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ABSTRACTS

Thursday, March 23

Italian Renaissance Art: Devotion and Patronage

Chair: **Carolyn C. Wilson**, Independent Scholar, Houston, TX

William R. Levin, Centre College

"The Florentine Misericordia and Its Canopy of Holiness"

The loggia, an open -sided and vaulted arcade at street level, is the most notable architectural element gracing the façade of many of the wealthiest charitable foundations constructed in Central and Northern Italy during the Late Middle Ages and Renaissance. This is true of the prominently situated headquarters of the Misericordia Confraternity in Florence, a building complex that included a small hospice for parentless children. The Misericordia loggia is apparently unique in two ways. First, rather than serving as a place of abandonment, it was from there that members of the Misericordia Company consigned their young wards to persons willing to take them in. Second, the Misericordia loggia is in effect a simple arched canopy consisting of a single bay only, not a series of contiguous bays. Like other loggias of charity, this one served additional practical and promotional purposes, embodying relationships with other societal institutions as well. But the abbreviated Misericordia loggia is understood fully only by recourse to representations in art wherein appear certain kinds of canopied or domed structures reflecting actual constructions, all with ancient pedigrees, that formerly would have been widely familiar to people throughout Italy. Canopies and domes were used to cover tombs, altars, and thrones, each entailing the concept of holiness. Acts of philanthropy were also illustrated as occurring before or within arched canopies, and insofar as benevolent actions carry biblical sanctions, such depictions, too, connote sanctity. The single-bay Misericordia loggia thus assumes deeper meaning, as a sacred space wherein the confraternity's distribution of homeless children, indeed all its charitable endeavors, truly become God's work, distinguishing company members as exemplars of righteousness.

Heather Pollock, University of St. Thomas

"Escaping the Niche: Donatello's Crozier for *Saint Louis of Toulouse*"

Donatello's "Saint Louis of Toulouse" (1423-1425), commissioned by the *Parte Guelfa* for Orsanmichele, has never been ignored by scholars but necessitates a more

critical examination, especially regarding specific details about Saint Louis' life. This paper highlights specific details of this work that elucidate its patronage and historical and physical placement. Specifically, I investigate the putti on *Saint Louis of Toulouse's* crozier. While Charles Dempsey has cited the putto's important role in Renaissance art and Donatello's integration of the figures into the larger themes of an entire work, these putti have not been exclusively explored. Inspired by Dempsey's observations, I show that the crozier's putti are psychological indicators of mood and emotion that are integral in comprehending the statue. I argue that these figures provide a key for a deeper understanding of significant aspects of the saint's life. I will also address Donatello's construction method that involved bolting separate pieces together to comprise the whole statue, arguing that the technique was not only technically necessary, but also refers to the separation and translation of Saint Louis' body after his canonization.

Heather Durn, Case Western Reserve University

"Reconstructing Bosch's Venice Panels to Reveal Their True Meaning"

Scholars have traditionally thought that the four panels by Hieronymus Bosch (c. 1503) now in the Palazzo Ducale in Venice are the wings of a Last Judgment altarpiece of which the central panel has been lost. Walter Gibson, however, suggests that they were probably intended as independent works illustrating the rewards and pains of the Particular Judgment - the judgment of the individual soul immediately at death. I believe Gibson is correct, yet even if these four panels are understood to represent the Particular Judgment, they make little sense visually or compositionally in the order that they are currently displayed in Venice and which scholars have accepted. Considering both the original marbling on the backs of the panels and the striking use of light in the work, I believe the panels should be reconstructed in the order of (left to right) *The Ascent of the Blessed*, *Terrestrial Paradise*, *Fall of the Damned*, and *Hell*. When the panels are reconfigured in this order, they present a brilliantly unified, mystically inspired vision of the Particular Judgment. This reconstruction also makes eminent sense when considering the theological views of Cardinal Domenenico Grimani, who is likely to have owned the panels and, I believe, commissioned them.

Heidi J. Hornik, Baylor University

"The 'Baptism of Christ' by Michele Tosini: A Lukan Reading"

Italian Renaissance artists selected the subjects of their paintings from a variety of devotional and liturgical texts as well as from non-canonical and biblical narratives. This paper will argue that the Florentine Mannerist, and head of the Ghirlandaio workshop, Michele Tosini (1503-15777) selected the Gospel of Luke as the narrative source for his "Baptism of Christ" altarpiece today located in the Pinacoteca Nazionale, Ferrara. The baptism of Christ appears in the Gospels of Mark, Luke, and Matthew but painted details in the Tosini panel reveal a specifically Lukan textual source. The paper will discuss that the Ferrara altarpiece, executed c. 1565, is not the first time that Tosini selected Luke as a textual source for a Baptism painting but established a personal precedent four years

earlier in the Strozzi Chapel fresco cycle painted in a private villa chapel outside San Casciano in the Tuscan hills. The other artistic sources and precedents related to a Lukan reading of the Baptism will also be examined for their contribution to a substantial visual exegesis (using both text and image) of Michele Tosini's "Baptism of Christ."

New Voices: Recent Work by Graduate Students

Chair: **Heather MacDonald**, Dallas Museum of Art

Reagan Duplisea, Case Western Reserve University

"Academies' Anatomy: The Gender Dilemma of Eighteenth-Century Academic Practices as Reflected in Zeuxis Imagery"

While comparative analyses between male and female artists, particularly those depicting similar subject matter, often highlight the differences between the works (not to mention the genders), the similarities often can be just as revealing. Studying Angelica Kauffman's *Zeuxis Selecting Models for His Painting of Helen of Troy* (c. 1778) and Freançois-AndrÉ Vincent's *Zeuxis Choosing as Models the Most Beautiful Girls of Crotona* (1789), can lead to a greater understanding of the Neoclassical stylistic period of which the artists were both pioneers. Although both artists were members of academic institutions, Kauffman was forbidden from participating in the life-drawing classes because of her gender. This obstacle could have discouraged her from attempting history painting, particularly classically inspired figures. However, with her innovative employment of the ancient painter as her intermediary, Kauffman made a bold statement as to the ability and capacity of a female artist to paint the highest genre. While it would be easy to claim that Vincent's work is an assertion of the masculinity of artists in the wake of many female artists' rise to fame, evidence (including the composition of his painting) shows that he was quite sympathetic to their plight and supported women's admission into the Academy. In examining the two artists' technique and interpretations of the Zeuxis subject, as well as critical response of the time, I aim to demonstrate how both renderings are a reflection of the academic practices of the time, particularly the exclusion of female artists from life-drawing classes.

Lauren Cotner Francis, Southern Methodist University

"O'keeffe's *The Lawrence Tree*: Convergence of a Modern Painter and Poet in a Primitive Desert Landscape"

In 1929, during what would be the first of many summers in New Mexico, Georgia O'Keeffe painted *The Lawrence Tree* (oil on canvas, 31 x 39.125 inches, Wadsworth Atheneum). This work, which stands apart from her other New Mexico scenes, employs a worm's-eye perspective of a ponderosa pine tree in front of D. H. Lawrence's ranch house near Taos. That startling perspective, which recalls some of her earlier depictions of skyscrapers, induces the viewer to see a cosmic connection between earth and sky. Even though she had painted many trees before this and would again after,

none of those pictures conveys such throbbing energy. Moreover, in striking contrast to her rigidly geometric scenes of New York City, which owe a debt to Cubism, *The Lawrence Tree*, with its organic, curving forms, clearly pays homage to Art nouveau, Symbolism, and Japanese woodblock prints.

My primary mode of investigation will interpret the image as a symbolic portrait, building on the research of Bonnie Grad and Brenda Mitchell. The tree's physical similarity to human anatomy, the visual references to the life and work of D. H. Lawrence, and the painting's place within O'Keeffe's oeuvre allow *The Lawrence Tree* to be read as a reverential portrait of Lawrence. O'Keeffe implements objects, or in this case, one tree, to suggest Lawrence's personality, writings, and beliefs. Ultimately, *The Lawrence Tree* captures the spirit of O'Keeffe's transformative summer in Taos. It expresses her respectful attitude towards nature. And, finally, it conveys her impressions of D. H. Lawrence through the personification of a tree on the author's New Mexico ranch.

Amanda Blake, University of North Texas

"Kenneth Hayes Miller and Reginald Marsh: Imagining Gendered Consumerism on Fourteenth Street"

This paper revisits New York City's Fourteenth Street in its role as a site for the construction of female identity during the 1920s and 1930s. Then, it served Kenneth Hayes Miller and Reginald Marsh, respectively, as a geographic location generating the inspiration to study and visually represent its contemporaneity. Evidence of the latter included the Union Square neighborhood acquiring a new commercial look and becoming a center for shopping that attracted women of various ethnicities and classes. Of particular interest to this paper are relationships between these changes that included developments in advertising and the presentation of goods in store windows, which sometimes featured live models, and the images of women shopping in and around Fourteenth Street that populate the paintings, prints and drawings of Miller and Marsh. Although, as Ellen Todd Wiley (1993) has shown, the emerging notion of the New Woman helped to shape female identity at this time, what remains unstudied are dimensions that geographically specific, historical developments in shopping contributed to the construction of female identity which, this paper argues, Marsh and Miller related to, by locating in, the department store and bargain store.

Women as Artists and Patrons in Europe

Chair: **Babette Bohn**, Texas Christian University

Maria Maurer, University of Louisville

"Virtue and Chastity in Action: Female Patronage Networks in the Renaissance Courts of Northern Italy"

This paper analyzes the patronage of five interrelated Renaissance noblewomen: Eleonora d'Aragona, Isabelle d'Este, Veronica Gambara, Paola Gonzaga, and Sylvia Sanvitale. Through communication with and appropriation from each other, they formed a patronage network, in which they were both allies and rivals. Their patronage progresses like links in a chain: the activities of Eleonora directly affected her daughter, Isabella, who in turn influenced her friend and cousin Veronica. Through her active support of the artist Antonio Allegri (called Correggio), Veronica impacted Paola Gonzaga and Sylvia Sanvitale, whose rivalry also affected their choices of themes and artists.

These women married beneath them socially, and their superior rank and wealth allowed them to commission artwork for their private *studioli* or *camerini*. For both men and women the *studiolo* was a room carefully crafted to give the impression of a private space, but in actuality it was meant to be viewed by friends, rivals and guests. This multifaceted space invited the collaboration response and appropriation among these five women.

Realizing that their patronage activities placed them in a precarious position, they accentuated feminine virtues and chastity through their choice of decorative programs. By analyzing the iconography of these rooms, this paper demonstrates that these women used mythological figures such as Athena, Venus, Diana and Demeter to create an image of the virtuous and devoted consort. Although many of them also patronized religious art it was in frescoes of Greek and Roman goddesses that they created a personal iconography.

Rochelle Ziskin, University of Missouri- Kansas City
" *La Dame de la VoluptÉ* and Her Circle of Moderns "

This paper considers the role of a prominent art collector in early eighteenth-century Paris, the Comtesse de Verrue. Despite recent scholarship - an article by Barbara Scott in the late seventies and one by Cynthia Lawrence in the late nineties - the significance of Verrue and her circle of "Moderns" has not yet been fully grasped by scholars of French artistic culture.

Verrue is one focal point of my current work on the dwellings and ideologies of leading art collectors during the early decades of the eighteenth century. I consider her not alone, but as the center of a faction that competed for preeminence in the cultural realm. Verrue and her coterie challenged the conventional stature of sixteenth and seventeenth-century Italian painting, embracing instead works of Northern and contemporary French schools.

My paper focuses on the ideological underpinnings of Verrue's mode of collecting, assessing how she and her circle used art for representational ends. The Dallas conference offers an ideal context for these explorations. Among the works that once adorned Verrue's dwelling - just a handful of which are today housed in American museums - is a diminutive Watteau today at the Kimbell. That work, depicting children playing with Pierrot's sword, perfectly embodies the qualities Verrue embraced as she challenged traditional collectors and used art in the construction of a social identity.

Tami Miller, Case Western Reserve University
"Feminizing Harriet Hosmer's *Sleeping Faun* "

In the mid-nineteenth century, sculpture became a popular art form among affluent American patrons who frequently commissioned artworks while traveling abroad. Preferring neoclassical sculptures with mythological themes and naturalistic portrayals of historical figures, American consumers created a new artistic market for marbles in Italy. Although several male artists preceded her, Harriet Hosmer was the first female American sculptor to take advantage of this new market abroad. Her marble *Sleeping Faun* from 1864 has been documented as a masterwork of American Neoclassical sculpture that is light hearted, frolicking, and reflects a good-natured spirit - a reflection of the personality of its highly individualistic creator. As one of the earliest examples of a male nude created by a female artist, the faun's masculinity has been compared to Hosmer's tomboyish mannerisms and mode of dress. Yet such cursory biographical readings have failed to meaningfully consider Hosmer's specific choice of subject matter. Further examination of Hosmer's faun in relation to the artist's ambiguous sexual identity and feminist agenda will elucidate deeper connections between the artist and her artwork serving to expand on the superficial critical and historical responses that have appeared to date Hosmer's working relationship with the British sculptor John Gibson and personal relationship with the American Nathaniel Hawthorne will provide a biographical backdrop to this revised analysis of Hosmer's *Sleeping Faun*.

Michelle Swindell, University of Texas at Dallas
Breaking Through the Glass Ceiling: Alejandrina Gessler Lacroix and the Ceiling Panels of Madrid's Ateneo

In 1884 Madrid's Ateneo, a locus of scientific, artistic, and literary exchange, underwent a massive structural and internal renovation in response to increased liberalism in Spanish politics. One of the projects for the "New" Ateneo included three ceiling panels, with the central panel measuring over 10 x 10 feet. Ateneo members sought a well-known artist to paint scenes depicting their revised educational aims. Spanish artist Alejandrina Gessler Lacroix (1831-1905) vied for and received this substantial commission, the largest and most important work of her life. Though no records remain illustrating the exchange between the artist and the Ateneo's fine arts secretary, Gessler Lacroix's journal as well as facets of her career provide insight into why a woman artist would have been selected in lieu of the many successful Spanish male artists working at that time. I argue that in addition to her technical abilities, Gessler Lacroix also possessed the skills of an opportunist. Her timing in Spain's political environment and her pre-existing relationships with key patrons were essential factors that led to the artist's receipt of this commission. The end result was both public acclaim and two remarkable titles: being elected the first woman member of the Ateneo; and becoming academic correspondent to the San Fernando Academy in Madrid. These painted panels were more than another group of allegorical figures, but sealed her place as a professional artist.

Performativity, Passing, and Self-Portraiture

Chairs: Amy M. Mooney, Columbia College, Chicago and Cherise Smith, University of Texas at Austin

Charles S. Mayer, Indiana State University

"Performing the Self: The Artist's Search for Self-Identity"

The fluidity of what constitutes a work of art within a context of late and postmodernism is matched by the mutability of identity during the same time frame. When these two strains of investigation intersect, we encounter the emergence of a type of art in which the artist's identity itself undergoes a number of transformations. In many respects the artist's persona has assumed equal footing with the work of art that artist may or may not fabricate. This change can be understood as the product of society in which culture consumption seems to direct the production of art. When this is combined with that part of culture which is directed to the production of identity, the result is not only a transformation in the nature of what it means to be an artist but also in the way in which the artists presents him-or her-self. This paper will investigate the different ways in which the artists referred to above have presented themselves while it will consider if such presentations can be considered as or mistaken for self-portrayals. At the same time, it will examine the correlation between the rise of new kinds of self-images for the artist which reflect the escalating search for individual and artistic identity with the development of new creative strategies that redefine the relationship between the artist and his or her work.

Catherine Caesar, University of Dallas

"Eleanor Antin's Portraiture of the 1960s and 70s: The Fiction of the Self"

Eleanor Antin, in her conceptual installations, photography, and video projects of the 1970s, testifies to the inauthenticity of all forms of biography, including autobiography, by suggesting that the self and its depictions are always inventions:

When you are writing about a lifeä one admits what one is ashamed of, And you don't remember half of it. Besides, what is the truth? Things play out in your mind, you change, the invention of the self changes (Eleanor Antin, in interview with the author, May 4, 2001).

This paper will examine Antin's notions of identity - her view of the self as fluid and unfixed - as manifested in her portraits and her personae of the 1970s. For example, in *Portraits of Eight New York Women* (1970), Antin symbolically represents eight actual women by juxtaposing props with written narratives. The texts, like the props, do not refer directly to the individual, but create a tentative portrait, an indexical marker with

elements which refer not to the "real" self of the woman, but an illusory representation. The anonymous, indirect narratives cast doubt simultaneously on the notion of authentic subjectivity and veristic portraiture.

Antin, in her personae projects, shifts the focus of her conceptual portraits from others to herself, using images of her own body in photographs and videos, yet diverting the focus of the works from self-representations to her series of characters. These personae, *The King*, *The Nurse*, *The Ballerina*, and the short-lived *Black Movie Star*, all reveal different polarized aspects of female identity; Antin again questions the fixed, authentic self by employing fictional characters via ephemeral conceptual media.

Jaime Thompson, University of Cincinnati

"Confusing Gender: Masquerade in the Works of the Baroness Elsa von Freytag-Loringhoven and Marcel Duchamp"

Baroness Elsa von Freytag-Loringhoven (1874-1927) took her masquerade to the streets of New York attired in bizarre costumes fashioned from the debris of modern urban life. Her performances question the separation between the artist and the art objects as she merged them within her self-performances. Her self-created identity was based on her otherliness as a sexually emancipated woman and as a German avant-garde artist. Through her aggressive sexual tendencies and androgynous appearance she, like other New Women, blurred the once rigid definitions of gender roles. However, these performances often were perceived as the antics of a mad woman by those who did not know her. Marcel Duchamp, *Father of Dada*, used masquerade for a different purpose. Through a series of soft focus photographs taken by Man Ray in 1920-21 and an alternative signature placed on many of his projects and readymades, Duchamp transformed himself into a female alter ego - Rose SÉlavy. Through these radically unconventional acts these artists questioned the definition of art, the artist, and the role of audience. In this paper I will explore how these foreign artists used their created self-identities to comment on gender roles, sexual roles, the concept of the *femme fatal*, and American society. I will also explore the difference between the artists' perceptions of their personas and how audiences reacted to these creations.

John P. Bowles, Indiana University

"The Moral Matter of Race: Adrian Piper and the Crisis of Passing"

African-American artist Adrian Piper has repeatedly staged her own racial transformation in order to raise the question of passing and unsettle the racist attitudes of their artworks' American viewers. Piper might look white but in her video installation, *Cornered*, for example, she tells viewers, "I'm black." Over the course of the video the decision to call one's self black or white becomes a moral issue rather than a simple matter of genetics or parentage. In the process, Piper casts the possibility of racial identity into doubt.

Piper's self-transformations figure the fears and fantasies that define the myth of American whiteness. Citing the unspoken "one drop" rule of racialized identity -

according to which a person with only "one drop" of African blood running through his or her veins is considered black - Piper challenges the viewer of *Cornered*: "you are probably blackä What are you going to do?" Piper turns accusations of passing that have been directed at her back on the viewer, staging herself as an object for inspection in a way that ultimately reveals less about the artist than about the viewer's own attitudes towards race. She identifies miscegenation and folkloric accounts of passing as the founding crisis for a pseudoscientific race consciousness in order to challenge Americans to take personal responsibility for the history of racism in the United States.

American Art: Itinerancy

Chair: **William Rudolph**, Dallas Msueum of Art

Robert Gambone, The Humanities Institute, University of Minnesota - Minneapolis

"The Search for a Usable Past: George Luks' *Faneuil Hall*, (1923)"

By 1922, the legacy of George Luks (1866-1933), approached collapse. His disintegrating marriage resulted in the loss of his studio and forfeiture of a considerable body of work while chronic alcoholism landed the artist in a sanitarium. Critics and modernists increasingly regarded Ashcan art as less vital. Seeking escape and recuperation, Luks abandoned New York for the Boston Brahman patronage of his friend Margaret Sargent.

Among the many canvases painted in Boston, Luks' *Faneuil Hall* (1923) encapsulates his search to reclaim a usable (American) past. Exploring historic Beacon Hill and the Back Bay, Luks found in Faneuil Hall a quintessential American site: rich in history yet eminently practical in its dedication to commerce, an environment not unlike the New York street markets painted at his zenith in 1905. Indeed, the building's colonial financier, Peter Faneuil, possessed a flamboyant character akin to Luks' own. Exploring a variety of styles, including a Prendergast-like post-Impressionism, Luks depicted Faneuil Hall in dusky twilight, linking this picture with the subdued palette favored early in his career. In exploring historic Boston, Luks reaffirmed the value of heritage and the importance of roots, both artistic and cultural, and in so doing hallowed his own complex past.

Maura Lyons, Drake University

"Defining the American 'Homeland': Rockwell Kent in the 1940s and Today"

Although the term "homeland" is encountered with some frequency in the United States of 2006, it is a relatively new addition to the national vocabulary. In order to probe the historical resonance of this concept and to understand its current application, this paper will examine selected landscape paintings by Rockwell Kent (1881-1972). It argues that Kent's landscapes exhibit a notion of U. S. identity that is both defensive and assertive, a posture that seems very familiar post- 9/11.

Rockwell Kent may seem an odd spokesman for American identity given that he made his artistic and literary reputation depicting exotic locations throughout the world - including Tierra del Fuego and Greenland - and that he was suspected of political subversion beginning in the 1930s. Yet the paintings that he executed of his Adirondack farm and its surroundings are redolent with nostalgia for a lost, "American" sense of place. Kent revealed the parallels he drew between the artworks documenting his local landscape and his perception of U. S. national identity in a traveling exhibition of his own work, titled "Know and Defend America," that he organized in 1941 to advocate war-preparedness. He warned in the catalogue accompanying the exhibition that "savages" were menacing the nation as well as the "civilized and cultivated world" and advocated a thorough and merciless response to such threats. When Kent's domestic landscapes are read carefully against his representations of more distant scenes, their shared impulse toward containment and control illuminate the global consequences of such stark definitions of self and other.

Jean Robertson, Indiana University-Purdue University Indianapolis
"Displaced: Immigration, Diaspora, and Contemporary American Art"

The inverse of place is placelessness - a condition of dislocation, homelessness, journeying, nomadism, or migration. Many people in the United States do not live in the place they were born, but have moved from another town, another state, or another country. While relocations are often voluntary, others are involuntary displacements due to poverty, persecution, disease, or war. Changing one's geographical location may involve radical changes in language, culture, social relationships, family, and work. This proposed paper will examine displacement as a theme or subtext found in the work of a range of contemporary artists living in the United States. Some of the artists are immigrants themselves who have moved to America from another country and practice their art in a radically altered context. Other artists identify with a culture that earlier in history was uprooted, forcing large numbers of their ancestors into a condition of diaspora. The paper will analyze how the understanding of place is fragmented as a result of dislocation and relocation, and how displaced artists express the tension between memory and present experiences of place. The paper will demonstrate that contemporary artists use strategies and images and objects that evoke travel and boundaries, such as maps and mapping concepts, boats, luggage, footwear, identity documents, and barricades. The paper will argue that contemporary art responding to displacement is often characterized by syncretism: the art mixes references to the place left behind with elements that respond to the cultural climate of a new geography.

Richard R. Brettell, University of Texas at Dallas
"Zola in St. Louis: William Merrit Chase's *Portrait of Duveneck* and American Artistic Identity around 1890"

The San Antonio Art Association purchased Chase's large and esthetically charged *Portrait of Duveneck* from the latter's widow in the early 20th century. Since

then, the painting has been shown often in San Antonio, but rejected as an authentic work by Chase by the author of the unpublished, but forthcoming Catalogue Raisonné. Its bibliography is very thin, consisting mainly of a 1979 M. A. essay by Nancy Bauerle for the University of Texas at Austin.

The painting is undeniably authentic and is, perhaps, among the most important portraits of an artist produced by an American in the last two decades of the 19th century. Its trope is one of realism, as Duveneck stares intently at the viewer, who, thus, becomes the "subject" of the painter's gaze. Behind him are the trappings of an artist's studio, including plaster casts, a large cupboard (probably German), young women who appear to be paying art students, and, on the floor in front of the artist, a worn copy of Emile Zola's *L'Oeuvre*, the most important novel about an artist produced in France in the late 19th century and published in 1886. Interestingly, the novel is treated as "trash" in the painting.

I will interpret the painting as an essay on both "American" aesthetics as they developed in the years before the World's Columbian Exhibition, discuss the relationship between Chase and Duveneck, and will treat it in the developing context of "modernist naturalism" in both European and American esthetics.

Asian Art

Chair: **Marcella C. Sirhandi**, Oklahoma State University

Linda J. Fleming, Philbrook Museum of Art

"Selection from the Leora Stroup Collection: Iconography in an Edo Period (1615-1868)
kakemono Jurojin God of Longevity "

The Leora Stroup Collection of Japanese paintings and artifacts were bequeathed to Fort Hays State University in 2002. One of the thirty-nine *kakemono*, entitled *Jurojin, God of Longevity* has been attributed to the Unkoku School with unknown artist and date. The Unkoku School flourished from the Momoyama period (1573-1615) into the Meiji period (1868-1912). *Jurojin* represents a figure rich in Chinese Taoist and Japanese iconography, the study of which was favored by the samurai and nobles of the imperial court. Figural iconography and supporting iconography in the painting that identifies the figure *Jurojin* will be discussed. Historical precedents for his depiction including Chinese mythology, as well as Buddhist and Shinto influences will also be explained. In addition elements of style in the *kakemono* that lead to the placement of the painting in the 1850s or 1860s, later in the Edo period, rather than the 1560s or 1570s as suggested by Leora Stroup, will be presented. *Jurojin* is part of an eclectic collection that is indicative of the diversity of the Edo period, the pre-modern period in Japan.

Karen Huang, School of the Art Institute of Chicago

"Cai-Guo Qiang Borrows His Enemy's Arrows"

Traveling, wandering, communicating and interacting are integral to the art of Cai Guo-Qiang. Born in Quanzhou City, Fujian Province, China, he later lived in Japan for nearly a decade and now resides in the United States. His personal experiences as a world traveler and cross-cultural resident have intensified his interest in Asia's desire to "go global". Demonstrated in his work is how our actions cause an intermingling of cultures. As metaphors for life, his artworks function as reminders that we are all in a process of harmonious transformation. My essay examines the symbolism that is inherent in Cai Guo Qiang's use of raw materials as well as the broader implications of several of his works. *Crossing* explores the process of transformation that is life. Other works deal with the effects of globalization/westernization on the Eastern world; examples include *The Dragon Has Arrived!*, *Borrowing Your Enemy's Arrows*, *Cry Dragon/Cry Wolf*. In *I Am The Y2K Bug* and *Bring to Venice What Marco Polo Forgot*, Cai examines the negative and positive effects of modern technology.

Multiple themes run through each of the aforementioned installations, but the most common ideas that Cai addresses are globalization/westernization, the importance of human participation in the world, and the presence of technology in modern culture. The conclusions of his critiques are not particularly original, but his conception of how to present these paradoxical structures is creative. Using Chinese and Japanese symbols, Cai Guo-Qiang creates works that are relevant for Eastern as well as Western culture.

Andrew Kaiser, University of Cincinnati

"A Bridge of Vision: Japanese Graphic Design from 1910-1930"

The rise of commercial art in Japan coincided with a period of great change, in which Japan underwent rapid industrialization and incorporated many new ideas from the West. This resulted in a blending of Japanese and Western modes of visual representation, but on a deeper level it reflects what I call a "hybrid design visuality." In my paper I will examine the stylistic confluences in the graphic design of Hashiguchi Goyō (1880-1921) and Sugiura Hisui (1876-1965), then examine the relationship between changes in Japanese society and this hybrid design visuality. The purpose of this paper is to bring to light an often neglected area of pre-World War II Japanese art and encourage further research in this area.

For my design examples, I will focus primarily on pieces that Goyō and Hisui produced for the domestic and foreign audiences. Their tailoring of style suggests an awareness of the cultural conceptions of their intended consumers. In the second half of my paper I will address the balance between subjectivity and objectivity in Japanese art, and how the western scientific mode altered that balance during this period. I will also briefly acknowledge the economic factors, and attendant ideologies of capitalism and socialism. I will connect this not only to examples of graphic design, but also '*Gendai shōgyō bijutsu zenshū*' (The Complete Commercial Artist - 1928-30), an influential series which disseminated examples of foreign and domestic design as well as discussing effective visual design.

Lisa Safford, Hiram College

"Christo's New York Gates: The Japanese Connection"

In New York's Central Park in February of 2005, the Bulgarian-born artist known by the mono-soubriquet of Christo, and his wife Jeanne-Claude, with whom he closely collaborates, brought to completion his longest fomenting project called "The Gates," first conceived in 1979. In his 7,500 ephemeral Gates one can't help but seek the allusions and historical precedents, and from them, the meanings underlying these orange-saffron rectangular arches. I propose a specific Japanese connection to Inari Shinto shrines (*jinja*), especially one in the district of Fushimi just south of Kyoto. What catches the attention of a visitor at the Fushimi Inari shrine, and provides the most striking visual link to Christo's New York project, is a pathway that wanders some four kilometers up the wooded slopes of Mt. Inari leading to four sub-shrines, and lined with thousands of *torii* gates, each donated by a businessman or enterprise. Orange-vermillion colored Torii, which means "bird perch," are often strung with twisted *shimenawa* rope and suspended *gohei*, or white zig-zags of paper to attract the attention of *kami*, the spirits who preside over all things in nature that are worshipped at the shrine. Today the *torii* serves that purpose, as well as denoting a place of passage between the secular and sacred realms. The Fushimi shrine is the most famous of the estimated 40,000 shrines in Japan dedicated to *Inari*, the *kami* of cereal crops most importantly rice and its vital ancient derivate, sake. Because *Inari* protects Japan's historically most significant cash crop, he has been the focus of devotion in recent centuries for businessmen seeking prosperity. This paper explores the multivalent connections between the tunnels of *turii* at Fushima and elsewhere in Japan, as well as other uniquely Japanese cultural modalities, with the orange *Gates* of Christo, nestled into the heart of the commercial center of the modern Western world.

African Art: The State of the Field in African Art

Chair: **Constantine Petridis**, Case Western Reserve University and The Cleveland Museum of Art

Kate Ezra, Columbia College Chicago

"Modern and/or Primitive: Defining African Art at the Museum of Modern Art and the Museum of Primitive Art"

This paper will explore the relationship between modernism and African art by examining the differing responses to modern African art at two closely related museums, the Museum of Modern Art (MOMA) and the Museum of Primitive Art (MPA). As early as 1935 MOMA was in the forefront of exhibiting African art for its aesthetic value rather than as anthropological specimens. The MPA, founded in 1954 by MOMA's president Nelson A. Rockefeller and its director RenÈ d'Harnoncourt, presented exhibitions of African, Oceanic, Native American and Precomlumbian art that were greatly influenced in content and design by the "primitive" art exhibitions seen at MOMA. During its twenty years of existence, the MPA did not collect or exhibit a single work of modern African art, yet such works were acquired, albeit sparingly, by MOMA as an institution and Rockefeller as an individual. Analyzing the varying responses of

MOMA, the MPA, and Rockefeller to the challenge posed by modern African art will contribute to our understanding of the processes through which African art was defined as a field of collecting and study in the mid-twentieth century. This question remains relevant today as contemporary African artists continue to struggle to gain acceptance for their works.

Fred T. Smith, Kent State University

"Architectural Embellishment of Northwestern Africa: Aspects of Adaptation and Acculturation"

The approach of the paper will stress the process of borrowing and adaptation: moving beyond more established paradigms. In many examples of architectural embellishment, there is no set homogeneous form, but rather shifting patterns reflecting migrations, borrowings, and adaptations as well as various types of internal change. The research presented will demonstrate the necessity for adopting a more fluid and pragmatic view of culture, including visual culture. The relationships 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 both religious and vernacular architecture will be used 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, involving synthesis and authentication, will provide a basis for a broader level of analysis.

Jordan Fenton, Kent State University

"Beyond Ethnic Boundaries: The Cross-Cultural Influence of *Nsibidi*"

Nsibidi is a writing system conveyed by pictograms and ideograms attributed to the Ejagham peoples in the Cross River State of southeastern Nigeria and Western Cameroon. It is found on various types of surfaces including bowls, pots, walls, textiles, instruments, monoliths, masks, costumes, tattoos, bodies and drawn into the earth. *Nsibidi* is primarily known as a secretive language of esoteric knowledge, acquired in the Ejagham's male Leopard Societies known as *Ngbe*. Additionally, *nsibidi* is used throughout the Cross River State in common practice for communication and to indicate relationships and objects. As trade and European contacts heightened during the mid-eighteenth century, the leopard societies and *nsibidi* spread to maintain social control in a time of developing commerce.

This paper identifies *nsibidi* before and after European contacts, leading to its dynamic use in the twenty-first century. Further, this paper traces *nsibidi's* patterns of dissemination from the Cross River State to Cameroon, the Igbo of southern Nigeria, the art of contemporary Nigeria and finally to Cuba. The permutations of *nsibidi* lead to the

process of appropriation and internal change for not only the adopting cultures, but also the form itself. Thus, this example facilitates approaches concerned with cultural exchange and alternation of forms across different ethnic boundaries. Understanding these patterns will enable the field to better comprehend evolving art forms and invention among cultures that are not in close proximity. These implications will allow discussion for a broader analysis of patterns and influences found in the art of Africa.

History of Photography

Chair: **Theresa Leininger-Miller**, University of Cincinnati

Anne Helmreich, Case Western Reserve University
"Nature's Image"

This paper will argue for a renewed examination into the links between the development of photography in Great Britain, more specifically, the activities of William Fox Talbot, and the nineteenth-century engagement with positivism and empiricism. Talbot's initial publications of his photographic process underscored the close relationship between photography, natural history, and botany that existed at mid-century - all focused on the specimen as the means by which to order the diversity of nature (brought increasingly to the public's attention through imperial trade) and to access larger structural systems governing the processes of nature. Building upon the arguments of Douglas Nickel and Carol Armstrong, among others, this paper traces connections between Talbot's early rhetoric and mid-century debates about how to achieve truthfulness in representations of nature sparked by John Ruskin's now famous maxim to "go to nature in all singleness of heart and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning; rejecting nothing, selecting nothing, and scorning nothing." The connections are most manifest in Talbot's and the PreRaphaelites' emphasis on immediate sensation, optical directness, and a physiological explanation for vision and perception - that is, believing that the image was produced on the retina of the eye as opposed to being seated in the brain. This argument thus contributes to the larger paradigm shift to dismantle the notion that photography displaced the function of painting - rather the two were journeying down a shared road, for at least several decades.

Elizabeth M. Holland, University of Illinois at Chicago
"Calamitous Photographs of War: The Distant, Directed, and Participatory Viewer"

Photographers have captured war images since the medium's earliest days. As technology changed and improved, photographers were able to access increasingly more detailed images. Eyewitness accounts, memoirs, and other collections of war photographs documented events, captured atrocities, and recorded history irretrievable otherwise. However, war images have rarely been analyzed regarding how they convey information

to viewers. Susan Sontag's treatise *Regarding the Pain of Others* explores how war photographs either engage or disengage viewers.

The repeated act of photographing war signifies war's compelling nature. While the idea of war summons images associated with negative feelings - fear, horror, tragedy - therein also lays a desire to look. Sontag has written that we expect that images of war "äshould appallä" but in their terribleness "ä[lies] a challenging kind of beautyä" or "äa sublime or tragic register of the beautiful." But while Sontag acknowledges viewers' preconceptions, she does not investigate how these images actually work.

How does the viewer respond to the photograph given what it represents and how? War photographs categorized into several sub groups based on viewer experience illuminate the discourse the photograph offers.

As shown in photographs included in this paper, I propose that the viewer holds one of three positions of "witness" - distant, directed or participatory - and seek to explore perceptual positions in order to understand how images command, demand, evoke and persuade. I will test the usefulness of my categories by looking at photographs from the earliest photography of war to the present so-called "War on Terror."

M. Kathryn Shields, University of Texas at Arlington

"Mid-Century Masking: Fictive Memoir as a Dialogue between Self and Other"

A fictive representation, somewhere between strict empirical truth and the fantastic world of the imagination allows the real and the invented to coexist quite nicely. A well established mode in literature, the fictive has been severely downplayed in the history of photography. The recent prevalence of digital imaging and the ensuing invisibility of manipulation have cast doubt on the truth of all photographic production, but this kind of mistrust was just beginning to serve as fuel for some mid-twentieth century photographic investigation. Using the imaginary to frame aspects of a person's life results in a fictive memoir, as seen in Ranier Maria Rilke's *The Notebooks of Malte Laurids Brigge* and Gertrude Stein's *The Autobiography of Alice B. Toklas*. Fictive memoirs in photography tend to be serial, such as Les Krim's *The Incredible Stack O'Wheat Murders* series, Ralph Eugene Meatyard's *Lucybelle Crater* series, and Francesca Woodman's self-portraits.

This paper explores the conflation of fact and fiction in the fictive memoir as it encompasses and embraces oppositions consistently encountered in the photographic process. A certain complexity occurs in all types of imagery, but the convergence of objective facts and subjective interpretation is unique in photography because these aspects necessarily rely on one another for full impact. Focusing on fictive memoirs from the mid-century serves as a basis for better understanding the visual and conceptual complexity of photographic imagery containing masks and their connections to aspects of historical and social occurrences at the time.

Marsha Morrison, Middle Tennessee State University

"The Elasticity of Time: Culture, Method and Reverie in the Photography of Sally Mann and Esther Bubley"

This paper will address the photographic work of the photo documentarist, Esther Bubley, and that of contemporary "fine art" photographer, Sally Mann.

Upon analysis, there emerges an ironic contrast between the two artists' use of imagining technology and subject matter, while a select group of the images of each are similar in their evocation of an uncertain reverie. Some of Bubley's earliest photographic efforts included a collection of images taken in a boarding house in 1943. These works portrayed young Jewish women who moved to Washington, D.C. with aspirations of finding better social and economic opportunities than those available at home during the Second World War. Bubley's documentary-style camera work is a visual diary of the boarding house woman living in her cosmopolitan "dreamscape."

Sally Mann's adaptation of the nineteenth-century wet-plate collodion process generates a technically flawed, yet idealized, Arcadian geography. In her 1997 *Mother Land* series, Mann creates landscape photography of the American South that is archaic in its tenor and artistic production, in contrast to Bubley's use of contemporary technology, over a half-century earlier, to create imagery possessing a similar ambivalent dream-like quality and novel sense of vision. This exploration into the work of two influential photographers provides an interesting dialogue regarding issues of technique, subject matter and the final product.

Forming Identity in Medieval Art

Chair: **Pamela A. Patton**, Southern Methodist University

Kelly L. Watt, University of Louisville

"Viewing San Baudelio de Berlanga (Soria) in the Light of the Reconquista"

In the medieval world, identity was not always the product of common cultural ground; it was frequently constructed in order to facilitate military conquest. In the age of the Spanish Reconquista, leaders within Latin Christendom and Al-Andalus struggled - not only against the "enemy," but within their own ranks in order to establish the appearance of legitimacy.

This paper will present the preliminary research for my doctoral dissertation on the church of San Baudelio de Berlanga in the Soria, province that lies 129 kilometers north of Madrid in the Duero river valley. San Baudelio, positioned squarely on the frontier between the armies of Al-Andalus and the armies of the Christian Reconquista, provides a useful case study through which to study the productive engagement between Latin Christendom and the Islamic world. Architectural elements reference both the Mozarabic liturgy and the mosques and palaces of the Islamic world. Other structural features such as the central column from which springs a ribbed vault, are highly unusual. Moreover, the interior is adorned with brightly painted narrative cycles that range in theme from war elephants to episodes from the life of Christ. This combination of visual elements in a church described as *monastic* in function challenges the conventional scholarship for ecclesiastical decoration.

While at first glance San Baudelio appears to be an unusual example of stylistic experimentation when placed within a broader context, one is likely to find that it is part of a regional, Reconquista, aesthetic, with specific political goals.

Balanced on a Blade: Images and Ideals of Templar Identity
April Jehan Morris, Southern Methodist University

What drives the collective mind of a military unit? Many armies have found solidarity under a spectacular leader like Charlemagne or Henry V at Agincourt. For the Knights Templar, one of the monastic military orders that arose in the aftermath of the First Crusade, it was not one leader, but a communal ideal that forged a sense of unity. Joining this "brotherhood of heroes" meant becoming part of a unit dedicated to the single overreaching goal of conquering and defending the "Holy Land of Jerusalem." Unlike other monastic orders, the Templars had no sainted founder, so could not depend on hagiography for inspiration. What they had instead was a military heritage, an adopted group culture that flowed not from one single figure but a gathering of knights who envisioned a new order not only monastic but military, what Bernard of Clairvaux called "the new knighthood." If the Order's founding moment was the grasping of hands and swearing of a joint oath on the sacred ground of the Temple Mount, then each subsequent member on taking their oath enacted a memorial to that moment in an almost Eucharistic sense, invoking a living ideal through an established ritual. In swearing his sword to the service of the Holy Land and the brotherhood, the postulant was adopting a new heritage, blended from secular chivalric ideals and the Christian ideology of Crusading warfare.

Jennifer Lee, Indiana University-Purdue University Indianapolis
"Pilgrim or Patron? Thomas Beckett, Louis XI, and Group Affiliation"

Beginning in the twelfth century, individuals frequently purchased and wore badges to demonstrate that they had made pilgrimages to the shrines of saints. These badges were more than commemorative, however. They were also visual markers of identity that showed their wearers to be members of the saint's *familia*, or group of affiliates. In the late Middle Ages, as guilds, noble households, and political factions increasingly used wearable tokens and badges to announce their membership, pilgrimage badges could sometimes be adapted to demonstrate other types of affiliation beyond that traditionally established through pilgrimage.

This paper analyzes the use of badges by King Louis XI, including the purchase of multiple badges from the Marian shrine at Embrun and the order by mail of one from the shrine of St. Thomas Becket at Canterbury. By analyzing the circumstances of these purchases, the king's previous badge-using habits, and contemporary patterns of badge-wearing in the fifteenth century, I deduce that Louis was not interested in using his multiple pilgrimage badges to show himself as a pilgrim. Rather, the king used wearable images of the saints to construct new groups of affiliates in which he was the patron, and in which his devotion to the saints would grant him special intermediary status.

Friday, March 24

Open Session

Chair: **Martha M. Schloetzer**, Carnegie Museum of Art.

Jonathan Perkins, University of Illinois at Springfield
"*Eating the Enemy: Robert Natkin's Palimpsest Series*"

In 1981, the contemporary American artist Robert Natkin (born 1930) exhibited a remarkable group of works which he named his *Palimpsest Series*. In these pieces, the artist painted the recognizable markers of his style - hatch marks, dots, and varied evocative shapes amidst fields of color - over printed matter. In many works from this series, the artist obscured the texts and other printed imagery that lie beneath his markings. However, in one key work, which is the central focus of this paper, Natkin made grandly apparent every word from an art critic's negative review. The artist reproduced and enlarged a newspaper criticism of a previous exhibition on cheese cloth, and attached the printed matter to a quilt which he then mounted on canvas.

Numerous artists in the twentieth century have used texts as part of their art, and my paper will explore Natkin's work in terms of those precedents. The paper argues that Natkin both acknowledged these earlier artworks, while at the same time he created something new by the remarkable act of using a negative critical text in his work of art. Joseph Kosuth's 1967 work, *Art as Idea as Idea*, which consists of a reproduction of the definition of the word "art" from the dictionary, provides a crucial comparison and contrast. In Natkin's work, both the charged act of reproducing a critic's hostile words and the artist's exquisitely subtle markings contrast with the cool detachment of Kosuth's piece. Natkin's work emerges as both aesthetically and intellectually innovative.

Carson L. F. Sieving, Case Western Reserve University
"*Apolllo Nature in a Natural Setting*"

Described by Pliny the Elder (HN 34.69), the bronze *Apollo Sauroktonos* of Praxiteles was first recognized in Roman marble copies by Winckelmann (*History of Ancient Art*, 1764). His comments on the composition go to the heart of the ongoing though often neglected debate about the iconographic significance of Apollo and a lizard. He provides two different accounts of the statue: either a childish preview of Apollo slaying the python; or the god is portrayed as herdsman to King Admetus of Thessaly. Subsequent scholars follow Winckelmann by either contextualizing Apollo's encounter with a lizard or reading the scene as allegory.

This presentation takes a new direction by proposing that the *Apollo Sauroktonos* depicts Apollo as the bringer and averter of plagues. The arrow is a well-known plague vehicle, starting with Apollo's assault on the Greeks at Troy in the opening of Homer's *Illiad* (1.43-52). The lizard had pharmacological properties in antiquity and the medical

encyclopedia of Celsus (*Med.*, 5.5) refers to the astringent, purifying properties of lizards. The "lizard-slaying" provides a narrative context for these attributes.

This new reading of the *Apollo Sauroktonos* is faithful to the divine nature of Apollo in the fourth century as well as the distinct attributes present in the composition. By expressing the dual nature of Apollo, this statue type eshes well with current understandings of Praxiteles' style, such as the "Aphrodite of Knidos" both gesturing to and hiding her nudity and the lazily fulfilled "Satyr Anapauomenos."

Edward J. Olszewski, Case Western University
"Goya's Ambiguous *Saturn*"

This study places Francisco de Goya's so-called *Saturn* in the context of the artist's Roman Catholic culture, and in the tradition of earlier representations of monsters. Two things are clear in the painting, that a victim is being devoured, and by an oversized demon. The painting was first identified as "*Saturno*" by Goya's good friend in Bordeaux, Antonio Brugada. If Saturn, the colossus lacks his usual attributes of an hour glass and scythe. Goya is explicit in his drawing, "*Saturn*," which depicts the giant with these attributes and his daughter, Truth. Perhaps Goya's figure might be a different Titan, such as Cacus or Antaeus, both of whom lived in caves. Another exalted demon is Satan, who devours the souls of the damned. These possibilities are examined in the contexts of other works in Goya's late set of fourteen Black Paintings of 1820-1823 now in the Prado. The *Saturn* is often paired with the so-called *Judith and Holofernes*. I consider Goya's demon in the context of popular writings at the end of the eighteenth century including the works of Dante and Rebelais, and known art works, such as late Gothic Hell scenes Goya would have seen on his Italian journey in 1771, and paintings in the Spanish collection by Hieronymous Bosch.

Melynda Seaton, University of North Texas
"Texas Cowboy as Myth: Visual Representations from the Late Twentieth Century"

Utilizing Barthes' *Myth Today*, this paper considers how the documentary aspect of early photographic representations of cowboys is transformed in contemporary popular culture and fine art to become mythology, for example, by the exaggeration of features of dress to connote ideals allegorically. The working cowboy remains part of the contemporary culture of Texas. A visual record of him appeared early in the state's history, in daguerreotypes, followed by representations in contemporary back and white as well as color photographs, film and video. Although the way of life for the Texas cowboy has changed, it remains a thriving part of the Texas economy, society, and culture. Moreover, the image of the cowboy has permeated popular culture and fine art.

This paper explores what late twentieth century popular culture and fine art images of the cowboy signify, emphasizing aspects of how they signify in relation to an existing tradition of photographic representations. Paying particular interest to features of dress and appearance, a comparison of visual representations of the cowboy in a selection of images from popular culture and fine art to the images believed to represent reality by

photographic documentation demonstrates how the image of cowboy transforms to become mythology, and specifically what is signified as mythological.

The Pleasures of Baroque Draughtsmanship

Chair: **Judith W. Mann**, Saint Louis Art Museum

Babette Bohn, Texas Christian University

"From Chameleon to Curmudgeon: Guido Reni and the Art of Design"

Guido Reni (1575-1642) enjoyed a remarkable career, becoming the most successful and highest paid painter in the Italian peninsula. Trained first by the Mannerist painter Denys Calvaert and then by the Carracci in Bologna, Reni has always been understood as a product of the Carracci's strong commitment to drawing the human figure from life and preparing paintings in an extensive series of preliminary drawings.

This paper will utilize several different types of evidence to support a very different view of the artist, First, based on some newly discovered drawings by Remi, it will be argued that during his early years, Reni was an artistic chameleon, who imitated various artists with brilliant proficiency and a singular lack of commitment. Both his brilliance and his changeability may account for the terrible animosity that arose between Reni and Annibale Carracci, a conflict that figures prominently in Malvasia's 1678 biography of Reni. During Reni's sojourn in Rome, while he was creating his most important commissions for the Borghese, from 1607-14, he came closest to Annibale's methods. Although even at this time, there are telling distinctions between their respective preliminary drawings. But after 1616 Reni increasingly relinquished Carraccesque preparatory procedures, despite his unquestioned reliance on the largest workshop in the history of Bolognese painting. By his later years, Reni had evolved a method *of alla prima* painting without equivalent or precedent in Bolgnese art.

Judith W. Mann, Saint Louis Art Museum

"Frederico Barocci's Munich *Noli Me Tangere*: Meaning, Method, and Dating"

Ferderico Barocci doesn't fit easily into the existing canon of art history. He is rarely if ever, included in survey texts of the history of art. Coming to full artistic maturity during the middle of the sixteenth century, only a few years before Michelangelo's death, he falls into the chasm that we call "late Mannerism." He compounded this problem with what we might term today "poor career management." Although born in Raphael's hometown of Urbino, he ventured to Rome on two occasions. During his second sojourn (as Bellori tells us) he claimed to have been poisoned (opinions range from accepting Bellori's explanation to diagnosing various mental and emotional illnesses), causing him to retreat to Urbino and continue his career at some distance from the artistic mecca of Rome.

He is, in fact, an artist whose style is so beyond his chronological time, so innovative and forward looking that the traditional definitions and understandings of the

sixteenth century don't allow us to appreciate his achievement. While scholars have dubbed his style "proto-Baroque," and identify a moment in his career when he changes from Mannerist to Baroque, I would argue that Barocci marched always to his own drum, seeking a form of pictorial dynamism that at times verges on Mannerism, and at others can be described as fully Baroque. By examining one specific painting, Barocci's *Noli Me Tangere* the Altepinakothek, Munich, I want to explore the innovative nature of this artist's work and how some of the traditional understandings and strategies for interpreting sixteenth-century painting don't adequately address the nature of his artistic vision.

Robert Randolph Coleman, University of Notre Dame
"Abate Giuseppe Peroni's *Modello* for S. Maria presso San Satiro, Milan"

In 1755, Benedict XIV assigned the Church of Santa Maria presso San Satiro to the Oratorians in perpetuity. To the right of Bramante's illusionistic choir is an altar dedicated to St. Philip Neri, Tridentine founder of the Oratorians. Its altarpiece, the *Ecstasy of St. Philip Neri* (1865), was painted by the Parmese, academic painter Abate Giuseppe Peroni (1710-76), and the *modello* for the painting has been discovered among the drawings in the Biblioteca Ambrosiana, Milan. This paper is ostensibly about the formulation of hagiographic ecstasy, music, and St. Philip Neri's spirituality.

Neri's interest in the *lauda* for congregational and solo singing, a thirteenth-century product of largely Franciscan and Dominican missionary piety, was a way of attracting people to his Roman Oratory services. *Laude* were composed by Palestrina and Francesco Soto de Langa, and were compiled and published for the Oratorio's use.

The composition of the Ambrosiana *modello* and the Milanese painting, clearly reveals Peroni's adherence to late Baroque classical design practices and compositional formulae, but it also demonstrates Neri's spirituality (in imitation of St. Francis and Christ). The angelic musicians may refer to the *laudi spirituali* of Palestrina or Soto de Langa, as well as Neri's vision of an angelic choir upon the reception of Elena Massimi's soul into heaven. So while Peroni's altarpiece may be viewed at the end of an academic tradition in an era that witnessed the slow suppression of the Jesuit Order, the art which accompanied it, and the burgeoning rise of Neoclassicism, it also offers Neri's view that music is a guide toward spirituality, and fervent prayer will bring an individual to mystical dying and the ecstatic experience of divine love.

Shelley Perlove, University of Michigan
"Thoughts and Afterthoughts in Rembrandt's Drawings of the Life of Joseph"

Rembrandt is famed for the many drawings of biblical subjects he produced himself or in collaboration with others in his studio and circle. Most investigations of his drawings involve: sorting out the contributions of the master versus his students; determining the dating of the sketches; or using drawings to establish the preparatory stages in the genesis of a finished work such as an etching or painting. This study, however, is distinctive in its methodology. First of all, it is thematic, focusing upon

drawings of the early life of Joseph and his brothers, most particularly the story of Joseph telling his dream to his parents and brothers. This paper examines the etching, *Joseph Telling His Dreams* of 1638 (Bartsch 37), the *grisaille* of the same subject of 1633-34 (Bredius 504); the etching, *Jacob Caressing Benjamin* of 1637 (B. 33); and the drawings, *Joseph Telling His Dream*, both dated 162-43, one in the Albertina (Benesch 526) and the other in a London private collection (Ben. 527). This paper not only examines the artistic ideas Rembrandt subsequently used in his finished works, but traces the afterlife and meaning of various concepts that were embodied in his finished works, but which were reconsidered thereafter over a period of many years, principally in his drawings. Among the ideas investigated here are: the inclusion or exclusion of Benjamin in Rembrandt's interpolations of Joseph telling his dream; the group of Joseph's brothers; and the emphasis upon Judah and Reuben.

Modern Sculpture

Chair: **Paula Wisotzki**, Loyola University, Chicago

Paula Wisotzki, Loyola University, Chicago

"David Smith's *Perfidious Albion*, 1945"

Perfidious Albion is dumpy and solid-qualities not usually associated with David Smith's sculptures, especially those of the post-war years when the sculptor is celebrated for having re-thought the possibilities of three-dimensions in a manner the much-respected enterprise of the American Abstract Expressionist painters. Yet this cast-bronze figure with welded attachments captures the tension between form and surface in a manner that, according to Rosalind Krauss, looks forward to the totemic statements of the artist's later years. The curvaceous outline gives the form a sensuous femininity, but its surface-marked with weapons of war and other symbols of Imperial might-betray the traditional nurturing qualities of the female form. The perfidy of the form is part of this work's savage attack on British Imperialism. Even in the final year of World War II Smith, a committed leftist from the 1930s forward, saw Britain as a negative force on the world stage: its wealth-fecundity-coming only at the expense of other cultures.

Smith left his draft-deferment-providing job with the American Locomotive Works (and his temporary living quarters in Schenectady, New York), to return to his farm in Bolton Landing in summer 1944. Back home, he was able to complete a new studio space and devote himself to making sculpture, thanks to the savings from his long shifts welding armor plates on tanks. His remarkable output in 1945 is testament to the positive impact of these new circumstances. *Perfidious Albion* will be considered in the context of other sculptures from the same year, as Smith contemplated the possibilities of a variety of materials and meanings.

Erin Murphy, University of North Texas

"Reclaiming Figurative Dimensions: John Chamberlain's *Zaar*"

Particularly in Texas, where at least twenty-three examples can be viewed in Marfa, at the Chinati Foundation, American sculptor John Chamberlain (1927-present) is best known for his painted and chromium-plated steel sculpture. Much of the current scholarship maintains well-argued interpretations involving this work's associations with American Abstract Expressionist painting; largely, it ignores other dimensions of Chamberlain's manner of working, including sources, and fails to consider additional possibilities for expanding the critical interpretation. Focusing on *Zaar* (1959; Nasher Sculpture Center), this paper enriches the scholarship by revisiting Chamberlain's methods of working in and out of the studio, and proposing a new interpretation that augurs questions about relationships between much of the artist's oeuvre to genres of perfuming arts. In contrast to scholars treating abstraction as the privileged mode through which mid-century sculptors, following their colleagues, painters, manifested a dynamic, inner self, I scrutinize Chamberlain's interviews and statements as well as other evidence of his interest in the dance of Martha Graham to explore unstudied figurative dimensions of *Zaar* and related works, such as *Swannanoa/Swannanoa II* (1959), and *Untitled* (1959-60). At its broadest, my paper raises questions about the kinds of investments the art world makes in canonizing certain interpretations that delimit what, and how, sculpture can mean.

Carol Salus, Kent State University

"The State of the Earth: Michael Heizer's *Double Negative* Today"

Double Negative has been overshadowed in the news by *Roden Crater* and by the resurgence of *Spiral Jetty*. *Double Negative* is one of the earliest of the environmentally scaled, geographically remote sculptures to have been labeled "earthworks." Set in the Nevada desert at the edge of the Mormon mesa, it is slowly eroding by the forces of nature. I recently visited the site in order to inspect its condition since its inception almost forty years ago and want to show through visual evidence what happens to land art. My presentation will describe my recent trip there which involved a stay in the glitzy, tasteless Las Vegas trip to the barren Mormon mesa in Overton about 80 miles outside of the gambling capital. Virginia Dwan, one of major patrons of the earth art movement, who commissioned Michael Heizer to create the work in 1969, deeded *Double Negative* to Museum of Contemporary Art (MOCA), Los Angeles in December 1985. MOCA became the first museum to include a permanently sited land sculpture in its collection.

The significance of this historic earth sculpture needs to be reiterated. *Double Negative* was more than an assertion of Minimalist aesthetics. It was a bold statement by Michael Heizer that museums were cluttered by sculpture but the land was wide open. MOCA's acquisition of the earth work shows the flexibility and sophisticated level of thought of the Board of Trustees. MOCA has shown a new role in terms of how art is collected. *Double Negative* can only really be properly experienced firsthand. My slides show scale which is often not apparent in the photographs seen of the earthwork in textbooks This ever-changing earthwork merits a close look at the effects of wind, time, and human presence in a confrontational work of art.

Marianne Williamson, Texas Christian University
Unpublic Art: Public Art in Prisons

Can we speak of "public art" in the highly private space of a prison? If so, can art transform the site? This paper proposes to address these two intriguing questions by focusing on art created by Ralph Helmick and Stuart Schechter for the Stafford Creek Corrections Center in Aberdeen, Washington. The Boston-based artist team has, for many years, produced art works for a multitude of public settings. In 2001, they received a commission from the Washington Public Arts Commission to create two art works to be installed in the Stafford Creek prison facility.. Helmick and Schechter's large hanging sculptures "Migrations I" and "Migrations 2" are site specific pieces, installed in the meeting and the entrance areas of the prison. The "public" *per se* has only limited access to these sites. While the prison community welcomed and appreciated Helmick and Schechter's sculptures, opinions outside the prison walls were extremely negative.

The resulting research paper is an analysis of the situation of publicly funded art in the American penitentiary landscape. Comparing the sculptures at Stafford Creek to several other historical as well as contemporary prison art works, it becomes clear that the "Migration" installations are unique in the sense that they have an immediate humanizing effect on an otherwise extremely harsh and stressful environment. Confirmed by my interviews with the superintendent of prisons of Stafford Creek, the colorful installations lower the anxiety of inmates and their visiting family members, especially younger children. Therefore, the art works contribute to the strengthening of family ties, which is often the most important precondition for a successful rehabilitation of the inmates. Rehabilitation in turn, is beneficial for the public in general. My analysis concludes that although in a seemingly "unpublic" place, Helmick and Schechter's "Migrations" transform the space into a site of public art, and reminds us that "public" is always contingent on context.

Northern Renaissance and Baroque Art

Chair: **Laura Gelfand**, The University of Akron

Amy Morris, Wittenberg University

"Late Gothic Painting and Artistic Identity: A New Consideration of Lucas Moser's Inscription on the *St. Magdalene Altarpiece*"

In the study of late Gothic painting, there has been a tendency to label the infrequent appearance of artists' inscriptions and signatures as a *manifestation* of artistic self-awareness. This is especially true in the literature on Lucas Moser's famous inscription on the *St. Magdalene Altarpiece*, "Cry art cry weep no more, no one will care for thee." Lucas Moser. Painter from Weil der Stadt. Master of this work. Pray to God for him. 1432." Because of the expression of the personal voice of the artist, Moser's inscription has been described as the first truly modern signature. Recent research, however, calls into question this interpretation of Moser's inscription, emphasizing instead additional factors that underscore other artists' signatures from the late Gothic

period. Among these are the artist's religious perception of his craft and the collaborative nature of most medieval art. In addition to these, the classification of Moser's lament as a Medieval topos, *Klage der Kunst*, and recognition of its place in the tradition of Medieval literary inscriptions seems to discount the inscription's personal nature. Despite new evaluations of Moser's inscription, this paper will argue that it does contain elements of what the artist thought about his ability. Similar to other Medieval literary and artistic inscriptions, Moser's inscription combined a statement of humility with subtle allusions to his high level of artistic ability. Moreover, by making allusion to his knowledge of Medieval literature, the artist was not only commenting on his artistic ability, but his intellectual ability as well.

Rachel K Duszynski, Case Western Reserve University
"Gabriel Metsu's *The Doctor's Visit*"

Seventeenth-century Dutch paintings, literature, and theatre expressed themes concerning changes in the dynamics of the family when the woman did not conform to the ideal domestic role as caretaker of the family. Among other genre scenes centered on themes of women engaged in domestic work, sick women, and women seduced by men, the doctor's visit was a popular theme in art and literature in the Netherlands, particularly in Leiden. Akin to other Dutch artists from Leiden, including Jan Steen and Gerard Dou, Gabriel Metsu (1629-1667) painted *The Doctor's Visit* (c. 16660s) to warn women against idle and sedentary lives, which lead to medical ailments such as hysteria. In the seventeenth-century, hysteria was considered a mental and physical condition caused by an imbalance of bodily fluids disrupted by sexual inactivity. In this discussion, I will examine the history of hysteria and its relationship to themes of the lovesick maiden in seventeenth-century Leiden. In particular, I will examine Metsu's version of *The Doctor's Visit*, now located in the State Hermitage Museum of St. Petersburg, Russia. Instead of a painting an informal, cluttered scene, as in many versions by Steen, Metsu's painting is a conservative approach to the theme of the female sickroom. Metsu incorporates subtle, but vital reminders against the negative consequences of digressing from the female archetype as wife and mother or virtuous maiden.

Martha M. Schloetzer, Carnegie Museum of Art
"A Study of Seventeenth-Century Dutch Picture Display Technique and Frames"

Seventeenth-century Dutch art was bought and sold at a rapid rate. When acquired by a new owner, a painting would typically be reframed. This practice helped the painting appear up-to-date and conform to its new surroundings. It was common for popular paintings to receive multiple framings. As a result, studying original picture frames of this period is challenging. This study focuses on display techniques in seventeenth-century Holland. By studying the culture's picture frames and hanging practices, one can gain a better appreciation for how the Dutch viewed their art. An overview of various types of popular framing solutions will be presented, as well as a discussion of the effect that interior design and lighting had on display techniques in the Dutch home. A selection

of pictures-within-pictures will also be reviewed to determine how accurately contemporary Dutch artists rendered picture frames in paintings.

Gauguin and Transnationalism: A Re-evaluation of Gauguin

Chair: **Linnea S. Dietrich**, Miami University of Ohio

Linnea S. Dietrich, Miami University

"Gauguin and Egypt"

Gauguin's reputation has suffered of late because of the attacks by feminists and post colonial scholars. Although I identify myself with both, I think there is still much more to say. In my view, history is not one-sided or monolithic, and contains cross-overs, debts, and payments, in an active exchange of gifts I would call visual culture. This view replaces the view that history is divided into a Western and Eastern tradition. Gauguin wrote that ancient Egypt was the birthplace of "our" civilization ("the great error is the Greek, no matter how beautiful.") His syncretistic message was that Christ and Buddha and the Tahitian creator god Taaroa and Aten and Amun are conflated and that "all men (sic) will become Buddhas." This is the theme of many of his paintings and woodcuts and certainly of his writings.

Gauguin struggled to realize this idea in his work and in his life. Most scholars might agree that Gauguin be considered a nomad or even hybrid because of his background and his being born French and choosing to live in non-Western" lands. I think he might be considered transnational because he sees that what we have labeled non-Western culture is as influential on Western culture as Western culture has been on non-Western culture and is not a mere Other. This seems an important thing to reconsider as we are now at war, as art historians begin thinking about global surveys of art and as the question of influences and sources looms large in any historical endeavor.

Janet S. Tyson, University of North Texas

"Material Evidence; Paul Gauguin's Intersubjective Relationship with Objects"

Ironical, liminal, fragmented, contingent, opportunistic. If Paul Gauguin's artistic character conforms to an "ism" it is neither Impressionism (as Rick Brettell and Anne Birgette Fonsmark, co-curators of the "Gauguin and Impressionism" exhibition argue) nor symbolism. Instead, material evidence suggests that Gauguin was a postmodernist *avant la letter*.

Arguing from the position that Gauguin exemplified a de-centered, postmodern subjectivity that formed and was formed by its material environment, this paper addresses Gauguin's adult attempts to identify himself in relation to objects. It examines the things he made, bought, collected, found, and commissioned in order to establish for himself a context that would, as Mihaly Csikszentmihalyi writes, demonstrate his vital energy within a social network.

Gauguin's creative output consistently has been referenced in analyzing his life and personality. But, by isolating his production and attempting to classify it strictly in art historical terms, scholarly explorations have failed to make cohesive sense of his disparate creativity. This paper attempts to provide such a unifying overview by applying Alfred Gell's deliberately philistine methodology to consideration of Gauguin's oeuvre as part of his everyday material experience.

It articulates ways in which Gauguin's living and working spaces, the food and drink he consumed, his paintings, and the artifacts he carved in wood all operated with the other material aspects of his life as an aggregate Other that served and shaped Gauguin's subjectivity. This approach disregards the aesthetic cohesion that art historians seek but by focusing on materials in relation with Gauguin's fragmented self, it is consistent and coherent.