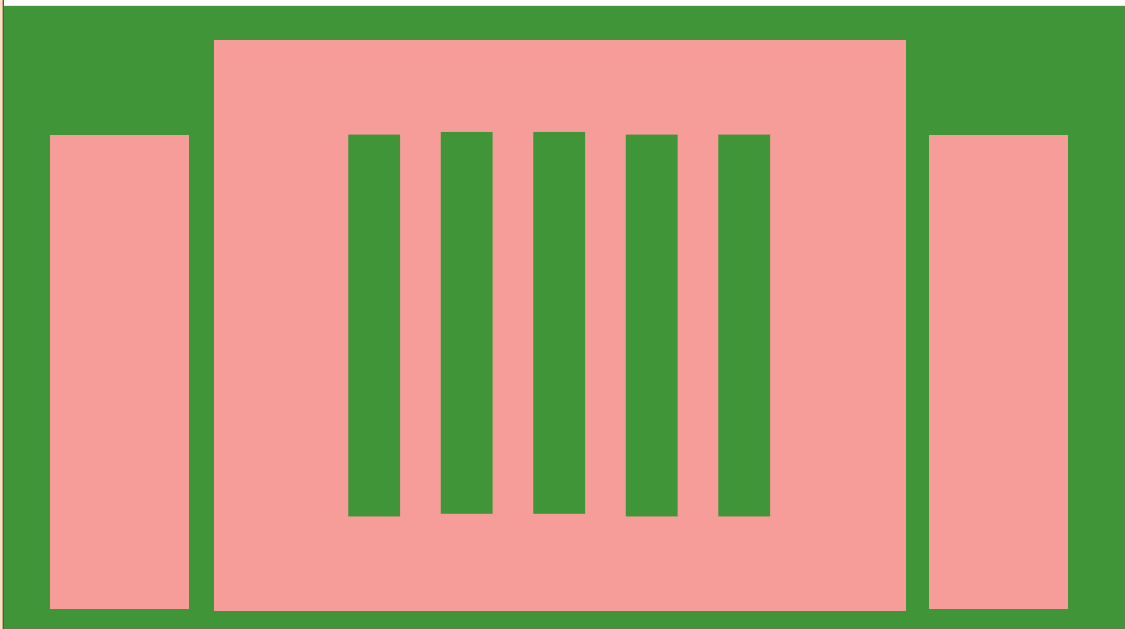
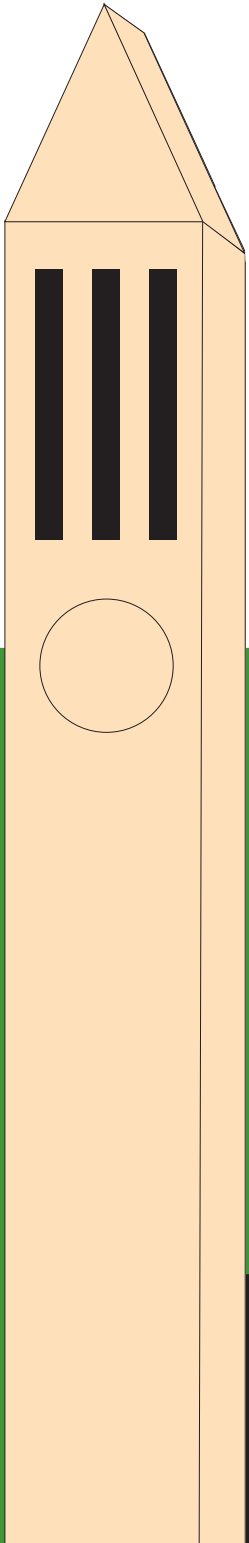


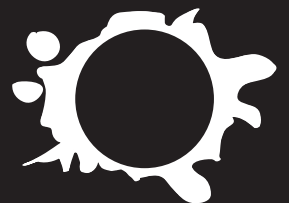
MAHS
MIDWEST
ART
HISTORY
SOCIETY

ANNUAL CONFERENCE 2010

OMAHA, NEBRASKA
APRIL 8TH-10TH



KANEK



Thursday, April 8, 2010
Joslyn Art Museum

First Morning Session: 9:00 - 10:30

Monumental Medieval Art & Architecture

Omaha Steaks Conference Room

Janet Snyder, West Virginia University, Chair

Annette LeZotte, Wichita State University

Monumental Intersections: Louis IX's Sainte-Chapelle and Louis of Anjou's Apocalypse Tapestries

Maria C. Wiering, University of St. Thomas

Approaching the Miniature Basilica: An Interior Pilgrimage to the Shrine-Altar of Saint-Denis near Paris

Global Connections in Nineteenth-Century Art

Abbot Lecture Hall

Nancy Wilkinson, Oklahoma State University, Chair

Marcella Sirhandi, Oklahoma State University

Though 19th century British colonial rule decimated Indian Aesthetics, hybrid forms that filled the gap enabled the emergence of Indian modernism

Stuart T. Robinson, University of Cincinnati [Graduate Student]

Memories of Charleston: Influences in the Tropical Landscapes from 1857 to 1859 by Louis Remy Mignot (1831-1870)

Nancy Wilkinson, Oklahoma State University

The Chinese Collection of Nathan Dunn: Its Origins. Travels and Influence on the Arts of Britain

Second Morning Session: 10:45 - 12:15

Monumentality in Contemporary Art

Abbot Lecture Hall

Paula Wisotzki, Loyola University Chicago, Chair

Catherine Caesar, University of Dallas

Aerial Art

Phoebe Wolfskill, Indiana University

Humanizing the Gigantic in Martin Puryear's Ladder for Booker T. Washington

Levi Smith, School of the Art Institute of Chicago

Facing the Monumental: Figuring the Individual and the Collective in Jaume Plensa's "Crown Fountain" and Anish Kapoor's "Cloud Gate", Millennium Park, Chicago

Navjotika Kumar, Kent State University

Monumental Interventions: Olafur Eliasson's Replicated Landscapes

Open Session I

Omaha Steaks Conference Room

Jane Hutchison, University of Wisconsin - Madison, Chair

Paul Bacon, Dominican University

Humanism in Wittenberg: Frederick the Wise, Konrad Celtis and Albrecht Dürer's 1508 "Martyrdom of the 10,000 Christians"

Valerie Hedquist, University of Montana

Thomas Gainsborough vs. Sir Joshua Reynolds: The Enduring Triumph of the Blue Boy

Punam Madhok, East Carolina University

"Hail the Jewel is in the Lotus" (Om moni padme hum!)

The Café Durham, located at the west end of the atrium, offers a selection of hot and cold luncheons. Hot and cold beverages are available throughout the day.

First Afternoon Session: 1:15 - 2:45

Italian Baroque Art

Abbot Lecture Hall

Gustav Medicus, Kent State University, Chair

Matthew Knox Averette, Creighton University

The Piazza Barberini: Claiming Space in Baroque Rome

Bethany Corriveau, Case Western Reserve University

Terra Cotta Tears: Attributing the Cleveland Museum of Art's "Head of Prosevilla"

Adam Ladd,

The Devil's Mass: Italian Influence in the Set Designs of Inigo Jones for the English Masque "Salmacida Spolia"

Open Session II

Omaha Steaks Conference Room

Jane Hutchison, University of Wisconsin - Madison, Chair

Colleen Halpin, Case Western Reserve University [Graduate Student]

Emotion in the Face of Insanity: The Facial Expression of Rodin's "Heroic Head of Pierre de Wissant"

Rebecka Black, University of Houston

John Singer Sargent's "Gassed" (1918)

Anna L. Miller, Case Western Reserve University [Graduate Student]

Marsh's Deviation: "A Paramount Picture"

Catherine Jolivette, Missouri State University

British Art in the 1950's: The Impact of Scientific Discovery on the Perception and Representation of Scale

Second Afternoon Session: 3:00 - 4:30

Renaissance and Baroque Art Outside of Italy

Omaha Steaks Conference Room

Henry Luttikhuizen, Calvin College, Chair

Diane Scillia, Kent State University

The Liege Bible (London B.L. Add. Ms., 254) c. 1440: An Early Work by Barthelmy d'Eyck?

James Wehn, Thrivent Financial Collection of Religious Art

Behold the Man: Spiritual Pilgrimage in Lucas van Leyden's "Ecce Homo"

Denise Giannino, University of Kansas [Graduate Student]

An Iconographical Exploration of Identity in Rembrandt's "Equestrian Portrait of Frederick Rihel"

Joseph Saravo, Case Western Reserve University [Graduate Student]

If These Walls Could Talk: The Role of Ruins and Nature in Dutch Landscape Painting

The Monumental Vernacular: Representing the Midwest

Abbot Lecture Hall

Acacia Warwick and Elizabeth Kauffman, Bradley University, Chairs

Annaka Marie, Columbia College

Our Literal Nowhere: The Poor Farm of Manawa, Wisconsin

M. Melissa Wolfe, Columbus Museum of Art

Windmills, Fences, and Photographs: Visualizing Victory on the Plains

Ashley Kolka, University of Wisconsin - Milwaukee

John Banvard's Mississippi River Panorama: Popular Spectacle and Changing Visions of the American West

Sarah S. Jones, University of Missouri - Columbia

Keith Jacobshagen's Nebraska: Sense of Place in a Minimalist Landscape

Friday, April 9 Kaneko

First Morning Session: 9:00 - 10:30

Monumentality [?] in African and Native American Art **Lecture Space I**

Fred T. Smith, Kent State University, Chair

Fred T. Smith, Kent State University
What is Monumental about West African Art?

Mark Dike DeLancey, DePaul University
Who Will Fear it Now: Monumentality in the Palace Architecture of Northern Cameroon

Gay Sweely, Eastern Kentucky University
Monumental Indian Site: Cahokia

Chisato O. Dubreuil, St. Bonaventure University
Monuments in Cedar: A Clash of Cultures

Art in the Age of Digital Reproduction: ***Artwork's Scale is Affected by Infinite Reproducibility*** **Lecture Space II**

Liz Murphy Thomas, University of Illinois, Springfield

Diane A. Mullin, Weisman Art Museum, University of Minnesota
Stretching and Shaping Time, Place, and Address: Scale in the Work of R. Luke Dubois

Jordan Cleland, Purdue University [Graduate Student]
Digital Reproduction in Physical Space

Todd Jokl, University of New Haven
Micro/Macro: image sequence and multiple image compositing

Second Morning Session: 10:45 - 12:15

Optional visit to the Gerald R. Ford Conservation Center

Conducted by Kenneth Bé, Paintings and Debra Long, Objects Conservators

The Center is an art conservation laboratory, located near the site of Gerald Ford's Birthplace. The objects conservatory lab conserves works on paper and other objects; the fairly new paintings lab conserves various sorts of painting and is presently engaged in restoring the Grant Wood Corn Murals, originally painted for two hotels in Omaha and Council Bluffs, Iowa.

[Limited to 20 participants, free of charge. Sign up at registration desk. Transportation to the site will be provided.]

The Permeable West: (Im)migrant Encounters and Aesthetic Entanglements in the Visual Culture of the American West

Lecture Space I

Louise Siddons, Oklahoma State University, Chair

Elizabeth Spear, University of California, Riverside

Playing Out the Difference: Painting Identity in the American West

Kate Elliott, Independent Scholar

Insiders and Outsiders: Charles Russell and the Definition of the 'True' Westerner

Rachel Sailor, University of Texas at Tyler

Local Place Making: Rethinking Nineteenth-Century Photography in the American West

Open Session III

Lecture Space II

Jane Hutchison, University of Wisconsin - Madison, Chair

Rosemary L. Burk, Ingalls Library, Cleveland Museum of Art

Jacob Lawrence as Urban Storyteller: Sociological Commentary in 'Fulton and Nostrand'

Patrick J. Jung, Milwaukee School of Engineering

A Labor of Love (and a Love of Labor): Milwaukee's 'Man at Work' Collection as a Scholarly Resource

Vittorio Colaizzi, Winona State University

Un-Un-Un-Monumental: Instances of Scale in Contemporary Abstract Painting

Annual Members' Luncheon/Business Meeting

12:30 – 1:45

Kaneko Meeting Hall

*Presentation of the Charles D. Cuttler Award for
Contributions to the History of Art to
Mrs. Jean M. Green*

First Afternoon Session: 2:00 - 3:30

Monumentality in Modern and Contemporary Asian Art & Architecture

Lecture Space I

Patricia J. Graham, Center for East Asian Studies, University of Kansas, Chair

Catherine Becker, University of Illinois at Chicago

Amaravati's Colossal Dhyana Buddha: Concretizing Buddhist Heritage in South India

Curt Hansman, DePaul University

Monumentality / China / [RE] Interactions

Elizabeth Lillehoj, DePaul University

Ideology and Monumentality in Japanese Art

Patricia J. Graham, Center for East Asian Studies, University of Kansas

Devotional Icons as Spectacle: Buddha-Buildings in Modern and Contemporary Japan

African-American Artists in the Midwest

Lecture Space II

Julia R. Myers, Eastern Michigan University, Chair

Lindsay J. Twa, Augustana College

'For the Well-being of Mankind':

The Julius Rosenwald Fund and African-American Artists

David Lusenhop, Independent Scholar, Chicago

The Formative Years of the African Commune of Bad Relevant Artists

Julia R. Myers, Eastern Michigan University

*Energy, Equality, and Interconnectedness: An Overview of the Sixty-Year Career of
Detroit African-American Artist Charles McGee*

Second Afternoon Session: 3:45 - 5:15

Encountering the “Other”: Cross-Cultural Exchanges between Asian and Euro-American Art

Lecture Space II

Jan Kennedy, Kansas City Art Institute, Chair

Erin Dahl, Kansas City Art Institute and University of Kansas [Graduate Student]
Autobiographical Impulse: Pipo Nguyen-Duy and ‘East of Eden: Vietnam’

Catherine Dossin, Purdue University
‘Le Voyage en Chine’ of 1974: Barthes, Kristeva, Fromanger and the People’s Republic of China

Allison Norris, University of Manchester, UK [Graduate Student]
J-Pop is Not an Art Form

Tracy Krumm, Kansas City Art Institute
Craft and Social Practice

Pauline Verbeek Cowart, Kansas City Art Institute
New Tools in Weaving

Visit to the Bemis Center for Contemporary Art.

The Bemis Center, an “urban artists colony” that attracts resident artists from around the world, is located just across 12th Street from the Kaneko. The Gallery, which exhibits work by resident artists and others, will be open and available to Conference participants during the afternoon hours. Additionally, a presentation on the history, concepts and accomplishments of the Bemis will be made by a member of the staff at 3:30 in the Gallery. All Conference participants are welcome to attend free of charge.

Saturday, April 10

University of Nebraska at Omaha Campus

[Elevators are located off the central lobby and in the southwest end of the building. Meeting rooms are in the southeast corner of the building]

First Morning Session: 9:00 - 10:30

Constructing and Contesting Boundaries: Gender and Art
Arts and Sciences Hall 310

Reed Anderson, Kansas City Art Institute, Chair

Laura Eccleston, Bowling Green State University

New Woman, Old Obstacles: The Works of Hanna Höch and Barbara Kruger

Paula Rose, University of Kansas

Sailor Moon: Feminist Superheroine?

Julie L. Schutte, Case Western Reserve University [Graduate Student]

Hidden Mixtures: Stirring Up the Kitchen Table

Sarah Sims, Case Western Reserve University [Graduate Student]

The Sala delle Donne: Gender in the Borgia Apartments

Reading the Large Print: Monumentality and the Printed Image
Arts and Sciences Hall 313

James Wehn, Thrivent Financial Collection of Religious Art, Chair

Debra Lamm, Kent State University

Image in Transition: The Printing Press and the Image in the Low Countries from the Late Fifteenth Century

Charles Hausberg, Philadelphia Museum of Art

Learning from Large Prints: Lucas van Leyden and the Monumental Woodcut

Linda Rosefsky, West Virginia University

Beyond Pop: A Look Beneath the Surface of Warhol's 'Last Supper'

Nathan A. Popp, University of Iowa

Larger than Life: Size and Scope of the Work of Mauricio Lasansky

Second Morning Session: 10:45 - 12:15

Concepts of Classical Monumentality in Antiquity and the Present
Arts and Sciences Hall 310

Robin Rhodes, Notre Dame University, Chair

Philip Sapirstein, Penn Museum, University of Pennsylvania
The Technology of Monumentality in Early Greek Temples

John R. Senseney, University of Illinois at Urbana-Champaign
Monumentality, Scale, and the Design Process in Ancient Greek Architecture: The Origins of Architectural Drawing in the Classical Period

Celeste Guichard, Savannah College of Art and Design
Hadrian / Panhellenios / and the Crafting of Monument as Memory

Christopher Stackowicz, Bethel College
The Archaeological Representation of Monumental Architecture at Corinth

Robin F. Rhodes, University of Notre Dame
Classical Monumentality Turned Inside-Out: The Art of Tomas Rivás

An optional trip to the Sheldon Memorial Art Gallery in Lincoln is available.
An additional charge of \$10 is required and reservations may be made at
the registration desk.

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