wright and Charles White: Blueprint for Negro Painting?”

The early career of Richard Wright (1908-1960) was spent in Chicago, where he lived from 1927 to 1937. These years, chronicled in *American Hunger*, were crucial to his formation as a writer. During the course of his meteoric rise to prominence in American letters, he left a large impress on literary Chicago. After the disbanding of the Chicago John Reed Club in 1935, where Wright served his literary apprenticeship, Wright organized the South Side Writers Group, which included figures such as Frank Marshall Davis, Ted Ward, Willard Motley, Katharine Dunham, and Margaret Walker, establishing a veritable school of African American realist writing there. Upon moving to New York in 1937, Wright staged a takeover of Dorothy West’s little magazine, *New Challenge*, and published his influential article, “Blueprint for Negro Writing,” a manifesto calling for black artists to embrace negro nationalism and to write about the black masses for the black masses. With the publication of *Uncle Tom’s Children* in 1938 and *Native Son*, in 1940, (each in their own way products of the author’s Chicago experience), Wright sealed his reputation as the most famous black writer in American literary history.

Wright’s notoreity and his enormous influence over black writers in Chicago gives rise to the question of whether he inspired creative artists in other fields. Given the intersecting circles of the relatively small world of groups of writers, actors, painters, and poets on the South Side of Chicago in the 1930s, one would certainly expect to find echoes of Wright’s work in other media. This paper will look at the numerous Wrightean aspects of the work of the precociously talented painter and draftsman Charles White (1918-1979). Although parallels between the two are rarely made, looking at the early work of White through the writings and experience of Wright illuminate many hitherto confusing and conflicting aspects of the work of the painter.

**Jordana E. Moore**, University of Illinois, Urbana-Champaign  
 “Into the Intermezzo: The Painting of Jean-Michel Basquiat”

At first glance, the paintings of the African-American artist Jean-Michel Basquiat can seem quite chaotic. The linguistic confusion and the pictorial density that arrests many viewers of Basquiat’s work have challenged many art historians over the past thirty years. In many cases, these works have been examined in terms of the art-historical, the ethnic, and the cultural sources of the imagery. However, this approach neglects an analysis of the relationship between the images. By going backward in search of an origin, historians have extracted these images from their contexts and stripped them of their particular and their site-specific meanings. Scholars have failed to address the larger questions raised by this work, that is: How do these images work in their new contexts? How can we deal with the linguistic and the conceptual density of these canvases and still discern the power of the totality?

As an artist of the African diaspora, Jean-Michel Basquiat typically works within several contexts simultaneously. In this paper, I propose an interpretation of Basquiat’s paintings that incorporates his complex identity as an artist within the African diaspora. I read into the apparent chaos of a few of these canvases in order to draw out significant patterns in the use of icons and in the use of language. I also attempt to mark out a new space for these paintings, where the images generate and define thought rather than explicitly represent it. Most importantly, I try to read into the combinations of language and image in these paintings in attempt to deal with the canvas as a whole object.

**Anne Sautman**, The School of the Art Institute of Chicago  
 “Urban Art Environment or Eyesore: The Heidelberg Project and Its Audience”

On the east side of Detroit, amidst poverty, abandoned houses, vacant lots, and other symptoms of urban blight, rises the Heidelberg Project by the African-American artist Tyree Guyton. The Heidelberg Project is an urban art environment that consists of several abandoned houses and vacant lots, discarded materials, and paint, and its creator has the goal of bringing about social changes to this neglected neighborhood through his art. Yet not everyone agrees with Guyton’s method and aesthetics. As an example of site-specific and community-based public art, this artwork has many audiences including residents of Detroit and its suburbs, the city government, the art world, and tourists. Supporters say that the project has reduced crime in the area and that Guyton is a positive role model for the neighborhood children. Opponents say that that the project is an eyesore and is preventing the area from redeveloping. The city of Detroit itself has gone back and forth with its opinion of the project. Even though the city has awarded Guyton for his creative approach to dealing with the blighted conditions of the city, they have also demolished portions of the site with bulldozers on three different occasions (1989, 1991, and 1999). But Guyton keeps rebuilding and says that there will be a Heidelberg Project as long as the urban decay exists from which the Heidelberg Project grew. By providing an overview of the relationship Guyton has had with his multifaceted audience, this paper will address how such a public, site-specific work of art engages and confronts the politically-charged issues of community, urban decay, poverty, and aesthetics.

**THURSDAY, APRIL 7**  
**Recent Acquisitions in Midwestern Museums**

**10:30-12:15 a.m.**  
 Chair: **Betsy Wieseman**, Cincinnati Art Museum

**Erika TenEyck**, The Saint Louis Art Museum  
 “A Significant Addition to the Oeuvre of Bartolomeo Manfredi: The Saint Louis Art Museum’s Apollo and Marsyas”

Last year the Saint Louis Art Museum acquired a painting now attributed to the enigmatic Caravaggist painter, Bartolomeo Manfredi (c.1582-1622). Given that Manfredi had only thirty-six previously known works, Apollo and Marsyas (1615-1620) is a significant addition to the artist’s oeuvre. Best known for his dark interior scenes of carousing figures, Manfredi depicts a unique daylight scene of the god Apollo flaying the bound mortal satyr Marsyas. Manfredi’s portrayal of the myth is remarkable due to its degree of sophistication, beautifully rendered figures, emotional sensibility, and distilled depiction of the tale. Seen in comparison with a selection of other paintings by the artist, the canvas offers a fresh perspective on Manfredi’s career and contribution to the Caravaggist movement. This paper will present the new entry to Manfredi’s collection of works and discuss its attribution and dating to further expand the discourse on the artist’s brilliant, albeit, brief career.

Moreover, Manfredi's Apollo and Marsyas augments the Baroque collection at the Saint Louis Art Museum which includes paintings by Cavaliere d'Arpino (1568-1640), Artemisia Gentileschi (1593-c.1654), Gerrit von Honthorst (1590-1656), and Nicolas Tournier (1590-c.1639). With the addition of Manfredi's painting to this grouping, the Museum has significantly enhanced its presentation of those artists associated with Caravaggio and his style. Therefore, the interpretation and dissemination of the Caravaggist artistic approach can now be more fully explored.

**Elizabeth Ann Williams**, Nelson-Atkins Museum of Art

“Recent Acquisitions in the Decorative Arts Department of the Nelson-Atkins Museum of Art”

As part of the Nelson-Atkins Museum of Art's current expansion project, the European and Decorative Arts galleries in the original 1933 building will undergo a comprehensive reinstallation, beginning in 2005. As expressed in the Museum's Strategic Plan, the presentation and interpretation of the permanent collection will celebrate artistic achievements of diverse cultures and promote the dynamic nature of the collection, which is continually changing and growing. To that end, the Decorative Arts Department will be integrating decorative art objects into painting and sculpture galleries, rather than limiting exhibition to a collective gallery or period room display. Museum visitors will experience multiple forms of artistic production from a stylistic period, thus revealing a broader and richer presentation of the era's visual culture.

While the Museum holds a strong collection of 18<sup>th</sup> century decorative arts, it has recently acquired two representative pieces to expand the 19<sup>th</sup> century decorative arts collection. The first is a rare and magnificent centerpiece, one of a pair ordered by Napoleon III from the Sèvres porcelain manufactory of France. This monumental footed bowl is an embodiment of the company's aesthetic achievements and a superlative example of mid-19<sup>th</sup> taste and style. The second is a Renaissance Revival panel made by Giovanni Battista Gatti in about 1864. Few American museums own an object by this important master of the art of inlay, who was frequently a prizewinner at international expositions. The highly intricate technique and the motifs of grotesques, foliage and animals are derived from Renaissance sources.

**Constantine Petridis**, The Cleveland Museum of Art & Case Western Reserve University

“Acquiring African Art for the Cleveland Museum of Art”

At its December 2004 acquisition meeting, the Cleveland Museum of Art purchased two important works of African art: a classic staff of office of the Luba people of the Democratic Republic of the Congo and a rare helmet-shaped mask of the Malinke people of Mali. These new acquisitions complement the Cleveland museum's limited but rich holdings of sub-Saharan African art. Expanding the collection through acquisitions—in accordance with the museum's strict legal and ethical guidelines—is one of my most important tasks as curator of African art. This is especially true in light of the museum's planned building expansion scheduled for completion around 2011. The gallery space allotted to African art in the new building is about three times larger than what is currently available. However, rather than merely expanding the collection's numbers, our acquisition strategy aims to fill the many gaps in the collection, both ethnically and geographically, and to introduce a greater variety of media and object types. Textiles, ceramics, and other decorative arts are among the areas to be explored further. Still, the emphasis remains on the acquisition of so-called tradition-based works of African art of the highest possible quality. As exemplified by the museum's latest African acquisitions, classical masterpieces as well as more obscure sculptural traditions are taken into consideration.

**THURSDAY, APRIL 7**  
**Asian Art**

**1:30-3:15 p.m.**  
 Co-Chairs: **Miki Hirayama**, University of Cincinnati  
 and **Hou Mei Sung**, Cincinnati Art Museum

**Mara Duckens**, University of Wisconsin-Milwaukee

”The Nymph of the Luo River: Sexual Representations of Women in Chinese Painting”

The Nymph of the Luo River scrolls are significant paintings that influenced the portrayal of women in art from the Tang dynasty onward. The scrolls boldly portray the Goddess Luo Shen as a powerful and sexually desirable woman, making them stand out from all other pieces of art work during this time. Despite the fact that popular Confucian ideals dictated that women should be chaste and subservient to men, the Goddess was painted as a self-assured woman who was able to look directly into the eyes of her suitor. This type of sensual encounter between a woman and man was virtually unseen in painting until this masterpiece. When conducting my research, I looked to Confucian texts, Daoist rhapsodies, books and articles on gender roles in pre-modern China and the writings of art historians.

**Ling-en Lu**, The Nelson-Atkins Museum of Art

“The Genuine Faces of Chinese Wall Paintings at the Nelson-Atkins Museum of Art”

Two groups of Chinese wall paintings subsequently entered into the collection of The Nelson-Atkins Museum of Art, Kansas City, in the early twentieth century. The first is the *Assembly of Tejraprabha* from the well-known Lower Guangsheng Monastery in Shanxi, and the other group has several paintings of bodhisattvas reputedly from a Five Dynasties hall in the Cisheng Monastery in Henan. The fine quality and unique iconography of these paintings has drawn the scholarly attention since their exposure to the public. Previous scholarship scrutinized the issues of dates and styles on the bases of the condition of these paintings after being installed at the museum gallery. However, the current conditions of the paintings do not reflect their true faces as we previously thought. A special project determined that these paintings went through layers of retouching and reparations before being installed in the gallery. This paper attempts to reconstruct the original artistic styles of the Nelson wall paintings with the aide of detailed digital photos and conservation surveys of the historical reparations. The discussion will not only lead to a connoisseurship concern that discerns the original brushwork and motifs from those that occurred through treatments, but it will also examine different atelier traditions that created these two groups of paintings in the two localities of northern China. Several related paintings from the same sites currently in other museums will receive consideration.

**Meghen Jones**, Central Michigan University

“The Ego Realized in Clay: Early Twentieth-century Japanese Ceramics and the Individual”

While art historian Kaneko Kenji has warned us that we risk an unnatural coercion of Japanese art objects into Western conceptual tropes by raising questions such as the role of the individual in modern Japanese ceramics, critical issues surrounding ceramics and individualism in twentieth-century Japan transcend culturally-specific analytical modes. The rejection of the pre-modern ceramics workshop system in favor of artistic control over each step in the artistic process revolutionized individualistic ceramics in twentieth-century Japan and has led to the institutionalization of modern ceramics as fine art objects. The goal of this paper is to locate the intersection of Japanese ceramics and individualism in the early twentieth century through a discussion of pivotal conceptual shifts influenced by institutional and government forces. Education systems, exhibition practices, and studio practices will be examined, with a focus on the period in which individualism in ceramics came to the fore, in the late Meiji (1868-1912) to early Showa (1926-90) eras. With the recent semantic and epistemological studies on crafts from the Meiji era to the “post-avant-garde” by Kaneko Kenji, Kitazawa Noriaki, and Satô Dôshin in mind, this paper will examine early twentieth century Japanese systems of autonomous studio production and exhibition practices that celebrated individual expression coupled with a search for a modern and non-Western national craft identity. The activities of Itaya Hazan (1872-1963) Hamada Shôji (1894-1978), Kawai Kanjirô (1890-1966) and Tomimoto Kenkichi (1886-1963), in particular, will be examined in light of their efforts as individuals seeking to construct an “authentic” past while at the same time embracing the artistic autonomy offered by the creation of crafts.

**THURSDAY, APRIL 7**

**Ohio Valley Architecture**

**Patrick Snadon**, University of Cincinnati

"I confess myself a little at a loss': Benjamin Henry Latrobe's Overstretched Design Process for Architectural Projects in Ohio and Kentucky"

B.H. Latrobe (1764-1820) was among the earliest American architects and a key figure in the creation of the architectural profession in the Federal Period. Although he practiced primarily in eastern cities such as Philadelphia, Baltimore, and Washington, D.C., he received several commissions from the transmontaine west, among them houses and other buildings for major political figures such as Senator Thomas Worthington of Ohio, Senator John Pope of Kentucky, and Speaker of the House Henry Clay--all of whom Latrobe met through his post as architect of the U. S. Capitol Building. The difficulties of getting his avant-garde buildings executed across great distances and without his direct supervision, placed considerable strains on Latrobe's design process. Tense interactions occurred between his progressive designs and the more conservative vernacular building traditions of the Ohio-Kentucky region, and his western buildings were rarely completed exactly as he planned them. Despite these problems, however, Latrobe introduced new architectural ideas to Western America and paved the way for later professional architects in the region.

**Elizabeth Fitzpatrick "Penny" Jones**, Architectural Historian and Consultant

"Plying the Rivers and the Railroads: Mid-Nineteenth-Century Architectural Practice in the Ohio River Valley "

Isaiah Rogers (1800-1869) was one of America's leading architects, practicing out of Boston, Massachusetts, when he received the commission to design Cincinnati's Burnet House Hotel shortly before 1850. This led to his moving to Cincinnati, where he was based for the remainder of his career. His fortunately-preserved professional and personal diaries or journals, which cover many of his Cincinnati years, record a fascinating wealth of information, not only about his clients, buildings and office practices, but also details of his communication practices and travels throughout the Midwest and Upper South. Almost solely through the information revealed therein, we see ingenious use of the railway system and steamboats as he and his partner of several years, Henry Whitestone (1819-1893), designed buildings throughout the Ohio River Valley. This paper traces their paths, and reveals numerous and diverse architectural projects including hotels, urban and rural residences, churches, schools, insane asylums, government buildings and other structures, many of which are no longer standing.

The diaries, which span from 1838 to 1867, form a unique body of information about architectural practice and travel in the mid-nineteenth-century. They provide information, not only about the clients and projects the architects were engaged in, but also about the places they stayed, cost of food and sundries, critiques of lectures of the period, how days were spent and how and why they traveled.

Rogers' diaries, traced in the 1960s by architectural historian Denys Peter Myers to a Rogers' granddaughter in Atlanta, are now at the Avery Architectural Library of Columbia University, New York City. Myers, who passed away in late 2003, assembled a wealth of information in preparation for a biography on Rogers. His work is being carried on by a team of architectural historians including Elizabeth F. Jones (assisted by local architectural historian Walter E.Langsam) on the "Western" projects.

**Valerie S. Grash**, University of Pittsburgh at Johnstown

"Merchant, Manufacturer, Banker, Industrialist: Men of Wealth and the Shaping of Pittsburgh's Central Business District"

Early twentieth-century Pittsburgh was one of the most important cities in America--an industrial powerhouse, environmentally ravaged by massive industrialization, yet home to some of the country's wealthiest men and most important companies. Situated at the confluence of the Allegheny and Monongahela rivers, where the headwaters of the Ohio River form, the evolution of the city's central business district on a triangular plot of land was, in the most basic way, predetermined by its topography. The expanding business environment of Pittsburgh, perpetuated by increased transportation services such as riverboats and railroads, led to the physical growth of the city and brought about the introduction of the skyscraper.

This paper seeks to explore the specific ways in which the commercial high-rise buildings of nineteenth and early twentieth-century Pittsburgh were shaped, not only by their relationships to the rivers, but also to metamorphosing conditions related to economic and physical growth prompted by a relatively small group of individuals, tied intimately and intricately with one another.

**THURSDAY, APRIL 7**

**Strategy: From Photography to Imaging**

**1:30-3:15 p.m.**

Chair: **Kim Paice**, University of Cincinnati

**Andrew E. Hershberger**, Bowling Green State University

"Krauss's Foucault and the Foundations of Postmodern Photo History"

Hal Foster's 1996 text, The Return of the Real, concludes with a chapter entitled "Whatever Happened to Postmodernism?" In relation to such issues, I would like to advance an allied but slightly different question: whatever happened to postmodern histories of photography? Doug Nickel, in his recent and discerning Art Bulletin assessment, "History of Photography: The State of Research," identified the major figures that advanced the postmodern project, and it is significant that he started with Rosalind Krauss. Yet, as with Foster, Nickel sensed a premature breakdown of postmodernism. The specific article that Nickel identified as the foundation point was Krauss's "Photography's Discursive Spaces." Therein, Krauss provided a "direction" for future research by calling for an examination of photography using the "archaeological" method developed by Foucault. Krauss sought to demonstrate this new method and to reveal the promise of its application to photography. My paper analyses Krauss's call for an examination of the "archive" of early photography. Since Krauss explicitly credited Foucault with the process she used and recommended, it follows that she would have adopted Foucault's definition of an "archive" in order to make sense of "archaeology." But as my paper will argue, Krauss's definition of an "archive" differed markedly from Foucault's. In fact, it seems that she appropriated the name of Foucault's "archive" while using another that is almost its opposite. Thus, in order for us to heed Krauss's call, we must first question it.

**Laura Leffler**, University of Cincinnati.

"The Home As Spectacle in Laurie Simmons's Early Photographs"

Laurie Simmons concentrates her camera's eye on dolls: both mass-produced and handmade, posed in stereotypical scenes of the home, constrained by bright walls and overwhelmed with products, sinking soundlessly through pools of water, or disassembled and fused with objects. No matter the setting, however, her photographs exude a sense of isolation, emptiness, and nostalgia for the lost time of childhood. In interviews and written work, Simmons focuses on this isolation and emptiness, linking childhood memories with adult habits. For this paper I will examine specifically the dollhouse Simmons created for her first two series of photographs, *The Black Series* (1976-1977) and *Interiors* (1978-1979). Despite the crowd of objects and the lone doll, this miniature home emits a terrible silence—a sense of desertion and sadness. As such, it is crucial to examine the mania for things her pictures display. Children's toys, kitchen gadgets, food products, timepieces, televisions, newspapers, even toilets and wallpaper—these are the objects that make up our world, the objects of our consumer culture. Posed within such a congested, stagnant, loveless home, Simmons's doll—surrounded but alone—reveals consumerism's ultimate disappointment: things never fulfill us. The doll herself is a replica of a human being, a false self. The dollhouse is likewise a false home. In this way, the dollhouse rejects the idea of the home as a sanctuary. It serves instead as a microcosm of consumer society, betraying its falsity, its simulation, its spectacular illusion.

**Anita Di Bianco**, Graduate School and University Center of C.U.N.Y.

"Imaging Murder"

Drawing on literary, theatrical and cinematic models of the (failed) female assassin as a persistent if under-examined cultural trope, I'd like to discuss three of my film and video works within the conceptual framework of *Imaging Murder*. The potential violence barely contained in American cinematic characters of the 1970s, i.e. Taxi Driver's disgruntled, alienated war vet Travis Bickle, or the equally disenfranchised Sonny of Sidney Lumet's *Dog Day Afternoon*, revealed profound frustration with a political system perceived as inaccessible and indifferent to its populace. With such models in mind, I would place female protagonists into the representational symbolic of the individual versus the state and other systems of constrained social organization, proposing that these types of characters themselves propose a re-framing of discussions of normative dynamics of gender and sexuality.

The material I seek to work with - in film and video imagery - is the shifts and intersections of literature and history, the re-telling of familiar and imagined stories, stepping between the acknowledgement of the experiential and a dissatisfaction with the conclusive or the purely documentary. In re-staging texts such as Jean Genet's *Les Bonnes* and excerpting Marguerite Yourcenar's novel *Denier du rêve* - I'm exploring and elaborating on models of the female assassin, of tragic anti-heroines, of isolated and individual action on behalf of a collective, of female protagonists acting outside of the familiar dynamic of instigating rebellion and receiving quick sharp punishment as a direct consequence.

**Kim Paice**, University of Cincinnati  
 “Imaging Murder”

Part of what makes Anita Di Bianco’s films so vibrant is the explosive yet controlled chain of signification that they play out in movement between the temporality of watching images, the historicity of texts by Marguerite Yourcenar and Jean Genet, and the political present that becomes inevitable focus of the differentiated experience that such a layered practice generates. The tall order that Di Bianco sets out to fill in film is connecting image to narrative and discourse to statement. This paper considers her techniques of drawing novels and plays in the medium of short film and highlights the troubled relationships between narrative, subjective, and visual continua. These are matters that remain central in discussions about visual culture and which have been unresolved in film theory at least since the 1980s. As I argue, Di Bianco’s work urges us to consider the political pleasures and difficulties of connection, disconnection, and, in her words, “affection” and “disaffection.” Much like works of Rainer Werner Fassbinder, recent films of Di Bianco use the narrative-image interface to exploit and lay bare mechanisms of othering and identification that involve class, gender, and nation-centered definitions of subjects. Moreover, Di Bianco’s works are part of a growing corpus of feminist works on film that consider murder and other techniques for capitulating subjects and mastery, not by encouraging retributive or reactive behavior, but by demonstrating resistance through willful imaging and reimagining of patrilocal political circumstance.

**FRIDAY, APRIL 8**  
**Graphic Arts**

**8:30-10:15**

Chair: **Kristin Spangenberg**, Cincinnati Art Museum

**Tiara L. Paris**, Case Western Reserve University  
 “Design Prints in Context: Design for a Gothic Fountain”

Design prints from the late fifteenth century demonstrate early artistic use of prints by artists for the transmission of design patterns. With virtually no documentary evidence regarding the origins or functions of early design prints from the late fifteenth century, this genre of prints must be interpreted in the historical contexts that stimulated their creation. Therefore, the study of prints as design tools deserves more attention, specifically in respect to the engraving Design for a Gothic Fountain by Master W with a Key, act. 1465-1490. The object which the engraving depicts, a fountain to be reproduced in metalwork, demonstrates one of the many objects that could have been produced from such prints. Though design prints appear to depart from traditional print imagery, they instead developed alongside the more commonly studied print subjects and offer insight into the early origins, purpose and transmission of design prints.

Through a contextual and historical analysis, I will discuss Master W with a Key’s role as a metalsmith and his ability to mass-produce and disseminate design patterns through engravings. Also, as a member of the Burgundian court, this artist would have been exposed to the accoutrements of ducal entertainment, which inspired both the recto and verso of Design for a Gothic Fountain. In conclusion, Master W with a Key intended to use his artistic skills to create a composition that could be disseminated and used by artisans as a design pattern to create similar objects through their own artistic endeavors.

**Marcia Rickard**, Saint Mary’s College  
 “An Artist and Writer Collaborate: Jean Charlot and Paul Claudel”

Although both were French, Jean Charlot and Paul Claudel first met in 1928, in Washington, D.C. Charlot, a young unknown artist, had only recently arrived, while Claudel was French ambassador to the U.S. and a renowned writer. Within three months they were collaborating on the illustrated play, *The Book of Christopher Columbus*, the first of several literary and exegetical projects. It was the beginning of Charlot’s long, productive career as a painter/printmaker in the U.S. For Claudel, whose diplomatic career was winding down, it was the beginning of a new direction for his writing.

Their most ambitious effort, which they worked on from 1929 to 1933, was a monumental illustrated commentary on the Book of Revelation. Over 300 drawings for the project by Charlot are bound in two volumes in his archives at the University of Hawaii, and are amplified by a rich trove of supporting documents: letters and sketches from Claudel, letters, daily diaries, and interview transcripts by Charlot. The drawings, ranging from the comedic to the terrifying, illustrate the vision of St. John as it applies to all history from ancient Egypt to contemporary New York. They tell a fascinating story about collaboration, patronage, Roman Catholicism, and the modern world during the period of the Depression and build-up to World War II. It is also a story about disappointment, for only a small portion of the book and its illustrations were published.

**Andrew Kaiser**, University of Cincinnati  
 “American *Ukiyo-e*: The Work of Al Hirschfeld”

This paper analyzes the work of Al Hirschfeld (1903-2003) in comparison with the prints of Edo Period Japan. The title of my paper comes from the assertion that Hirschfeld was working in the genre of *ukiyo-e*, woodblock prints depicting the demimonde of feudal Japan.

In this paper I bridge a cultural divide by exploring the artistic output of Hirschfeld in the twentieth century in comparison to the graphic art of Edo in the seventeenth and eighteenth centuries. By directly comparing the images by Hirschfeld and by artists such as Torii Kiyomasu, Suzuki Harunobu, and Kitagawa Utamaro I expose not only the visual commonalities of composition, essential flatness, and the primacy of line, but also show the deeper cultural commonalities in these prints. These works are very closely tied to the people and events they commemorate. Of particular note are the impact of the theater worlds in Edo and New York. In both cases the art was a reflection of the tremendous growth of the theater, in which both Kabuki and Broadway developed their own conventions of performance as well as a repertoire of classic plays.

The paper is a preliminary study of the formal similarities in the oeuvre of Al Hirschfeld and several Edo period artists. It broadly outlines some cultural similarities, and serves as a prelude to further examination of greater cultural and economic similarities between Edo period Japan and New York before and after the Second World War. It is also meant to further a wider repositioning of underappreciated artists working outside the realm of high art.

**FRIDAY, APRIL 8**  
**Open Session II**

**8:30-10:15**  
 Chair: **Solveiga Rush**, University of Cincinnati

**Rebecca Utech**, Case Western Reserve University  
 “Unmasking the Myth: Modigliani’s Portrait of a Woman”

While stories of his alcoholism, drugs and womanizing have made Modigliani something of a legend, this focus has resulted in a lack of attention to the uniqueness of his work. This paper will question the authenticity of these myths, focusing instead on his art, specifically the Cleveland Museum of Art’s *Portrait of a Woman*, and the processes through which he came to paint in his signature style—the individualized portraits of sitters with distinctively elongated features.

For a recent exhibition at the Jewish Museum in New York, the show’s curator, Mason Klein, wrote about the significance of Modigliani’s position as an Italian Sephardic Jew working in Paris. This paper will expand on Klein’s argument to illustrate how Modigliani’s openness to “Otherness,” his continuing desire to remain independent and especially his feelings of disillusionment while in Paris contributed to the development of his recognizable style. One significant result was his exposure to the artistic possibilities of African tribal art, which became a major, however subtle motif in his work. Modigliani was attracted to African tribal masks as a representation of hiding from reality, or putting on the appearance of being someone or something different. This idea will be explored further in relation to Modigliani’s own desires for escapism and his practice of giving sitters “masks,” illustrating possibilities for the development of Modigliani’s style and shedding light on the importance of his work, regardless of his romanticized life.

**Shawnee Green-Turner**, University of Cincinnati

“Fragility and Tenacity: The Complexity of Womanhood in Tamara de Lempicka’s Art, 1924-1929”

In the 1920s many women shed their traditional femininity and embraced new roles. The modern woman was strong, determined, enterprising, clever, decadent, sometimes openly bisexual or lesbian, or androgynous, and, fashionable. Many scholars remark that Tamara de Lempicka’s *Autoportrait* (1929) embodies the essence of emerging modern women seen in Parisian culture of the 1920s. Lempicka’s self-portrait depicts a strong, self-assured, and androgynous woman. Her heavy-lidded and steely-eyed gaze is daring, determined, and aggressively sexual. *The Model* (1925), however, expresses a more contradictory expression of modern womanhood. Lempicka’s sitter advances her left leg while coyly pulling up her chemise. She appears to offer herself to the viewer, yet simultaneously she raises her arm in a violent motion, blocking her face. She is blinded, vulnerable, her body objectified by her lack of connection to the viewer. This paper examines the complex feminine identity as expressed in Lempicka’s art of the latter half of the 1920s. Traditionally neglected by scholars, this multifaceted view of Modern womanhood has only recently been considered. Lempicka’s ability to portray this complex iconography derives specifically from her personal life experiences: her role as a wife and mother, inclusion in Parisian social circles, her association with fascist ideologues, and assimilation of Freudian theories of sexuality. Perhaps more than any other woman artist during the Modern period, Lempicka captures the full range of the female condition—from housewife to *femme fatale*, from communicant to concubine.

**Emily Everhart**, Case Western Reserve University

“A Pilgrimage to Venusberg: Henri Fantin-Latour and Rococo-Revivalism in Nineteenth-Century Paris”

In his indignation over the scandalous cancellation of Richard Wagner’s “Tannhäuser,” after only three performances at the Paris Opéra, Henri Fantin-Latour printed his first lithograph of Tannhäuser on the Venusberg. Fantin would return to the subject in numerous drawings and prints for more than twenty years after this first production. He also completed a painting of Tannhäuser on the Venusberg for the Salon of 1864, and another in 1886. These are currently in the collections of the Los Angeles County Museum of Art and the Cleveland Museum of Art, respectively.

Both paintings immediately recall Antoine Watteau’s Pilgrimage to Cythera, but scholars have either ignored this connection or relegated it to a side note on formal similarities of “delicate atmosphere.” Accepting a recent theory of the musical sources for Watteau’s Pilgrimage to Cythera, and examining the circumstances of the performance of Wagner’s opera in Paris, this paper explains and confirms Fantin’s use of Watteau’s masterpiece as the primary visual source for his own paintings. Fantin conjures a Romantic nostalgia for eighteenth-century France by associating Venusberg with Cythera and by painting in a Rococo-revivalist style. Likewise, the artist echoes Wagner’s title character’s nostalgia for Venus’s realm of sensual pleasure, a location given more importance in the Paris version of the opera. In choosing to illustrate a specifically Parisian moment in the opera with a specifically French visual source, Fantin expresses his contempt for Paris’s rejection of Wagner’s “music of the future.”

**Heidrun Hultgren**, Kent State University

“Making the Passion of Christ Real: Early Medieval Art Connected to the Ritual Reenactment of the Passion Drama and Holy Grave in Germany”

I wish to present evidence on the art connected to the Early Medieval reenactments of the Passion Drama in the area of Westphalia and the Harz, Germany. I will focus on three important sites:

- 1) Externsteine, the first large-scale sculpture group in the Christian West and connected to the Easter Drama, 1093;
- 2) St. Cyriakus, Gernrode, Harz, an Ottonian church with an unusual Holy Sepulchre with elaborate relief decoration, ca. 1130;
- 3) "Maria zur Hoehe", a Romanesque church at Soest, Westfalen, ca. 1225, which still contains the life-size wooden Disk-cross with painted relief of the Passion Drama. This cross was used to nail Christ to the Cross on Good Friday (the nail holes are still visible). Sadly the wooden sculpture of Christ is lost, but later wooden Christ-figures can be used for this re-enactment. The Niche-tomb, an early form of the Holy Grave, is on the other side of this church interior. The frescoes on the vaulting of this niche-tomb are considered some of the finest 13th century works of art.

This evidence will show that the Passion Drama and the art connected the Passion re-enactment and Holy Sepulchre seemed to have started in the East and moved only later to the West and South-west with more elaborate holy sepulchres.

**FRIDAY, APRIL 8**  
**Art Since 1945**

**10:30-12:15**  
 Chair: **Linnea Dietrich**, Miami University

**Jenni Drozdek**, Case Western Reserve University

‘Detrimental to the Interests of the United States’: Cuban Artists (Not) in Residence”

On October 2004, the Mattress Factory in Pittsburgh, one of the nation’s premier museums for site-specific and installation art, launched a major exhibition called “New Installations: Artists in Residence: Cuba.” Yet the title of the exhibition is meaningfully ironic since none of the artists taking part in the show were granted travel visas to the United States. Therefore, the crucial process of communing with the gallery space and the installation itself was denied to these Cuban artists because of travel embargos enforced by the U.S. government.

Yet the curator and director of the Mattress Factory still sought to give these artists a voice, and thus, with the assistance of an independent Cuban curator, the planning and staging of the exhibition continued. Reliance on email, telephone communication, and even “safe” meeting places (such as Canada and Mexico) were utilized in order to complete the exhibition.

Bearing such difficulties in mind, my paper will explore how the works of the exhibition evoke and critique, both implicitly and explicitly, Cuban-American relations. It is important to note, however, that I am not arguing that the works should be grouped together as “Cuban works;” such a categorization is too simplistic and does not give credence to the complexity and individuality of the works and their creators. However, several themes do arise and interweave among the artists’ works: control (or lack thereof), impotence, and memory. I aim to survey these themes as they form a political dialogue and speak to the artists’ life experiences.

**Guisela Latorre**, University of California, Santa Barbara

“Masculine Imaginaries: Male Bodies and Empowerment in Chicana/o Art”

The nationalism that characterized much of the early Chicana/o artistic movement in the 1970s rested upon the traditional Western notion postulating that power and empowerment are necessarily masculine. Accordingly, male Chicano artists would often create monumental and larger-than-life images of Aztec warriors, pachucos (zoot suiters) and other hyper-masculine cultural heroes to indicate that the Chicana/o community was rising above its own oppression, racism and marginalization in U.S. history and culture. By the 1980s, however, a younger generation of Chicana/o artists began to critically contest and deconstruct this normalized connection between power and masculinity. As a result, their representations of male bodies were riddled with gendered ambivalence and cultural anxiety. In this presentation I will discuss images such as Judy Baca’s representation of the Zoot Suit riots (1981) from her gargantuan mural *The Great Wall of Los Angeles* depicting the pachuco not as a powerful icon of male sexual and cultural prowess but as an emasculated and fetus-like figure defeated by the ravages of racial violence. Along a similar vein, Chicano artist Rubén Trejo’s jock-strap and jalapeño series from the 1980s betray an irreverent and mocking attitude toward the masculinities and phallogentrism associated with Mexican and Chicano culture. I will conclude my analysis with a discussion of the recent work of queer male Chicano artist Alex Donis who has placed a critical lens over the heteronormativity that has come to define Chicano cultural nationalism since the 1970s. By queering icons of nationalist devotion like Ché Guevara and César Chávez, Donis underscores how the cultural and political power of these figures is deeply dependent on the maintenance of their masculinity. The genealogy of masculine representations in Chicana/o art that I will reveal in this presentation is instrumental in understanding the transformations and transmutations that Chicana/o artistic development has undergone from the early 70s to the turn of the millennium.

**Mark Harris**, University of Cincinnati

“Intoxicated Alienation as Aesthetic Strategy: From Diderot to Young British Artists”

This paper considers the rhetoric of late-1990s British artists’ statements in their replay of tropes of aesthetic alienation. The use of marginalization and confrontation as positioning strategies became a mode of public address on the part of many British artists. What was the range of effects sought through these strategies and what was their intended outcome? Why would this acquire currency in Britain and not elsewhere?

While this approach drew on a small London art milieu for their meaning, it can also be traced back to the historical avant-garde. The character of intoxicated performance has its historical relation with conditions of alienation. The musician’s vocal improvisation in Diderot’s *Rameau’s Nephew* is an expression of alienation in face of unalterable and oppressive pre-revolutionary class relations. Whereas later ecstatic avant-garde performance is a utopian projection outwards with an intended impact on the future, Rameau’s fictional performance lacks the possibility of this temporal resolution. Nevertheless the radical form of its sonic montage is replayed in later art with powerful impact.

Diderot's image of the expression of alienation is taken up by Hegel in the section on culture in the Phenomenology. What the productive drive of Hegel's dialectic obscures however, is how to note the effectiveness of something like Rameau's performance in terms of its exclamatory difference. The ecstatic pleasure of the performance indicates the value of similarly intense expressions of dislocated experience. This paper looks at the use of text and performance by British artists to claim a corresponding contemporary function.

**Matt Distel**, Contemporary Arts Center  
 "Subversion – A Corporate Model"

"Subversion, which forged its first weapons from art, has now become the art of handling every sort of weapon."  
 –The Revolution of Everyday Life, Raoul Vaneigem, 1967

While subversion and activism are not unique to the art world, the art world does present unique opportunities to explore questions of authority and responsibility. As a part of the lineage of artist groups such as the Situationists, and the Dadaists and Surrealists before them, which sought to simultaneously subvert and supersede the categorization of art as a facet of society removed from everyday life many curators and institutions now must endeavor to address an emergent strategic approach to art-making. The mere suggestion of an authoritative voice with supporting members and organizations is enough to assume control of a certain bandwidth of social consciousness. The scope of this work includes nuanced discussions of community-building, corporate espionage, international politics and civil disobedience. Many of these groups function at the periphery of the art world. Thus, curators, scholars and institutions must seek to situate their activities within a complex context and history that lies somewhere amidst sculpture, performance art, activism, self-promotion, media critique and conceptual art.

Employing the exhibition "Incorporated: a recent (incomplete) history of infiltrations, actions and propositions utilizing contemporary art" (February 12-May 8, 2005, Contemporary Arts Center, Cincinnati) as a case study this paper will address the work of six artists/artist groups who have adopted institutional and/or pseudo-institutional fronts to engage in subversive political and socio-economic activities.

**FRIDAY, APRIL 8**  
**Medievalism and Medieval Art**

**10:30-12:15**  
 Chair: **Elizabeth Moore Hunt**, College of Wooster

**Maureen Basedow**, Miami University and Art Academy of Cincinnati  
 "The Mosaics of the Ummayed Great Mosque and Medieval Islamic Painting: an Intertextual Interpretation"

This paper questions the stimulus of important decorative programs of Early Islamic religious buildings on later Islamic art, focusing on the visual legacy of the mosaics of the Ummayed Great Mosque in Damascus. The emphasis on the "Byzantine" stylistic elements has obscured the significance of the mosaics' compositional focus on architecture and landscape integral to a specifically Islamic vision invoking the Qu'ranic paradise. This paper suggests that the meaning of the mosaics within Islam was inseparable from a style understood as "Islamic" which, therefore, could serve as a source of inspiration within the self-referential visual culture of Medieval Islam. Specifically, I will investigate the extent to which these mosaics and related monumental pictorial art contributed to the persistence of a Late Antique vision in the otherwise overwhelmingly East Asian-influenced medium of early Persian painting.

Supporting this thesis is the high status accorded the Damascus mosque by medieval Islamic historians, theologians and poets, who called it one of the wonders of the world. The mosaics were a particular fascination of the Ghaznavid sultanate (977-1186 C.E.), which was located within the Asian-Middle Eastern contact zone in what is today Afghanistan and northern Iran. Ghaznavid authors compared the Great Mosque decoration to that of their own mosques and to the monumental paintings within the palaces of their rulers. This paper concludes that the consistent integration of illusionistic architecture in Medieval Persian book art may be explained by its origin in this region where visual references to the Damascus Great Mosque mosaics were celebrated.

**Henry Luttkhuizen**, Calvin College

“Charity Starts at Home: The Master of Alkmaar’s Seven Acts of Mercy”

Within the field of art history, devotional images are often described in terms of presenting. They are viewed as ways to localize or substitute for something else, namely, the divine. However, in other disciplines, most notably in philosophy, notions of presence are being radically reexamined. In this paper, I will offer an interpretation of the Master of Alkmaar’s Seven Acts of Mercy, a work likely commissioned by the Confraternity of the Holy Ghost and completed in 1504. Borrowing philosophical ideas from Emmanuel Levinas and Jean-Luc Marion, I will address the painting in terms of presence and non-presence, during and after the late middle ages.

The painting does not simply document acts of kindness taking place in the clean and tidy streets of Alkmaar; rather it calls viewers to do more than can be seen within the context of the status-quo. The representation of patrons performing acts of charity reveals their presumed love for others, but it also suggests that more needs to be done. Within several of the panels, Christ is shown with those in need, perpetually obliging observers to do the good. The panels encouraged viewers to search beyond the present, towards the *eschaton*, in hopes of giving to others beyond what they have already apparently received.

**Heather Pulliam**, Western Kentucky University

“Phoebe Traquair and the ‘Celtic’ Style: Medievalism, Nationalism and Gender in Nineteenth-Century Scotland”

This paper proposes to address the concept of the “marginal”—in terms of nationalism, religion, and gender in the work of Phoebe Traquair and her reclamation of the medieval “Celtic” style and church.

Irish and Scottish medieval monks delighted in their status as “marginal”, perched on the edge of the known world. Scottish artists, during the Victorian era’s romantic vision of Arthurian England, re-embraced their peripheral position. While some turned to Victoria’s vision of an untamed Scotland from the renaissance, a land independent but ultimately a victim of England’s power, others sought a national myth on par with Arthur’s Camelot, and so reinvented the “Celtic Church”, a place full of pale and determined virgin saints, poetic warrior monks, and an indigenous style. As the Columban monks had occupied a land relatively independent of many of the hierarchies of Rome, so the new Scottish artists rejected the values of Rome, Paris and London.

Scottish artists on both coasts embraced a style inextricably linked to Catholicism, Ireland, and independence. While the better-known male painters tapped its cultic aspects before moving onto the exoticism of Japan, a handful of female Scottish artists began to explore the media, process and content of British and Irish medieval art. While scholarship has focused attention on the women working within the orbit of the architect and designer Rennie Mackintosh, this paper proposes to examine the role of nationalism, religion and gender in the work of Phoebe Traquair in light of her exploration of an astonishing range of medieval media.

**FRIDAY, APRIL 8**

**1:30-3:15**

**Reconstructing Modernism (Modern European Art)** Chair: **Kimberly Allen-Kattus**, Northern Kentucky Univ.

**Christine Bentley**, University of Indianapolis

“Maternity, Feminism, and the Art of Paula Modersohn-Becker”

This paper discusses Paula Modersohn Becker’s maternal imagery, and their role in the construction of motherhood within representation as icons of feminist discourse in fin-de-siecle Germany. I believe Modersohn Becker’s portraits of women and children reflect ideological changes in which the social and political role of women within German society was examined. These changes are also representative of Modersohn Becker’s personal challenges with femininity and her role as a woman.

This paper will examine Modersohn Becker’s role as a female artist during fin-de-siecle Germany and how her work challenges the German republic’s cultural milieu of femininity. Modersohn Becker’s series of mother and child images speak loudly against traditional forms of representation and demonstrate Modersohn Becker’s personal need to work through her identity as a woman. These images reflect her need to process the emotional needs and challenges of maternity. Modersohn Becker’s images reflect the dichotomy of gender within her society through the presence of maternity and the representation of the proletariat woman.

These contradistinctions of womanhood are demonstrated within her struggle as a female artist, between the expectations of maternity and her work. Modersohn Becker represents herself as a proletariat woman and rebels against cultural limitations on gender. This process and a need to “define” women within these traditions are constructed in images of maternal emotion and attachment in her maternal imagery of mothers and children. These images work against the traditional academic typology of femininity and through medium, line, and depth; the composition confronts the viewer with a transitory image of woman. These images of the artist (and women with their children) reflect the emotions of one woman who transcends into many.

**Anthony J. Morris**, Case Western Reserve University

“Did You Hear the One About Peggy and Marcel?: Max Ernst’s Le Déjeuner sur l’Herbre, an Inside Joke”

Max Ernst’s paintings can be read as representations of puns, which were intended to be read only by his circle of friends. For this reason, decoding the painted pun is necessary in understanding his work. Le Déjeuner sur l’Herbre of the Cleveland Museum of Art, makes an obvious reference to Manet’s iconic painting of 1863. The title of the work is an integral part of the painting; Ernst replaced the human figure of Vicorine Meurent with a fish, and reduced her two male companions to phallic-shaped objects, an eggplant and wine bottle. These changes to Manet’s composition can be explained through Freudian analysis. By laying Freud’s *The Interpretation of Dreams* over Manet’s painting, Ernst’s painting begins to make sense in a Surrealist context for the viewer.

However, applying Freudian dream theory over Manet’s painting oversimplifies the complexity of the work. Ernst utilized Freudian symbolism to codify a biting satire of his then ex-wife, Peggy Guggenheim. Deconstructing the iconography of the painting supports this argument. For example, friends of Ernst believed Guggenheim’s nose to resemble an eggplant which is present on the blanket with the fish. The eggplant is metonymic of Guggenheim, not a mere phallic-shape. Guggenheim was causing professional difficulties for Ernst and his lover, Dorothea Tanning, at the time that he painted this work. The elements of the painting all refer to Guggenheim, but are masked by the Freudian symbolism. The painted image also masks its complexity, which is veiled in apparent simplicity.

**Thor J. Mednick**, Indiana University

“Vilhelm Hammershøi’s Interiors – A New Interpretation”

Scholarly treatment of the interiors painted by Vilhelm Hammershøi (Danish, 1864-1916) has been rather problematic. The difficulty stems from an apparent paradox in these works; for while they are painted in a highly naturalistic style reminiscent of the Dutch and Danish interior traditions, they are almost entirely devoid of the narrative content one would expect to see in such scenes.

Art historians have tended to approach this situation as a problem to be solved, operating from the premise that Hammershøi must have had some narrative in mind. The result has been a highly speculative literature that tends more toward mysticism and psycho-biography than art history. The shortcoming in this scholarship is not, however, its failure to find the narrative that isn’t there. Much more seriously, such attempts to furnish these interiors with stories fail to recognize a most remarkable, and fundamentally modern, phenomenon in them.

Painted in such a way as to encourage the viewer to anticipate certain content, and yet lacking that content, this paper argues that Hammershøi’s interiors may be viewed as early semiotic experiments: toying with the audience’s expectations, at the moment of visual contact, by metaphorically undermining the traditional relationship between symbol (the interior scene) and referent (the story or message typically communicated). The experience of these pictures involves a fundamental block in the exchange between painting and viewer. Louis Marin’s theory of “competence” and “performance” is useful in explaining how this break is achieved in Hammershøi’s works. A further analysis of Marin’s “negation-structure” of narrative interpretation is effective in exposing Hammershøi’s disruption of this very process.

Rather than compensating for the lack of narrative content in these works, this paper demonstrates that this lack is actually their central accomplishment.

**FRIDAY, APRIL 8**  
**Renaissance: North, South, East, and West**

**1:30-3:15**  
 CoChairs: **Jonathan Riess**, University of Cincinnati  
 and **Roger Crum**, University of Dayton

**Marnie Leist**, University of Cincinnati  
 “The Bolognini Chapel “

In contemporary analyses of fourteenth and fifteenth century Italian portrayals of the Last Judgment, one painting is usually mentioned as an anomaly: Giovanni da Modena’s fresco painting in the Bolognini Chapel in the Church of San Petronio in Bologna. The painting, which dates to 1408-12, presents the unusual combination of the subjects of the Coronation of the Virgin with the Trinity in Paradise and Hell. This pairing is unique in Italian mural painting and the precedents for such a combination have yet to be considered by scholars. While the combination of Paradise and Hell is thematically linked to representations of the Last Judgment, the actual act of judgment is not portrayed in the chapel. However, on a thin strip of wall near the vault, the Resurrection of the Dead and Christ within a mandorla are depicted, but the pose of Christ does not indicate that he acts as Judge. Furthermore, the painting was hastily executed towards the end of the decorative program and it is hidden from viewers. Consequently, it seems to be an afterthought to clarify the uncommon imagery in Giovanni’s painting. I propose that the atypical subject matter of the painting is best explained by its similarity to artworks from northern Europe, especially France. Both the patron and artist had connections to France, so it is viable that French art would have been influential. While only two examples depict the Coronation of the Virgin and Hell together, other artworks combine the Coronation of Mary with the Last Judgment.

**Daniel L. Smith**, Independent Scholar  
 “Bellini & the North, South, East, & West”

This proposal posits an examination of the diverse sources that entered into the making of selected religious works depicting Christ from the early oeuvre of Giovanni Bellini. The resultant display of the multiplicity of sources welded together to create a meaningful and new “Renaissance” art, infused with traces and reminiscences of East and West, North and South, and past and present, encapsulates the larger experience of unity through diversity that is true of the larger picture. This experience in miniature of a larger phenomenon is applicable—if open-ended—to an overview of the many experiences that today seem to swirl about the so-called “Northern and Southern” Renaissance that we have thought, for so long, that we knew.

The issue of the rise of the Renaissance out from a multitude of diverse possible sources—identified not just by geography but by many other cultural factors—may be observed to advantage in Giovanni Bellini’s borrowings in the making of these selected early religious works. Associated with the unique vision of Venice, Bellini’s works resonate with the influence of the rich influences of Constantinople and Byzantium. His early works, “chameleon-like,” looked alternately to the past for definition as well as to his present. The still youthful and pliant artist experimented with new media and with the latest approaches of presentation, often following the leads of his painter father, Jacopo Bellini, and of his artist brother-in-law, Andrea Mantegna. The argument is that this diversity was symptomatic of the emergence of a “Renaissance” style that was multi-layered and more fluid than has often been recognized.

**Vida J. Hull**, East Tennessee State University  
 “The Single Serpent: Family Pride and Female Education in a Portrait by a Lucia Anguissola, a Woman Artist of the Renaissance”

A portrait by Lucia Anguissola depicts Pietro Manna, a physician of Cremona, holding a snake-entwined rod, the Aesculapian staff, associated with the Greco-Roman god of healing. The serpent is also the visual signature of the artist. *Anguis sola*, the single snake, appears in the family coat of arms and motto. The emblem combines the artist’s patronym with the profession of her sitter.

The innovative association of the Aesculapian staff with a contemporary physician bears witness to Lucia’s knowledge of classical mythology, indicative of a new age in female education. Humanist educators, such as

Leonardo Bruni, Vittorino da Feltre and Juan Luis Vives, agreed that patrician daughters as well as sons should learn Latin and study classical authors.

Lucia's father had particular incentives for providing a progressive education for his daughters. Born the natural son of a father who only later achieved his aristocratic rank, Amilcare Anguissola surely wanted to prove his family worthy of nobility. He provided a humanist education for his daughters and recognized the changing status of painting from a manual to a liberal art. In keeping with the new ideas of Vittorino da Feltre and Castiglione, Amilcare had his eldest daughters trained in the art of painting.

The serpentine emblem records this family pride and documents the dawn of a new era for female education, when learning both classical and artistic was the mark of a Renaissance gentlewoman.

**FRIDAY, APRIL 8**

**Design History/ Feminism/Visual Cultural Studies**

**1:30-3:15**

Chair: **Diane K. Smith**, Art Academy of Cincinnati

**Jennifer Howe**, Independent Scholar

“Capturing the Spirit of Innovation and Experimentation: The Metalwork of Maria Longworth Nichols Storer”

Between 1897 and 1900 Maria Longworth Nichols Storer (1849-1932) created a unique body of decorative metalwork that until recently has been virtually overlooked in favor of her ceramics. More than fifteen years after founding The Rookwood Pottery Company in Cincinnati, Storer began experimenting with metal fabrication techniques. She hired a Japanese metalworker, Yosakichi Asano, to assist her. Asano was previously employed with one of the pre-eminent makers of Meiji export bronze ware and had worked briefly in the metalwork department at Rookwood Pottery.

Working with metal, Storer produced household wares, such as pitchers, chalices, and chargers, which were embellished with Japanese, Art Nouveau and grotesque motifs. Although utilitarian in nature, these objects with their highly ornate surfaces and bizarre decorative designs were quite sculptural. Storer exhibited the works at the Exposition Universelle in Paris in 1900 and received a gold medal for her efforts. Technical analysis has revealed that Storer's metalwork was not made of bronze, as previously assumed, but of tin and was created using a highly experimental and elaborate fabrication technique that owed more to Storer's imagination than to the guidance of her male Japanese assistant. This paper will present a brief history of these all but forgotten objects and the findings of recent research on their production.

**Anne Lawrence**, Dallas Museum of Art

“Feminist Design Methodology: Considering the Case of Maria Kipp”

Feminist design historians argue for methodologies capable of accounting for diversity in design history, including social, cultural, political, and gender difference. This paper explores the current literature of feminist design history for solutions to potential problems in the traditional biography and applies these to the work and career of Maria Kipp (1900-1977), a handweaving designer active in the United States. Indeed, Kipp was one of the most sought-after handweaving designers and producers for textiles in the United States as well as internationally during the mid-twentieth century. Her career can be located at the intersection of important mid-twentieth century Modernist design “events,” including the German Bauhaus, California regional architectural Modernism, and the establishment and professionalization of the modern system of interior design. This paper poses a number of important questions concerning Kipp's representation in design history. How might a design historian reconstitute the life and work of a Western twentieth-century woman designer such as Kipp, in whom curators, dealers, and design scholars have become especially interested in recently? Should design historians proceed cautiously before addressing Kipp, wary of the ways that traditional methods of doing biography might distort her presence in and significance for design history? What alternatives are feminist design historians suggesting? Feminist writers encourage scholarship on unknown designers, while also they call for a different kind of writing and methodology. How are these new histories being written and in what ways might they inspire the writing of Maria Kipp into design history?

**Peter Fine**, Florida Atlantic University  
 “EnGendering Design”

In my project, EnGendering Design, I examine the emergence of gender as a vital factor in the industry of design. I draw upon feminist critique to complicate our understanding of design history and reveal how cultural notions of the masculine and the feminine influence the profession. My findings focus on long-standing dichotomies such as creating and marketing products as emotive versus rational, luxurious versus functional, natural versus technological. In a word, gendered.

Our assumptions regarding both design practice and gender are bound together. I argue, that most debates in design history, as well as design education and practice have to do with the supposed opposition of the masculine and feminine. Design History should seek to resolve this conflation of gender assumptions in design education and practice.

As part of my work I integrate my research into Design Methodology, an undergraduate studio course on Branding and Identity. I have developed a course packet of critical readings examining gender and design. Students engage with the material through discussion and studio projects involving notions of gender and the branding of products and services, and their institutional identities. It is my intent to record the student’s reactions to the readings and assignments and share their work as part of my presentation.

These projects are intended to not only expose the design student to critical theory but to demonstrate through the practice of design the application of these theories and their particular relevance to the construction of gender by designers.

**FRIDAY, APRIL 8**  
**Art History Pedagogy**

**3:30-5:15**  
 Chair: **Robert Berrson**, James Madison University

**Robert Berrson**, James Madison University  
 “Art History Pedagogy: A Review of the Literature”

Almost all art historians who have written about pedagogy--the theory and practice of teaching—observe that it is woefully under-represented in the professional literature. Articles and books abound on the most wide-ranging scholarly topics but writings on art history pedagogy are very few in number. The presentation centers on a review of the existing literature on the teaching of college-level art history courses, from the introductory survey to upper-level seminars. The time frame encompasses the past two decades. Description, analysis, and interpretation of the literature will receive primary attention, but discussion of reasons for the paucity of research and writing on the subject of art history pedagogy will be introduced. Suggestions for expanding and rewarding research and writing on pedagogy will be considered.

**Gil R. Smith**, Eastern Kentucky University  
 “Critical Thinking and Art History: The Paul-Elder Method”

One challenge of art history instruction at the survey level is imparting new knowledge without sacrificing the learning benefits inherent in the discipline. This is more difficult when such courses are being delivered to non-majors, in conjunction with either a liberal arts, general education, or studio art program. In these instances, it is always preferable, if not always possible, to suppress rote memorization in favor of more effective, readily retainable, and universally applicable learning skills. Recently, I have been testing one particular approach, the introduction of a “critical thinking model” in survey classes.

My assumptions were that most students come to these classes with one set of expectations – learning new material – and are soon intimidated by having to “think art-historically.” Cognitive shutdown often ensues, and the tendency for their sake is to stress objective over subjective testing methods. By introducing critical thinking, in my case through the Paul-Elder method [a Foundation for Critical Thinking], students can be shown that the material does not require “new” thinking, but only a better understanding of and greater discipline with the thinking they already do. This particular model has proven amenable to both the comparative method of formal analysis and the acquisition of new cultural knowledge, while opening up the possibility of learning from “unknown” examples. My paper will give an overview of how I have brought this support mechanism into my classes and assignments, and the results so far.

**Molly Lindner**, Kent State University—Stark Campus  
 “Problem-Based Learning in the Upper-Level Art History Course”

Problem-Based Learning (PBL) most frequently applies to courses in Medical and Nursing Schools where the ‘real life’ component of PBL most naturally fits. The challenge of using PBL in a Liberal Arts course is to replace the preferred method of content delivery-- traditional lectures and some discussions-- with group projects and no exams. I am using PBL in an interdisciplinary art history course, first because the subject lends itself well to my course, Images of Roman Women in Art and Literature, and second because no single book covers the whole topic. I divided the 16-week semester into four units, each of which has a particular focus, and I created problems and topics for the five groups of students to tackle. The theory of PBL is that students, in order to address the ‘problem’ of each unit, carry their investigations into subjects beyond the original topic. How well that theory has played out in my course so far this semester will be the focus of my presentation.

The issues that I will discuss include: creating problems that are appropriate for PBL courses; compensating for students’ lack of prior knowledge, managing the small group’s cooperation with themselves and the other groups. In a PBL course, collaborative learning allows students to research together and to explore broad topics rather than focusing on a single topic for their single research paper. All teaching strategies have their pros and cons. I will address these in my presentation on PBL in the art history class.

**FRIDAY, APRIL 8**  
**Baroque Around the World**

**3:30-5:15**  
 Chair: **Kristi Nelson**, University of Cincinnati

**Stephanie S. Dickey**, Indiana University Purdue University Indianapolis  
 “Dutch, Flemish or Netherlandish? Rembrandt, Van Dyck, and Their Circle”

Despite the political and religious divisions that separated Holland from Flanders in the seventeenth century, it appears that artists and their works traveled freely and frequently across the border. This paper explores the increasingly rich evidence for links between Dutch artists active in Leiden and Amsterdam and the circle of Anthony van Dyck in Antwerp. Van Dyck’s visit to The Hague in the winter of 1631-32 brought him into personal contact with Jan Lievens and probably also with Rembrandt. Both Lievens and Jan Davidsz de Heem spent time in Antwerp, where they associated with Adriaen Brouwer, Paul Pontius and other local artists. Van Dyck continued to exercise an impact in Holland through the presence of his works in the Stadholder’s collection and through reproductive prints, often reissued by Dutch print publishers such as Claes Jansz Visscher. Van Dyck’s *Samson and Delilah* (ca 1618, Dulwich Picture Gallery), traceable to an Amsterdam collection by 1711, may have been in Holland early enough to resonate in several of Rembrandt’s works from the 1630s. Rembrandt’s “portraits” of apostles from the 1650s and 1660s, recently the subject of an exhibition at the National Gallery, Washington, round out a lifelong interest in such figures that may have begun decades earlier with his exposure to the suite of apostles by Van Dyck owned in the 1620s by Hendrick Uylenburgh.

**Jeffrey Schrader**, Bowling Green State University  
 “Philip IV and the Altarpiece for the Virgin of Atocha in Madrid”

Towards the end of his life, Philip IV (r.1621-65) provided an altarpiece for a thirteenth-century statue known as the Virgin of Atocha. This image, which had been enshrined near Madrid, was thought to work miracles on behalf of the Spanish monarchy. The Virgin of Atocha reportedly protected the royal family from perils, defended the territorial integrity of the Spanish realms, and assured the strength of the Catholic faith. The new altarpiece not only affirmed royal devotion to the Virgin of Atocha, but it stood within the Spanish Habsburg tradition of caring for powerful miraculous images.

Although the altarpiece has been lost, its visual scheme survives in an eighteenth-century print that links Spanish Habsburg piety with the spirituality of the biblical evangelists. This message also characterized the frescoes designed for the surrounding chapel, which is no longer extant but known from textual descriptions. By framing the Virgin of Atocha with this decorative program, Philip IV asserted the orthodoxy of miraculous images when Protestants had long since argued the opposite. He also sought to declare himself as the torchbearer of biblical doctrine by suggesting that the Virgin of Atocha was a legacy from St. Luke to Spain. The altarpiece was accordingly part of a polemical statement by the aging king on behalf of the sacred imagery he had defended throughout his reign.

**Michelle Moseley Christian**, University of Kansas  
 “Bread-Bakers and Picture-Makers: Jan Steen’s genre-portrait, Baker Oostwaard, 1658”

Jan Havickz. Steen’s (1625-1679) painting, The Baker Oostwaard from 1658, finds itself in the company of a small and unusual group of Dutch paintings from mid-seventeenth century that focus on the subject of bakers selling their wares. Even among these few examples, The Baker Oostwaard is exceptional for synthesizing categories of portraiture and genre as an occupational scene. The double portrait depicts the Leiden baker at work, prominently assisted by his wife, Catharina Keyzerswaard and was an unusual project within the artist’s oeuvre of typically comic genre scenes. Steen’s innovative painting is notable for subverting many of the rather inflexible visual conventions that define much of seventeenth-century Dutch portraiture. More significantly, this paper will explore how Steen’s painting successfully adapts the brief but popular phenomenon of bakers as subject to his Ooswaard portrait, modeled from mid-century baker portraits and artist’s self-portraits depicting themselves in the role of baker. By discussing bakers within their proper economic context, the social importance and necessity of this trade reveals why painters may have been suddenly attracted to this theme in relationship to their own struggle for recognition as artists rather than craftsmen. This study will compare Steen’s The Baker Oostwaard to similar types of images in subject and pictorial construction, in order to propose how this picture may have functioned not only as an object of representation for its patrons, but also within the work of Steen himself and within the larger scope of seventeenth-century Dutch art.

**Rochelle Ziskin**, University of Missouri-Kansas City  
 “Collecting and Identity in Early 18th-century Paris”

This paper explores one aspect of a larger study I am currently undertaking of ideologies of art collecting and their impact upon the dwellings of leading cultural figures in early eighteenth-century Paris. My study focuses on those at the center of each of two rival groups, Pierre Crozat and the comtesse de Verrue.

In my consideration of how and why these competing circles formed, I have begun to examine the role of political factions and their possible impact, which I believe extended beyond court politics into the cultural realm. Recently, some historians have turned away from a more monolithic model of court society to investigate the role of faction in court life, most prominent among them Roger Mettam and Emmanuel Le Roy Ladurie. Historian Jean Duma has recently considered a related development in a study of the Bourbon-Penthièvre clan.

In my talk I will apply some insights from those studies in assessing the formation of the two leading circles of art collectors in early eighteenth-century Paris. I will briefly sketch a social/cultural geography of Paris, consider the discourse produced by rival circles of art collectors and patrons, and explore the manner in which collecting different schools of painting became infused with distinct social meanings, reinforcing group identities and serving complex goals in the representational realm.

**FRIDAY, APRIL 8**  
**American Decorative Arts**

**3:30-5:15**  
 Chair: **Amy Dehan**, Cincinnati Art Museum

**Pamela J. Licht**, Parsons School of Design/ The Smithsonian Associates  
 “Selling Old Europe: Historical Revival Furniture by Berkey & Gay of Grand Rapids, Michigan, 1900-1919”

Can dreams come true? While the Vanderbilts and their peers purchased true period antiques, less well-heeled Americans fulfilled their social aspirations by purchasing the best manufactured furniture they could afford. In the pre-World War I period, such high-end furniture was often made by the Berkey & Gay Furniture Co. (1873-1948) of Grand Rapids, Michigan. The firm’s European designers adapted historical furniture styles to suit the taste and concerns of the target upper middle-class consumer. The company promoted its styles and distinctive shopmark through an aggressive, national advertising campaign, in advance of the American advertising explosion of the 1920s. Indeed, before Wallace Nutting invented Old America, Berkey & Gay re-invented Old Europe. Testimony to the national reach of Berkey & Gay in the early twentieth century can be found today in house museums across America, from Sheridan, Wyoming, to Beaumont, Texas, including the historic home of air flight pioneer Orville Wright near Dayton, Ohio.

The 19th-century furniture of Berkey & Gay and other fine furniture manufacturers has been well-studied by decorative arts historians. Early twentieth-century historical revival furniture, however, has received little scholarly attention in contrast to Arts and Crafts style furniture, even though the historical styles outsold their rivals.

**Lisa M.W. Eldred**, Central Michigan University  
 “Jens Jensen and the Creative Realm Outside of Rookwood: The Expression of a Modernist Painter”

Jens Jensen (1895-1978) is best known for his ceramic decoration at Cincinnati’s prominent Rookwood Pottery Company from 1928-1948. His progressive depictions of stylized plants, animals, and nudes diverged from the more conservative Rookwood norm, thus he stands out among his peers at the Pottery. Although art collectors and scholars are most familiar with this aspect of the Danish artist’s production, it is his little discussed two-dimensional painting, rather, which is most significant to the understanding of his oeuvre.

Jensen’s work at the Pottery provides but a glimpse of his talent and goals as an artist. His oil paintings expand, even contort, the visual vocabulary utilized at Rookwood. Because the Pottery’s primary motivation was profit in a conservative market, most of the pottery decoration the artist executed there was restrained. As a result, two favored Jensen motifs, the female nude and abstracted forms, evidence a freedom of expression in his oils.

This paper explores connections between Jensen’s oil painting and his pottery decoration. In addition, discussion of national recognition solidifies his reputation outside of Rookwood. Lastly, connections are made between Jensen’s work and that by contemporaries, putting his painting in context. It is through painting that Jensen realized his true artistic vision, creating solely for himself and the sheer enjoyment of fulfilling his educated aesthetic objective. His independent oil painting provides a more candid revelation about his artistic aims, and it is only with the scholarly study of both Jensen’s painting and pottery together that a full picture is uncovered.

**Monica Obniski**, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture  
 “Gilbert Rohde’s Design for Living: A Case Study Illustrating Complexity in American Modern Design during the Early 1930s”

While the architectural and ideological program at A Century of Progress, the international exhibition held in Chicago from 1933-34, sponsored modernism, a more complicated story was being told within the realm of interiors at the fair. The various interior styles shown in the eleven modern model houses erected during the first year of the fair represented a multitude of possibilities available to the American consumer. I will argue that this is a reflection of American trends in design, and that these interiors reveal a more complex history of modern design at the height of the Depression.

One of the most popular attractions at the fair formed a section of the dwelling division of the Home and Industrial Arts Group. The Design for Living house was built by architect John C. Moore in the modernist lexicon of The International Style, but the interiors were designed by Gilbert Rohde (1894-1944). I will examine Rohde’s interior as a case study in re-evaluating the 1930’s modern interior because it received substantial contemporary magazine coverage, it engaged the participation of furniture manufacturers Herman Miller and Heywood-Wakefield, and because of Rohde’s position as a prominent American designer.

While the plan, furnishings, and ornament were considered modern, Rohde deliberately retained some traditional elements, rendering his interior simultaneously avant-garde and familiar, which complicates conventional design histories. Rohde's design promotes an ideal Depression-era interior, offers information about 1930's design and decorative arts, and elucidates American ideas about modernity and tradition.

**SATURDAY, APRIL 9**

**African Art Today I: Definitions and Directions**

**10:30-12:15**

Chair: **Tavy D. Aherne**, Indiana University

**Tavy D. Aherne**, Indiana University

“From Out of the Blue: Indigo Cloths of Guinea, West Africa”

Cloths dyed with indigo are among the most desired of textiles in West Africa. This paper will discuss social and artistic aspects of the contemporary creation and use of Guinean indigo-dyed textiles (*gudhe ngara*). I address issues of not only the production and forms of these cloths, but also the ever-changing functions indigo cloths assume as objects of material culture.

Fulbhe, Sarankole, Dyakonké, and Maraka are the artists who today dye indigenous and imported cotton into intricately patterned fabrics. Minimalist in design, the corpus are cloths of deep blue, embellished only by contrasting, abstract white patterns repeated across their surfaces. Artists, working in consort with patrons, have taken what might be viewed as a limitation--the use of a single dye color--and created more than one hundred variations of blue on white. The cloths are a product of an aesthetic of restraint, an aesthetic underpinning not only the arts, but the actions and definitions of self for their main patrons, the Fulbhe. Further, for Mande peoples, by the fact of the cloths having been dyed in indigo (a dye of great age), *gudhe ngara* are of significant cultural value.

Among the Fulbhe and Mande-related groups of Guinea's Futa Jallon mountains, indigo cloths are used for gifts to establish, renew, and acknowledge ties of friendship, allegiance, and familial obligations. Moreover, indigo cloths are essential components in the celebration of major life events such as marriage, birth, and death. They are also markers of ethnicity and of group identity.

**Elizabeth Perrill**, Indiana University

“*Ubuntu* and *Ubumba*: Philosophical Change in the Use of Zulu Ceramic Vessels”

Issac Nkosinathi Khanyile's direct references to Ubuntu philosophy in his artist's statements, training as a *sangoma* (diviner), and increasingly centralized use of ceramic vessels are all integral parts of his Zulu-centered installation works. The implications of Khanyile's rich persona and artistic production are multi-layered; as part of a larger investigation of his oeuvre, this paper will contextualize Khanyile's artworks within the ongoing philosophical discourse surrounding *utshwala* (traditional beer) and *ubumba* (ceramics).

Ceramic beer brewing, transporting, and serving vessels have held a place of metaphorical significance in “Zulu Culture” for centuries. There have been Bantu-speaking agriculturalists creating ceramic wares in the region since approximately 400 A.D. However, the role and status of these vessels and their symbolic meaning have transformed significantly over time, particularly since the 1800s. The settlement of Shaka's regiments into age grades, the depletion of cattle holdings by colonial powers, and bans on home brewing all had significant impacts on the metaphorical status of beer and its containers. A philosophical shift took place that separated drinking practices into distinct sacred and secular realms.

Isaac Nkosinathi Khanyile's increasingly centralized incorporation of ceramic vessels in his installations can be seen as a re-integration of *ubumba* into spaces outside of a traditional homestead or sacred space. This presentation will consider the implications of Khanyile's Ubuntu re-integration of sacred and secular spaces through the use of beer vessels as a visual metaphor.

**Rebecca L. Green**, Bowling Green State University

“The Other Madagascar: Exploring and Expressing Identity within an Emerging Lexicon of Contemporary Art “

Individuals continually negotiate identity by manipulating the objects and symbols around them, particularly those that are culturally or socially charged with meaning. In highland Madagascar, objects imbued with the greatest meaning and therefore power, are those with a strong ancestral affiliation. Yet, ancestrally-empowered objects, including the burial shrouds that clothe, honor, protect, and contain these omniscient beings, are being manipulated as new modes of expression in non-traditional contexts. Individuals are tapping into the wealth of symbolic and visual cues within their aesthetic environment to create, project, and perform identity through the emerging forces of contemporary art. Artists and designers are mining the materials, techniques, symbols, and symbolism of traditional highland Malagasy culture, and combining them with global, urban, and contemporary language, to create new expressions of identity.

In this paper, therefore, I will look at the work of selected highland Malagasy contemporary artists, who are working without the benefit of formal academic training, and who are using materials extracted from larger cultural and traditional contexts and transformed for use in personal artistic vocabularies. As noted by the artist Dr. Ratrema, “Madagascar is a *metis* – Africa, Europe, Arabia, Asia, India. There are many types of traditional art in Madagascar, many different influences.” While one may argue that all artists express themselves using particular cultural referents, these artists are entering into a visual conversation in order to explore a specifically individual highland Malagasy identity.

**Abdoulaye Sylla**, National Museum of Mali

“Art et Société du Mali à travers les collections du Musée National du Mali”

En introduction, je présente dans les grandes lignes le Musée National du Mali, surtout sa nouvelle forme organisationnelle. Après, je fais allusion à la composition typologique et les sites éponymes dans lesquels les objets archéologiques ont été exhumés. En substance, je décris les répartitions des collections ethnographiques que détient notre Musée. En corrélation avec les collections archéologiques et ethnographiques, j'explique l'importance des masques et accessoires, ainsi que la statuaire dans certaines de nos associations traditionnelles. En passant par l'univers Dogon, le monde bamanan, l'univers Sénoufo, Boo, Minianka, le monde Maraka, l'univers Tamashek, le monde Peul, l'univers Songhoï, je contextualise les confréries initiatiques, et les différentes formes organisationnelles de nos sociétés.

**SATURDAY, APRIL 9**

**10:30-12:15**

**American Painting and Sculpture of the United States Before 1945**

Chair: **Julie Aronson**, Cincinnati Art Museum

**Robert Gambone**, University of Minnesota

“George Luks, “Hogan’s Alley,” and Ashcan School Social Thought”

In the closing decades of the nineteenth century, newspapers hired artists to draw “comics” for Sunday Supplements to distinguish themselves from competitors. One of the most prolific of these artists was George Luks (1866-1933), a leading “Ashcan School” figure.

I argue that Luks’s newspaper cartoons reveal his instinct to challenge social assumptions and the class structures of his day, and his keen sense of social justice. One readily accessible indicator of Luks’s social thought is contained within the fifty “Hogan’s Alley” cartoons drawn for the New York World between May 31, 1896 and December 5, 1897.

Luks utilizes the foil of an imagined tenement district, seen through the eyes and actions of its youngest denizens, in particular, through the person of Mikey Dugan, the “Yellow Kid”-a figure plagiarized from Richard Felton Outcault. The formal visual structure of these cartoons subverts our passive viewer-ship while challenging assumptions about social order and control. Alternately negotiating between the trope of the city as gritty reality and the trope of the city as a locus of wish fulfillment for its resident consumers, Luks’s Hogan’s Alley characters satisfy our curiosity for the naughty world of the slums while addressing under the guise of humor pressing social issues confronting New York City, and, indeed, urban America. The circumstances of Hogan’s Alley conspire to subvert social control, frustrate the police as the agents of social control, and reward an always triumphantly ingenious tenement society.

**Laurette E. McCarthy**, Independent Scholar and Curator  
 “Walter Pach and the Promotion of Modern art in the Midwest, 1913-1947”

The Midwest was a crucial proving ground for the acceptance of modern art in America and leading the charge was Walter Pach, an American artist and critic, and one of the most influential figures in the history of modern art in America. He was deeply involved in a number of exhibitions of modern art that traveled to Midwest art institutions between 1913 and 1947. In 1913, the Art Institute of Chicago hosted the International Exhibition of Modern Art (the Armory Show). Pach was the chief sales agent and prime spokesperson for the modern art on view. Through formal and informal lectures he helped sway some visitors toward an acceptance of modern art. By 1947, modern art had become part of the mainstream of the American art world. In that year, the Columbus Museum of Art hosted an important historic exhibition, *Pioneers of Modern Art in America*, organized by the Whitney Museum of American Art. Walter Pach participated in the show and was recommended by Juliana Force, director of the Whitney, to be the guest speaker at the opening. Between 1913 and 1947, Pach lectured extensively throughout the Midwest and was, for many, the face and voice of modern art. In addition, he reached thousands more through his writings on modern art, which appeared in popular journals such as *Harper's Weekly* and in books such as *Masters of Modern Art*. This paper will examine Walter Pach's role in promoting modern art in the Midwest between 1913 and 1947.

**Katherine B. Hartwyk**, Case Western Reserve University  
 “Barber's Shop: Context and Meaning for a Masculine Scene”

Today, Paul Sample remains a largely forgotten American painter but at the height of his career, Sample was one of the most promising rising artists. The popularity of his regionalist style and the success of his paintings in juried competitions, marked Sample as the up and coming rival of famed American artists, Grant Wood and Thomas Hart Benton. Barber's Shop completed in the midst of this fervor and awarded honorable mention at the 1936 Carnegie International was one of his most reproduced works. The painting's popularity suggests it captured more than the details of the barber's shop in Orleans, Vermont that Sample patronized. It captured and explored the mood of the period in particular, the gendered space of masculinity.

While feminism has brought forth an increasing awareness about how women were perceived, their own self-identity and their role in society, men's position has only recently been considered. Yet the role of men was also shifting, both in reaction to new feminist views and to other societal shifts. The 1930's brought all of these factors into flux. Paul Sample's paintings, especially *Barber's Shop*, embody the changing identities of men throughout this period in American history and attempt to come to terms with these changing definitions of masculinity and manhood. As such, this study will consider three factors: the expectations of men during the 30's, the life of Paul Sample with regards to his own masculine identity and the culture of the barber shop as a gendered space in American culture.

**SATURDAY, APRIL 9**  
**Ancient Art, Architecture, and Audience**

**10:30-12:15**  
 Chair: **Kathleen Lynch**, University of Cincinnati

**Joanne M. A. Murphy**, University of Akron  
 “The Role of Art in the Re-Creation of Minoan Religion”

In Bronze Age Greek archaeology, ancient figural representations of humans and animals are frequently interpreted as religious. These interpretations were first made by the earliest scholars of prehistory and have been perpetuated in the field by succeeding generations of scholars. The main argument for the identification of artistic representations of human and animal figures as religious rests on their relative rarity during the Early and Middle Bronze Age. The perception that human and animal representations were exclusively religious has played a central role in the reconstruction of Bronze Age Greek society and in the identifications of the locations and role of religious activities in that society.

In this paper I examine several artifacts with human and animal figures depicted on them from the palace of Phaistos in south-central Crete, dated to the first palace period of Minoan civilization (1900 BC – 1650 BC). These artifacts have traditionally been interpreted as evidence for cult activity at the palace of Phaistos during its inception as a palace, purportedly demonstrating the central role of religion in Minoan society. My analysis shows that the argument for equating representational art with religion in this period is unfounded and that a contextual study of artifacts leads to a more viable reconstruction of past activity; in conclusion, the archaeologist is as much an audience for the art of the past as were the people of the past themselves.

**Shannon LaFayette**, University of Cincinnati  
 “Exploring the Socioeconomic Significance of Hellenistic Gems”

The study of Hellenistic Greek art in any form presents one with challenges, e.g. dating, identification of reproductions, interpretation without context or provenance, the influence of collectors, and the treatment of artifacts as art objects alone. This is certainly true of Hellenistic gems, which have received relatively little treatment in scholarship, despite the large corpus recorded in catalogues and held in museums or private collections. Primarily, scholars have discussed carved gems in non-contextual studies, such as for evidence in sculptural reconstructions or identifications. Unfortunately, sculptural correlations are impossible to prove and, thus, provide no information about the social context, history, etc. of the gems themselves.

The purpose of this paper is to indicate, by examining a few select examples, the potential that exists in the study of gems to provide further evidence for the social, cultural and economic climate of the Hellenistic period. Following the conquests of Alexander, there is an explosion of gems and other luxury goods that spread across the empire. The new prolific nature of gems and their varying quality indicates that more than just kings and queens had interest in and access to such things. Indeed, there was a wealthy class finding new avenues to express their wealth and, consequently, establishing styles soon emulated by those of lesser means. With further contextual studies of luxury goods, archaeologists and art historians can move closer to identifying social dynamics as they were expressed through individual adornment and public display among all regions of the Hellenistic world.

**Leann Kucharski**, Kent State University  
 “The Fayum Portraits”

The Fayum mummy portraits present an ancient kind of acculturation. The cross-pollination that occurred in Egypt at this time was the result of Greek, Roman, Egyptian, and other Mediterranean cultures coming together in the Fayum area. Religious beliefs and political ambitions from all of these new settlers and wanderers contributed to a new kind of art form. This research focuses on the new Roman settlers to the area of the Fayum, which was already populated at the time by both Greeks and Egyptians. Building on existing scholarship, this paper takes the view that the Fayum portraits were not only the result of Greek artists working in Egypt for Egyptian and Roman patrons, but that these objects were commissioned in an intent that was very different from traditional Egyptian purposes. These works were made for the Romans as a way of showing acceptance of the indigenous religion in order to make the transition from Greek Egypt to a new society governed by Rome. These artists from the Greek tradition served as the medium for transmitting the new regime of the Romans. The painted portraits functioned as innovative objects of propaganda and traditional tools to remember and honor the deceased.

**Tamara Durn**, Case Western Reserve University

“Setting as Sage: Identifying the Subject of the Naples Philosopher Mosaic Through a Consideration of Context”

The most widely accepted view of the *Philosopher Mosaic* in the Museo Nazionale di Napoli is that it represents Plato and his disciples in Athens, an interpretation proposed by Konrad Geiser in his 1980 monograph. I believe, however, that this well-executed mosaic presents the Seven Sages of ancient Greece convening at Corinth for a Symposium hosted by Periander. Although this explication has been proposed before, it has never been explored in any detail nor has it been explored in the context of the mosaic’s specific placement within the triclinium floor of a Pompeian country villa and thus as a conversational centerpiece for a Roman convivium. I use previously untapped literary sources as well as Corinthian coinage, Attic vases and later mosaic versions of the Seven Sages to explicate all elements of this *Philosopher Mosaic*.

Furthermore, I explore the meaning of this mosaic with specific reference to its ancient audience, namely the host and guests of the convivium. The artist and patron of the mosaic intended a relationship to be established between the characters of the mosaic and the participants of the convivium. This new methodological approach provides fresh and fruitful insights into the meaning of this and other Classical mosaics. When this mosaic is considered in the context of its placement within the triclinium and its spatial relationship to the seating arrangement of the host, guest of honor and “place of the king,” we can indeed dine with the ancients and sate ourselves with the wisdom from their bounteous banquet.

**SATURDAY, APRIL 9**

**Ancient Art, Architecture, and Audience**

**1:30-3:15**

Chair: **Kathleen Lynch**, University of Cincinnati

**Ancient Art and Audience: Session 2**

**Amanda White**, University of Cincinnati

“Appropriating Augustus: The Use of Augustan Monuments in a Fascist Piazza “

In the early 1930s, Benito Mussolini declared that the Mausoleum of Augustus must become a fascist showpiece in Rome. The Mausoleum, at the time functioning as a concert hall, was duly stripped to its ancient structure and the surrounding neighborhood was razed. A new piazza decorated by modern mosaics and friezes was built to surround and adorn the Mausoleum; a copy of the Res Gestae, as well as the original Ara Pacis, was placed nearby - each a famous monument of the Augustan era, which Mussolini considered to be the "Golden Age" of Italy. This project was one of many classically inspired revisions to the city's fabric taking place which were designed to highlight parts of the city that were truly "Roman" - parts of Italian culture which were considered elements of *Romanità*. With the positioning of these particular artifacts, the dictator was reinstating a spatial connection originally made by the emperor Augustus, who had placed the Res Gestae on the Mausoleum's doors within sight of the Ara Pacis. By adding new, conspicuously adorned buildings to this ancient arrangement of monuments, the fascist government also chose to add examples of what was to be considered *Romanità*. The buildings' facades are decorated with Christian, Classical and nationalistic themes which are at times inspired by and in contradiction with the themes associated with the ancient monuments. This paper will explore how the fascist government might have defined *Romanità* through its choices in architecture, art and archaeological methodology in the Piazza Augusto Imperatore.

**Melanie Grunow Sobocinski**, University of Michigan

“The *Ludi Saeculares* Coinage of Domitian: Designed for Multiple Audiences?”

The *Ludi Saeculares* coins of Domitian are the most extensive group of narrative images commemorating a religious festival to survive from ancient Rome. Although modern scholars tend to read them as a straightforward account of the ceremonies, several details suggest that awareness of multiple audiences influenced the design of these coins. The iconography of the low value bronze coinage emphasizes the emperor’s leading role in the festival in scenes of sacrifice and other rituals. The gold and silver coins reuse iconography from Augustus’ *Ludi Saeculares*, suggesting a more sophisticated audience for these valuable denominations. The name of the festival is prominent on all coins in this series.

Seen as a group—the privileged view used by modern scholars, and originally available to the mint, the emperor, and those sufficiently wealthy to acquire all thirteen coin types—these coins present a distinct viewpoint that emphasizes the religious rituals and neglects the other spectacles recorded in literary and epigraphic accounts of the *Ludi Saeculares*. Seen individually, each coin informs the viewer that Domitian performed the *Ludi Saeculares* during his fourteenth consulship (A.D. 88). It is the only message on the coinage of that year. By far the most common of these coins is the simplest of the sacrifice scenes on the lowest denomination of coinage, again highlighting the religious significance of this event. Thus, the *Ludi Saeculares* coins of Domitian prove to be embedded in a rich series of creator-spectator relationships.

**Elisha Ann Dumser**, Ursuline College and University of Pennsylvania

“Interpreting the Unseen: The Perception and Meaning of Spolia in the Rotunda Complex of Maxentius (A.D. 306-312)”

Recycled architectural materials, known today as spolia, are present in every Maxentian structure in Rome. The Rotunda Complex on the Sacra Via (the so-called Temple of Romulus), whose façade is built almost exclusively with reused marble and bronze architectural elements, offers a provocative case study for the motivations behind spolia usage in the third and fourth centuries. Ideological grounds are often proffered to explain the presence of reused architectural elements, as the power dynamic of appropriation and reuse underlying spolia was eminently suitable to express messages of control and domination. Yet any ideological use of spolia requires an audience literate in its language. What different viewer strategies were in play to detect the presence of spoliated marbles and apprehend their conceptual content? What happens when the lithic words comprising the spolia narrative prove largely invisible, as is the case at the Rotunda Complex? How could viewers have been expected to interpret the unseen? In the face of this challenge, traditional ideological explanations for spolia usage – now untenable – are abandoned and recourse found in the pragmatic realm of contemporary architectural practices. Generations of Roman architects had been conditioned to work within a ‘marble yard mentality’ and were accustomed to designing and building with architectural marbles selected from warehoused stock in lieu of custom-ordered stones. Unhitching spolia from heady ideological theses and overcoming the long-standing negative valuations attendant to pragmatic explanations allows for new insight into the working methods of Roman architects and greater nuance in our appreciation of their accomplishments.

**Elizabeth Riorden**, University of Cincinnati

“The Odeion of Ilion: A Triumph of the “Classic” Strain of Roman Baroque in Asia Minor”

Following careful examination of the remaining architectural blocks from the Odeion of Ilion, we gain a clear idea of the probable appearance of the *scenae frons*. The results are surprising and demonstrate that this small architectural gem of the third decade of the second century may have been the model for later Antonine theaters, especially in Pamphilia and Pisidia, with the Theater of Aspendos as the best preserved example of this new “Trojan-style” *scenae frons*.

There are strong arguments for the involvement of the emperor Hadrian at Ilion’s Odeion; this would tend to give Ilion’s Odeion high visibility in Asia Minor in general, reinforcing the disproportionate attention that Ilion received because of the Trojan legends (disproportionate to the city’s actual wealth and character). Furthermore, I will argue that the architecture itself, through very deliberate design choices, would have significance for its local intellectual audience and a network of like-minded people in Asia Minor. The design choices are not accidental. We can relate the “conservative” aspect of the design to a desire to suggest a remote past (the past of the Trojan heroes) and we can also show that it was an adjustment to the development of the Roman baroque, an adjustment in the direction of the “classical” and away from the “mannerist” tendencies which we can see emerging in Asia Minor during the Flavian period, as epitomized by the Bassus Fountain at Ephesus and the Nymphaeum of Miletus.

**SATURDAY, APRIL 9**  
**Whistler in Context**

**1:30-3:15**

Chair: **Lynne Ambrosini**, Taft Museum of Art

**Suzanne Singletary**, Philadelphia University

“The Poetics of Synesthesia: Gendered Spaces and the “Women in White””

By hailing Imagination the “Queen of Faculties” in his review of the Salon of 1859, Charles Baudelaire reasserted Romanticism’s valorization of subjectivity and affirmed the artist’s right to view the canvas as the locus of flights of fantasy, personal obsessions, and elusive memories. Likewise, threaded throughout Les Fleurs du Mal is the longing for “Voyage,” a journey via the imagination that enables the poet to transcend the constraints of the body and fuse with the Ideal. In many poems the body of a woman initiates the poet’s imaginative transport from the physical realm to a noumenal space.

From early in their careers Edouard Manet and James McNeill Whistler were absorbed with Baudelaire’s poetry and theory. During the 1860s each painter produced several images of “Women in White” that resonate with Baudelaire’s dominant poetic theme, “Voyage.” In synchrony with Baudelaire’s theory of *correspondance*, each image is saturated with synesthetic suggestions in which forms and colors summon smells and sounds, just as the borders between painting, poetry and music become permeable. These evocative canvases employ an ideal of feminine beauty as a catalyst to stimulate the imaginative transcription of the literal to the metaphoric in a process similar to deconstructing a poem by Baudelaire. The model acts a point of departure to construct alternate, imaginary spaces. Parallels among these images reveal a dialogue between Manet and Whistler that reinforce a shared goal of inter-textuality, inspired by Baudelaire.

**Mayu Fujikawa**, Washington University in Saint Louis

“Exotic Decay and Local Daily Life in Whistler’s Venetian Works “

This essay explores the original and innovative aspects of some of Whistler’s Venetian works as they relate to exoticism and Orientalism. In a city often visited by travelers and artists, Whistler sought to establish an idiosyncratic view of Venice by depicting exotic decay and revising stereotypical views held of local Venetians through representation of their daily life. His depiction of exotic decay echoed those of Byron, Ruskin, James, among others. Whistler used short, soft quivering lines and left his compositions “unfinished,” thereby reproducing the poetics of a decaying city.

In depicting local people, especially the Venetian women, Whistler also departed from his contemporaries, who viewed them with a North European sense of superiority. Whistler rarely represented local people as lazy, or Venetian women as exotic types of beauty. He depicted, for example, a man industriously working at night and aged women, not necessarily pretty, gathering outside knitting lace. He also captured the vibrant sense of ordinary Venetian life, the hustle and bustle of a neighborhood, and various daily activities occurring on and around a bridge, all of which were common subject matters in Japanese prints. In casually observing and portraying the locals, however, Whistler detaches himself from them and becomes an invisible visitor, a voyeur, so to speak. None of his Venetian works show himself, and through exclusion of the mediator, Whistler’s Venetian views conveyed a sense of local life directly for viewers in England and America.

**Sharyn Udall**, University of New Mexico

“Whistler's Dancers: New Contexts for the Artist”

One way of contextualizing Whistler is to consider his connection, via subject matter choices, to the popular culture of his day. This paper examines how Whistler, through recurrent attention to dance subjects in his paintings and prints, engaged a cultural continuum ranging from “high” art to popular culture.

The paper will focus on three areas of Whistler's dance interests. The first involves his blending of influences from Japan and ancient Greece in dance subjects by combining features inspired by the prints of Kiyonaga with those from Greek Tanagra figurines of the fourth century B.C.E.

Next is Whistler's exploration of the popular music-hall “rope dancer,” a subject which raises interesting questions of class and social origins. In 1879, Whistler, then living in London, painted the young skipping-rope dancer Connie Gilchrist as Harmony in Yellow and Gold, the Gold Girl, Connie Gilchrist.

A third area of focus in Whistler's dance subjects is his treatment of the American dancer. Loïe Fuller, whom he saw not long after her debut at the Folies Bergère on November 5, 1892. Whistler made a whole sheet of drawings of her, an effort in capturing movement unprecedented in his work.

Using these and a few other late dance subjects by Whistler, I will argue that in them the artist pressed his aesthetic concerns while, engaging with the popular culture of his day, perhaps inadvertently explored themes of social tension and change.

**Monica Kjellman-Chapin**, Emporia State University

“The Figure, Factice, and Failure: Whistler’s Nudes and Lost Legibility”

This paper considers Whistler’s reliance on a factual strategy of the constitutive blank in the many pastels of nude and diaphanously draped female figures he rendered, especially over the course of the 1880s and 1890s. In these works, disruptions in visual continuity are compensated by the viewer’s imagination, so scenes read as complete not because outlines are present continuous for every object or figure, but because Whistler’s jotted notation supplies enough data that the viewer’s mind provides the remainder. The visually missing information works in tandem with the forms that are articulated with touches of jewel-like color; presence and absence conspire to give the impression of immediacy, sensuality, and three-dimensional wholeness. I read the pastels against Whistler’s oil paintings of the female nude, which are ostensibly related, not only in time but also in pose and somatic type, considering the ways in which Whistler’s strategy of the constitutive blank is derailed in the oils. The rich chain of associative inferences motivated by absence in the pastels is lost in translation to oil, so that while the pictured figures declare similarity, the images assert themselves as distinct classes of being.

**SATURDAY, APRIL 9**  
**African Art Today II: Definitions and Directions**

**3:15-5**  
 Chair: **Tavy D. Aherne**, Indiana University

**Joanna Grabski**, Denison University

“Rethinking “Recuperation” at the Dakar Biennale: Is the Medium the Message?”

This paper considers the Dakar Biennale as a conceptual/artistic territory in which we may map trends associated with contemporary art production in Africa. In so much as video frequently constitutes a ubiquitous medium in European and American art exhibitions, “recuperation,” (the use of salvaged materials) offers a dominant form of visual expression among African artists exhibiting at the Dakar Biennale. Based on interviews conducted from 1998 to 2002, my paper focuses on the work of Ndary Lo, Jean-Marie Bruce, Hassane Sar, and Dominique Zinkpe to explore a set of questions dealing with this phenomenon. First, how does the use of recuperated materials relate to the artists’ aesthetic strategies? How did their training support the use of salvaged materials as a viable medium and what are the antecedents to this trend in Dakar? How do these artists discuss and assign value to their visual production? My paper will also consider the response of art critics and culture brokers to visual propositions associated with recuperation. Despite the variety of works made from salvaged materials, they are often interpreted by art world writers and critics as a phenomenon unique to Africa. Along these lines, I will consider why western art brokers expect and appreciate recuperation as a distinctive African form.

**Maribea Woodington Barnes**, The Ohio State University

“Redefining North African Art: An Examination of Contemporary Moroccan Artists “

Over the last several decades numerous scholarly articles and books have been published on Moroccan art forms. Yet, these studies have consistently examined Morocco’s traditional works or its “older kinds of artistic practices that have weathered colonialism.” Specifically, Morocco’s ceramics objects and textiles are among the most commonly examined works. As a result of this emphasis, only a partial view of Morocco’s rich artistic production has been presented. Currently, Moroccan Art is consistently viewed as static and the 19<sup>th</sup> century western Orientalist image of Morocco has more or less remained.

This paper addresses this gap in scholarship and challenges the static picture of Moroccan Art by examining the work of several contemporary Moroccan artists that embrace a range of media. Using stylistic analysis, the works selected and analyzed within this paper will illustrate the diversity of artistic styles that exist within the context of Moroccan Art. Using information drawn from research conducted in Morocco, this paper will also situate these works within a historical and cultural context. Morocco’s rich historical past includes a multiplicity of cultures and influences. As a result, the country’s contemporary artistic production mirrors the complexity of this past and its current social and political situation within Africa and the Arab world. This examination will demonstrate that Moroccan Art is not static, but diverse and fluid. Furthermore, this study of contemporary work will begin to redefine current perceptions of Morocco and will suggest a framework for examining art within Islamic North Africa.

**Fred T. Smith**, Kent State University

“Breaking Boundaries: The Use of Cultural Synthesis and Authentication to Investigate the Dynamics of Change in the Visual Cultures of Africa”

The approach proposed in this paper can provide valuable insight into and a greater understanding of a wide range of concerns that has not been possible by using more established paradigms. For any cultural item, there is no set homogeneous form, but rather shifting patterns reflecting migrations, borrowings, adaptations as well as various types of internal change. The paper will demonstrate the necessity for avoiding dogmatic approaches and adopting a more fluid and pragmatic view of culture, including visual culture. The interrelationship of numerous cultures will be presented to elucidate connections and influences that have occurred within large geographic areas and over a long period of time.

In this paper, select examples of religious architecture, festive dress and contemporary art will be used in order to demonstrate how such an approach – one that focuses on the process of change rather than on objects – can provide a different and more dynamic awareness of the arts of Africa. The majority of examples will be drawn from research conducted in Ghana, Mali, Nigeria, Tunisia and Morocco. The socio-cultural implications and the permutations of process of synthesis and authentication will provide a basis for broader discussion. For the purpose of analysis, the visual examples from Africa will be regarded as metaphors for the complexity of human and social concerns.