Negotiated Images: Art in Culture
Session Chair: Rachel Perry, Indiana State Museum

*Error! Reference source not found (What does it mean for an object to be labeled Kitsch?)*

Monica Kjellman-Chapin, Emporia State University

Snow globes, pink flamingos, garden gnomes, and pencil top trolls—these objects all share a common categorization—kitsch. But what does it mean to label something kitsch, and what might be included in that category? What points of commonality link snow globes to other objects and images labeled kitsch? After all, the range of kitsch artifacts is astonishingly broad, including the paintings of *pompiers* academicians, anonymous producers of “sofa paintings” and anything on black velvet, Hummels, Precious Moments, and Franklin Mint figurines, all manner of trinkets and tabletop sculptures, religious and otherwise, lawn ornaments, and art historical apings aimed at popular culture. Although one can point to several recurrent traits in such a listing, recourse to shared attributes results in no more definitive a picture of what might constitute kitsch than an inventory of items thus tagged. And yet despite this ambiguity of definition and heterogeneity of object, the term continues to be used with regularity, always under the assumption that it gestures towards something recognizable. In this paper, I focus on the multivalence of kitsch, arguing that one of the reasons kitsch is so slippery a concept is that it cuts across a variety of related terrains, including commercialism, artistic and aesthetic fakery, standards of taste as related to class, as well as conceptualizations of camp. By way of conclusion, I suggest that in particular postmodernist praxes, a different transformation is taking place, whereby kitsch is mobilized as a form of critical practice distinct from camp.

*The Norton Gifts in Context: An Exploration of Interrelated Issues of Exchange and Patronage in the Context of Contemporary Art Today*
In 1988 Peter and Eileen Norton established The Norton Family Christmas Editions as a means to support emerging contemporary artists and to extend holiday wishes to family, friends, and colleagues. Each year the Norton family commissions an artist to produce an artwork that can be reproduced in thousands of copies, called multiples. This artwork is then sent to friends and art colleagues around the world.

The artists selected by the Norton family to create the Christmas editions represent some of the most dynamic and compelling artists working today. The Norton Foundation has emphasized diversity as a key principle for choosing artists. As a result, the collection includes artists from varying homelands and ethnicities and works that address an array of contemporary concerns. Though the gifts have been discussed in the context of art multiples and patronage, this paper will focus on their particular and peculiar status as gifts.

What does it mean for the artwork to be a gift? How does that define and expand or limit its reach? Its meaning? Its economic value? Using primary sources; interviews with Norton Foundation members and artists represented in the collection; and art historical and sociological analysis, this paper seeks to illuminate the interrelated issues of exchange and patronage in the context of contemporary art today.

Habeas Corpus: The Resistant Body in American Advertising, 1930–41

George Speer, Northern Arizona University Art Museum

The human body in the Depression years occupied an imaginative territory that articulated the hope of economic recovery as well as the fear of technological unemployment. This paper investigates Machine-Age advertising to suggest that the visual culture of corporate America needed the image of the laboring body to naturalize the very processes by which it disenfranchised the worker. Advertising subliminally expressed the tension between labor and the managerial class whose emergence James Burnham identified in this period. Published in 1941, The Managerial Revolution built on Burnham's essays throughout the preceding decade. His vision of an America controlled by experts – and abetted by the military – cast a shadow on the sparkling purity of the engineered society apotheosized at the 1939 New York World's Fair.

Examples taken from magazines and journals demonstrate that the managerial class – which included the relatively new profession of art director – could not "sell" the safety, health and leisure promised by the machine by picturing technology. Instead,
advertising relied on an iconography of the virile body that paralleled the insistent symbolism of masculinity and strength of will employed by fascist regimes. This strategy demonstrates the dangerous proximity of totalitarianism and the tightly controlled, but outwardly democratic, society theorized by Burnham and other critics of the day. As “recovery” gave way to “rearmament,” the laboring body – although visually grafted onto the machinery of war – remained the most potent visual symbol of American readiness.

Remedies for Cultural Iconoclasm

Rozmeri Basic, Weitzenhoffer College of Fine Arts, University of Oklahoma

A radical break with tradition on the part of a ruling regime in one country is typically associated with a cultural pathology and consequent destruction of many of the cultural symbols of previous regimes. In addition, damage or leveling monuments for purely commercial reasons is often justified. This paper will address methods of possible prevention of destruction of monuments in countries in political and/or religious transition or during occurrences based on financial needs.

For the first time in modern history, the entire world was invited to participate in global “gladiatorial game” held in Bamiyan, Afghanistan. During the game, the Taliban arranged for the demolition over three days of the fifth century, 175-foot-tall statues of Buddha. As part of the preparations for the 2004 Olympic Games, the city of Athens in Greece became a major construction site. It is said that the building of subway stations causes earthquake-like tremors, resulting in cracks in the foundations of ancient and Byzantine monuments throughout the city. The government reports on this matter avoided any relevant discussion. Similar rumors appeared during the celebration of the 2000 Jubilee festivities in Italy, when the Vatican was accused of approving the leveling of a Roman village to create a parking for visitors.

As a global community it is obligation to prevent local authorities, temporary administrators, and politicians, from ignoring our past, distorting our present, and damaging our cultural heritage.

The Handmade Effect/Affect: Craft and Contemporary Art

Session Chair: Maria Buszek, Kansas City Art Institute

The scholars and artists in this roundtable will address the phenomenon of contemporary artists’ return to the handmade associations of craft media. Have artists grown interested in pointedly countering the tyrannical pressure of technology with
handicraft? Or are craft media simply another in the toolbox of today’s eclectic, conceptually-driven contemporary artists?

Michele Fricke
Kansas City Art Institute

Lauren McEntire
Independent artist, Kansas City

Paula Owen
Southwest School of Art and Craft

Karin E. Peterson
University of North Carolina at Asheville

Karen Reimer
School of the Art Institute of Chicago

**Spirituality in Contemporary Art**
Session Chair: Leesa Fanning, The Nelson–Atkins Museum of Art

*Wolfgang Laib’s “Without Time—Without Body—Without Place:” Transcendence in Art Today*

Leesa Fanning, The Nelson–Atkins Museum of Art

Wolfgang Laib is known for his *Pollen Fields, Milkstones, Rice Houses, Ziggurats* and more, and many world-wide exhibitions acknowledge his importance. This paper is the first interpretation of a recent work, *Without Time—Without Body—Without Place* (2007). It is a sculpture, dimensions variable, of hundreds of mounds of rice laid out in a grid, including five mounds of luminous yellow pollen at the heart of the work. *Without Time—Without Body—Without Place*, evokes a mythical mountain landscape of infinite proportions. Laib’s title suggests a spiritual realm unfettered by limitations of time, body and place. The sculpture is a metaphor for transcendence. It also speaks broadly to the presence of the spiritual in contemporary art.

This paper considers Laib’s interest in the spiritual traditions of India and how the artist’s observation of ritual offerings there, have influenced his work. Laib’s organic materials are regenerative substances. His universal, mountain-like forms convey ascension. This paper refutes any association of Laib’s work with Minimalism, asserting
that the artist’s use of repetition of form implies infinity and is related to the eternal recurrence of the same, an idea central to Buddhism. Tranquil, ephemeral, and aesthetically pure, Laib says his work, is about “a passage to another world.”

Die before You Die: Buddhism in the Work of Hiroshi Sugimoto

Elisabeth Kirsch, University of Missouri–Kansas City

Hiroshi Sugimoto, the internationally–based photographer known for his series of seascapes, movie theaters, architecture, natural history dioramas, and mannequins, achieved recognition in the late seventies for his minimalist and conceptually construed photographs that challenged the truth–telling function of photography. His work has subsequently incorporated ideas found in installation art, typologies, relational aesthetics, and notions of the grotesque.

Sugimoto is a notoriously secretive artist who will not interpret his own work. He writes that as a young man he had been admonished by a Buddhist monk that “what you all like to think of as human is nothing but shit wrapped in skin, a sack that doesn’t hold any soul or mind.” Since then, he has been seeking to find, unsuccessfully, that specific sutra. I believe that Sugimoto’s various photographic series represent aspects of his spiritual search.

The Japanese Shingon sect of Buddhism espouses that the intrinsic truths of Buddhism are best absorbed by the contemplation of aesthetic images. Much like a Zen koan, Sugimoto’s notoriously mute art can be decoded to express the four key Buddhist ideas of Oneness, Emptiness, No–Self, and Impermanence.

I want to discuss and show how the Buddhist notion of Oneness is embodied in Sugimoto’s seascapes; how the all–important Buddhist concepts of Emptiness and No–Self are at the heart of his dioramas and mannequin series; and why Impermanence is reflected in his architecture series.

A closer study of Hiroshi Sugimoto’s art for its Buddhist influence adds to the overall richness of his art.

Buddhist–Inspired Spirituality in Contemporary Japanese Art
This talk addresses a subject absent from discussions about contemporary Japanese art amid the mania for contemporary Japanese artists inspired by pop art forms of anime and manga: the power of Buddhist spirituality to inspire artists both within and apart from Buddhist organizations. The existence of these artists refutes widespread misconceptions about the faith's intellectual demise in Japan today, stemming largely from Buddhism's lack of clear visual identity and the alienation of many of its followers from its institutions. My talk presents case studies of three contemporary Japanese artists inspired by Buddhist spirituality in very different ways. Only one, Mukoyoshi Yuboku (born 1961) is formally acknowledged as a Buddhist artist because he mainly creates icons, although his recent collaboration with American artist Charles Ray reveals his openness to new modes of spiritual expression. One of the others, Turner–Yamamoto Shinji (born 1965) lives in the USA, but creates site-specific art installations worldwide using found organic materials to express his search for universal connections between humankind and nature. The third, Mukaiyama Kisho (born 1968), created his own hybrid painting/sculpture medium to give visual form to the diffuse colors of light he envisions in his prayers to the Buddha worlds of the esoteric Shingon sect. In examining the relationship between personal religious practice and artistic inspiration, this talk aims to refute assertions that faith-based spirituality is restrictive rather than conducive to artistic creativity. It also shows how artists can use unorthodox visual expressions of faith to express universal spiritual values that appeal to diverse audiences.

Methodologies of Religious Studies in Analysis of Contemporary Art: The Sacred and Profane in Art by African American Sculptor Renée Stout

Andrea K. Lee, University of Missouri–Kansas City

In my research about contemporary art, methodologies are integrated from several disciplines: art history, religious studies, women's studies, and black studies. In this presentation, I examine African American sculptor Renée Stout’s art through the religious categories of the “sacred” and the “profane,” as defined by historian of religion Mircea Eliade. Specifically, I examine how Eliade used those terms, and I apply those categories within a formal analysis of several significant art objects. My inquiry reveals that traditional religious categories need refinement in order to adequately explain the work of some art, such as created by Renée Stout.

In locating the sacred and profane in contemporary art, it must be determined whether the criteria reside within the artists' intentions, personal beliefs and/or symbolism, use
of publicly recognizable religious images, or in a particular sense or emotion that is evoked within the viewer. The criteria for determining the sacred in Renée Stout’s art is defined from the artist’s intentions and experience, along with her use of private, and sometimes publicly recognized, religious symbols. She incorporates imagery from various sources, especially African American, and West and Central African religions. She especially embraces Kongo and Yoruba traditions. Stout draws upon rich imagery to create compelling sculptures and installations that speak about these cultures, along with her own experiences and concerns. As demonstrated by Stout’s work, spirituality in contemporary women’s art is best considered from interdisciplinary perspectives.

**Italian Renaissance and Baroque Art**  
Session Chair: Judith Mann, Saint Louis Art Museum

*Magdalene for the Masses: Italian Chapbooks and Prostitution Reform in Early Modern Venice and Rome*

Rachel L. Geschwind, Case Western Reserve University

In early modern Europe, the increase of literacy rates led to the rise of the production of chapbooks in Venice and Rome, particularly those of a religious nature. The growing belief in literacy as a step toward salvation is complemented by the instructive intentions of chapbooks dedicated to the concern of female morality and societal conformity, which constitute some of the most ubiquitous and profitable themes in these works. Printed pictures, broadsheets, and chapbooks were all mass consumed images that have been noted by scholars as effective means of expressing and influencing public opinion. In this paper, it is the author’s intention to examine Marco Rossiglio’s *La conversione di Santa Maria Maddalena* from 1611 and Francesco Zucchetti’s work of the same title of 1620 in order to demonstrate the role of the Magdalene as religious propaganda for the reform of prostitutes amongst the populace. These chapbooks dedicated to the legendary conversion of the Magdalene will be analyzed in context with the Magdalene chapbooks’ secular counterpart; broadsheets dedicated to the lives and ‘miserable ends’ of prostitutes. The graphic form of chapbooks and broadsheets, which has been largely overlooked, is an important sociological tool for ascertaining the popular audience of Magdalene imagery in contrast to painted works, which cater to an elite patron. The author’s goal will be to determine the role of printed works dedicated to the Magdalene and her secular counterpart, the prostitute, in early modern Venice and Rome in regards to the widespread popular appeal to convert prostitutes.
Antonio Federighi and Antiquarianism in Quattrocento Siena

Gustav Medicus, Kent State University

The sculptor Antonio Federighi (c.1420–1483) is at the center of a revolution in scholarship that is overturning our preconceptions of Quattrocento Sienese culture. A pioneering antiquarian, Federighi was the first Sienese artist to embrace the new classical style in the city, and his activity in Siena from the 1450s to the 1480s decisively turned that city towards a classical culture. He influenced three generations of sculptors in Siena, and the leading Sienese artists of the late 1400s and early 1500s, Francesco di Giorgio and Domenico Beccafumi, paraphrased his work. Federighi developed a particular brand of all’antica grotesque decoration that would become a mainstay of 16th century decorative ornament. His free wheeling fantasia and amazing fecundity of invention anticipates Michelangelo’s own experimentation, and indeed, specific works by Federighi seem to have inspired the Florentine to pursue some of his most celebrated conceptions. Lastly, since Federighi has become the poster child for the reappraisal of Renaissance classicism in Siena, I would argue that his influence is operative to our very day for the ongoing Sienese reassessment of itself as a Renaissance city. As much as the city has justifiably been lauded for its Gothic accomplishments, Siena was home to a great deal of Renaissance innovation and experiment. Close examination of Federighi drives this important revelation home. This talk will discuss the chief projects of Federighi’s career, contextualize his activity in the ambient of the Sienese pope Pius II Piccolomini, and assess his influence on successive artists within and without the Sienese comune.

Susanna and the Elders: Constructing Jewish and Jewess Identities in Art

Angela Bullard, Texas Christian University

In this talk I will argue that the changes in the pictorial representations of Susanna and the Elders in the Italian Renaissance parallel the changing and ambiguous status of Italian Jewish women at this time. Susanna was recognized and extolled by Christians
as early as the fourth century and became what Kathryn A. Smith describes as the icon of marital chastity. However, beginning in Renaissance this particular Old Testament biblical account of the attempted rape of Susanna by two Jewish elders became especially popular and highly eroticized—a departure, notes Smith, from the preceding early Christian and medieval depictions of fully-clothed Susannas. Early Christian and medieval illustrations of the apocryphal story of Susanna and the Elders focus on Susanna’s virtue, chastity, and subsequent deliverance by God through his intercessor, Daniel. Though, as Bohn notes, a change in artistic depictions began forming in sixteenth-century Italy, at which point pictorial portrayals of Susanna and the Elders no longer extolled her chastity or wifely devotion. I will examine these depictions of Susanna and the Elders, arguing that Renaissance anti-Semitic discourse at times shaped representations of Jews in the artistic representations of biblical stories, as Barbara Wisch’s and Dana E. Katz’s studies have revealed. I feel the development represented by the following three artists, Bernardino Pinturicchio, Lorenzo Lotto, and Jacopo Tintoretto, encapsulates the progression from that of a virtuous to an erotically licentious and vainglorious Susanna—a progression that coincides with burgeoning constructions that conflated Jewess and prostitute identities.

Repetition and Seriality in 19th-Century European Art

Session Chair: Simon Kelly, The Nelson-Atkins Museum of Art

Victorine as Diana: Manet and the French Renaissance

Bradley Fratello, St. Louis Community College–Meramec

Edouard Manet’s reuse and reworking of Old Master imagery has long been of interest to historians of nineteenth-century art. Whether his quotation of Raphael in Le Déjeuner sur l’herbe or of Titian in Olympia, Manet’s references to past art continues to both fascinate viewers and elude definitive interpretation. “Victorine as Diana” proposes new sources for Manet’s two best-known paintings of Victorine Meurent – Le Déjeuner sur l’herbe and Olympia. It links them to French Renaissance works that conflate the goddess Diana with Diane de Poitiers and suggests a new interpretative framework for understanding Manet’s extensive borrowing.

The myth of Diana and Actaeon, in which the bathing goddess meets the hunter’s unwitting look and kills him for the transgression, offers a rare, Classical precedent for
Victorine's powerful gaze. Manet's original title for Déjeneur – Le Bain – further corroborates the myth as a possible source. Diane de Poitiers, the mistress of Henry II, inspired and commissioned important works that imaged her as Diana, among them Benvenuto Cellini's Nymph of Fontainebleau, François Clouet's Diana at her Bath and the School of Fontainebleau Diana the Huntress. Their conflation made Diana the most French of Classical deities. Her influence at the Renaissance court stood as a predecessor for the “powerful” courtesans of the Second Empire. Nineteenth century biographies credited Diane de Poitiers with preserving the “Frenchness” of Renaissance court culture against encroaching Italian influence. Painting Victorine as a new Diana, Manet similarly asserted the Frenchness of his art against the Academic, Italianizing standards of his day.

**Gérôme's Self Portraits: Iterations of the Masculine Artist**

Susan Waller, University of Missouri–Saint Louis

Between 1886 and 1902 Jean-Léon Gérome produced a series of painted and photographic self-portraits. All repeated a consistent topos: the artist in his studio with his nude female model, one of the life-size figural sculptures of antique subjects that Gérome exhibited at the Salon after 1878, and examples of the paintings that had established Gérome’s substantial reputation earlier in the century.

Feminist art histories have presented these paintings as representative of the pervasive scopophilic male gaze and a construction of the artist which hinges on masculine access to the nude female body. This paper will reexamine the series in relation to shifting social identities of the artist in the Third Republic. It will argue that Gérome’s preoccupation with the theme, his repeated reiteration of the topos over a fifteen-year period, suggest an undue need to announce his mastery. The self-portraits served to negotiate a series of conflicts initiated by his shift from painting to sculpture: while the turn to the new medium opened up a new field as his career drew to a close, he was also troubled by persistent doubts about his standing, fueled by changes in official patronage as the government of the Third Republic transferred its allegiances from academic to avant-garde artists and women were admitted to the Ecole des Beaux-Arts. His self-portraits will be investigated as fissured by conflicting notions of the artist, masculinity and representation that prevailed within the academic and modernist discourses in fin de siècle France.

**Lōie Fuller: Cinema, Seriality and Embodied Time**
Suzanne Singletary, Philadelphia University

With the incursion of train schedules into daily life, the proliferation of pocket watches as portable aide mémoires, and the standardization that came with the establishment of the Greenwich Meridian and rigorously delineated zones, the nineteenth-century experienced a heightened sensitivity to the exigencies of time. Indeed modernity was perceived in terms of temporality as global time keeping became a cultural imperative, indispensable in assuring productivity and efficiency within a capitalist society. Inventions such as photography at mid-century and cinema during the 1890s both shaped and reflected this growing obsession—the former supplying an index of frozen moments; the latter mummifying movements in time and space.

Analyzing this phenomenon relative to Charles Baudelaire’s poetry, Walter Benjamin wrote: “In the spleen, time becomes palpable; the minutes cover a man like snowflakes…” Baudelaire’s embrace of modernity celebrated the contingent and fugitive, ephemeral images archived in memory and retrievable via imagination. Baudelaire, who detested photography and its concomitant mechanization, apotheosized music as the highest art. By its inherent abstraction, transience and linearity, music encapsulated the very essence of time. Similarly, painters confronted the task of imaging time as an essential ingredient of modernity. Just as public time was becoming uniform, artists conversely meditated upon the phenomenological and epistemological aspects of time, manifested in repeated renditions of specific subjects. One such motif was the dance. Mallarmé’s famous proclamation, in response to Folies-Bergère dancer Löie Fuller, that “La danseuse n’est pas une femme qui danse… elle n’est pas une femme, mais une métaphore” can be read in terms of the collision between the corporality of many discrete moments of experience and their inevitable evaporation into illusion and memory. This paper will focus upon images of the dance in the work of Edgar Degas, James McNeill Whistler, and Henri Toulouse-Lautrec. An accomplished photographer, Degas’s pastels and photographs of dancers from the 1880s and 1890s anticipate the emerging cinema, as do prints and drawings by Whistler and Lautrec who, like Mallarmé, responded to Löie Fuller’s innovative choreography involving color and electric lights. Through serial representations of the dance, these artists not only interpreted individual moments of time, but also suggested sequential development in time and space. These works replicate the synchronic and diachronic structure of music, while paralleling both the single frame of the camera’s eye and the sequential unfolding of cinematic time.

The Louisville Thinker: A Masterpiece Among Us

Christopher Fulton, University of Louisville
It is little known that the very first cast of Rodin's monumental *Thinker*, poured on Christmas Day, 1903, is now located on the campus of the University of Louisville. This paper will review the fascinating history of the statue and its round-about journey to Louisville. It will also review the condition of the bronze, its relationship to other casts, and will discuss plans that are now afoot to have the work repaired and repatinated. Some of the difficult questions that have arisen about the best method for conserving and treating the sculpture will be shared. Lastly, the physical placement of the piece on campus will be analyzed, leading to thoughts about the variable interpretation of the model in its diverse sites – including Meudon, Paris, Cleveland, and Kansas City – and its current place in public consciousness.

**European Art and Architecture, 1600–1900**

Session Chair: Burton Dunbar, The University of Missouri–Kansas City

*Artemisia Gentileschi’s Heavenly Body: An Astronomical Analysis of Her “Inclination”*

Connie Meyer, Texas Christian University

Artemisia Gentileschi was an Italian painter who overcame numerous odds, primarily her gender, to become a renowned artist in the early seventeenth century. A high profile figure in Rome as the victim of a notorious rape that resulted in a very public scandal, she chose strong and virtuous women as subjects for many of her more famous paintings, including her *Judith beheading Holofernes* and her *Susanna and the Elders*. She also enjoyed the patronage and friendship of powerful men, such as Michelangelo Buonarroti the younger, nephew of the great Michelangelo, and Galileo Galilei, with whom she corresponded for some time.

Around 1615, Buonarroti the younger commissioned her to produce a painting to celebrate his uncle's legacy in the construction of his Casa Buonarroti. For this occasion, she produced her *Allegoria dell’Inclinazione* (Allegory of the Inclination) (natural talent), in the form of a young nude woman who is holding a compass. The figure bears a striking resemblance to Artemisia herself. In this study, I argue that this “inclining” figure is meant to represent a specific astronomical constellation, Cassiopeia, which was the host of the famous Tycho Brahe supernova, a mysterious star that suddenly appeared there in 1572 and helped shatter the Aristotelian sphere theory of the cosmos.
I base this premise upon the idea that the figure is a reclining woman placed in the heavens holding a compass. Cassiopeia, who was named for the classical queen of the same name who defied the gods, is often described as the reclining woman, and the fact that she holds a compass could indicate her close proximity to Polaris, the North Star, which is shown just above her right shoulder, just as it is placed in the heavens – just over the “shoulder” of the configuration. Artemisia’s relationship with Galileo is well documented, and as he frequently lectured on the significance of this supernova, I maintain that this figure represents Michelangelo as a rising, new star who changed the way art was defined. This study is also based on visual depictions of the constellation which were circulating at the time, primarily images from the star atlas Uranometria, by the German astronomer Johann Bayer during the early 17th Century. Artemisia was a woman with astronomical contacts and there is evidence that her other works were influenced by astronomical concepts. Her Allegoria dell’Inclinazione gave her the opportunity to demonstrate her knowledge of astronomy, her artistic abilities, and her own celestial beauty, all within the context of a tribute to an artistic legend.

Francisco de Zurbaran: Nazareth in the New World

Lourdes A. Ramirez, Case Western Reserve University

In Seventeenth–Century Spain, meditation on the sufferings of the Christ child, as related to the sufferings of the Passion, was a common devotional practice. This practice was represented in painting not only by images of the Christ child with various instruments of the Passion, but also by scenes of his years in Nazareth, as can be seen in Francisco de Zurbaran’s Christ and the Virgin in the House at Nazareth of 1640.

Intimate scenes of the Holy Family had been created in Europe since the Middle Ages. However, the scene in Christ and the Virgin in the House at Nazareth has no known precedent in Andalusian art before Francisco de Zurbaran; As many as ten variations and copies are in existence by Zurbaran, his workshop, or other artists in Spain and Latin America.

Most of the accounts on Zurbaran’s Christ and the Virgin in the House at Nazareth focus on the novel iconography of the subject. Although Zurbaran’s dealings with the New World have been largely documented, most scholars fail to consider the connection between subject matter invented by Zurbaran, and its later appearance in New Spain. My papers will focus on identifying evidence that an image of Christ and the Virgin in the House at Nazareth was exported to Latin America. Through an analysis of the collapse of the Sevillian market for ecclesiastical commissions as a result of political and economic circumstances in Spain during the middle of the seventeenth–century, I will
argue its negative effect on the personal finances of Francisco de Zurbaran and resulting export of a copy of Christ and the Virgin in the House at Nazareth.

**Made for the Mode Market: Reading Class in Jean-Baptiste Peter’s “Dancers in a Pavilion”**

Rebecca A. Szantyr, Case Western Reserve University

When considering the work of Jean-Baptiste Pater (1695–1736), it is necessary to acknowledge his debt to his teacher, Antoine Watteau (1684–1721). Despite their differing levels of talent, questions of attribution abound between the oeuvres of these two artists. Indeed, in the case of Dancers in a Pavilion (c. 1720s), in the collection of the Cleveland Museum of Art (CMA), the attribution has only recently been declared in favor of Pater. The first portion of this paper identifies the CMA Pater’s sources from Watteau’s body of work. It will then analyze Pater’s stylistic quotations from the CMA painting in other works by the artist, examining how the artist parlayed his own marketability among a wealthy urban bourgeoisie that had emerged only after Watteau’s death.

The second portion of my paper argues how, with Dancers in a Pavilion, Pater appropriated the genre and topos of fête galante paintings for such an audience, departing from Watteau’s original inception of the genre. To this end, I will argue that the social class of this audience is encoded in the figures of the CMA painting. With this new approach to patronage and subject, Pater must be re-read in his own terms and should no longer be considered an artist who, according to Michael Levey, is “more irritating the more closely he pastiches his master.” I will show how Pater not only modernizes the fête galante, but with Dancers in a Pavilion, Pater would become influential to the painters of tableaux du mode who would follow in the 1730s.

**Anticipating Leisure: An Eighteenth-Century “Entertainment Center”**

Gil Smith, Eastern Kentucky University

Tucked away in the archives of the Accademia di San Luca in Rome, the admission piece submitted by the young architect Michelangelo Simonetti in 1778 is a curious proposal for an urban building set aside for various “divertimenti.” Provision is made for ballrooms, a small theater, and an amphitheater for the display of exotic animals (!), as well as shops at the ground level and apartments above. The design has little to
recommend it as an example of professional competency in terms of drafting technique or stylistic invention. This, together with the relative inaccessibility of the two sheets in the Accademia’s collection, largely explains their lack of notice or comment up to this point. Simonetti himself, however, is not an unknown factor, which is otherwise the case for so many (but by no means most) of the Accademia’s fledgling talents. He will be the principal architect of the first purpose-built museum of art, the Pio-Clementino galleries at the papal palace in the Vatican. His “dono,” therefore, which predates the start of his work on the museum by barely a year, deserves a serious look if only for that reason.

The antique Roman conception for Simonetti’s Accademia submission, which he notes on the drawings was based on their “entertainment” facilities, does reflect a rather Plebeian purpose relating to his Enlightenment context, his subsequent plans for the museum, and presumably his Republican sentiments. But in fact the building’s peculiar integration of functions has no exact precedence in the architecture of his time or any prior to the twentieth century. The very real question remains how this callow youth came to his innovative approach at so early a point in history.

This would appear to be an opportunity for research in architectural history to profit from an interdisciplinary connection with the recently opened field of leisure studies. The problem is, from such a perspective Simonetti’s design should not even exist. In the late 1700s, according to the conventional wisdom of scholarship in work and leisure, there should still be a century yet to unfold before the possibility arises of a middle-class clientele sufficiently benefitted by capitalism to have the luxury of the idle hours implied by Simonetti’s concept. In theory, his Europe was still immersed in a pre-industrial economy for which the modern concept of free time as a commodity to be consumed, let alone a civic architecture devoted to the satisfaction of “leisure preferences,” was as yet well in the future. This paper will consider whether Simonetti deserves the label “visionary” for having anticipated such a trend so far in advance, or whether there are other factors more appropriately of the period, and perhaps therefore merely coincidental, that can account for his erstwhile “vision.”

In the Street: Photographers Look at America, 1945–1968


Keith F. Davis, Curator of Photography at The Nelson–Atkins Museum of Art, is joined by Lisa Hostetler of the Milwaukee Museum of Art and Julian Cox of the High Museum of
Open Session: Photography
Session Chair: April M. Watson, The Nelson–Atkins Museum of Art

Post-mortem Photography of Children in Victorian Britain

Brittany Hudak, Case Western Reserve University

Post-mortem photography, a fairly common practice in Victorian Britain, is surprisingly rarely discussed at length in academic literature. While often acknowledged in studies on Victorian attitudes towards death and dying, it is only occasionally mentioned in surveys of the history of photography, and is usually represented by American examples. This reticence may stem from a general twenty-first-century discomfort with such overt displays of dead bodies, but also, and perhaps more importantly, the fact that such photographs are by their very nature tricky and somewhat difficult to analyze. Operating on the axis of several cultural discourses simultaneously, post-mortem photographs need to be placed in the context of the history of photography and the rhetoric of fine art; and while their stylistic creation can be aligned with artistic precedent, they did not perform the same functions, vis-à-vis modes of display or audience. In addition, such photographs also need to be considered in the even wider framework of social history, psychology, and cultural anthropology. Tied up in quiet practices of grief and personal loss, these photographs are rendered even more complicated by their frequent anonymity – stripped from their original context, their makers and sitters are often long forgotten. They are ubiquitous yet silent markers of a complex culture of bereavement, whose practices have yet to be fully understood.

It is impossible for anyone studying large numbers of post-mortem photographs not to notice the prevalence of images of infants and children. This is perhaps not surprising considering the startling infant mortality rates in Britain during the Victorian era. When one-quarter of all the deaths in the nineteenth century were of infants dying before reaching their first year, the loss of a child was something that affected nearly every
family, often regardless of class or economic situation. One of the many ways in which families dealt with this kind of loss was by securing the likeness of their deceased child with a post-mortem portrait.

Using a discrete selection of examples from a private collection, this paper aims to explore the ways in which post-mortem photographs of children echo Romantic notions of childhood; and further, how the comfortable visual and literary association of death with sleep was applied specifically to the post-mortem portraiture of children in Victorian Britain.

Repetition and Remembrance: The Rephotographic Survey Project

Navjotika Kumar, Kent State University

My paper will investigate the notion of the mythic American frontier as it is literally re-visited and re-mapped by a group of American landscape photographers headed by Mark Klett whose work since 1979 has consisted of re-photographing late nineteenth-century government sponsored survey photographs taken by pioneer photographers like Carleton Watkins, Timothy O'Sullivan, William Henry Jackson, and others. This contemporary “Re-Photographic Survey Project” or what entails re-constructing topographically exact replicas of original expedition photographs is motivated less by the desire to nostalgically re-inhabit the trail and ideology of Westward progress than to explore why the photographers on these military and geological expeditions represented the terrain and experience of the frontier in the ways that they did. By juxtaposing original expedition photographs with exact replicas taken roughly a hundred years later, and by conceiving their project as ongoing so re-photographs of re-photographs can potentially be added to the series every hundred years, the photographers of the Re-photographic Survey Project seek not only to image our changed relation to the land but also to re-image what the frontier once meant and what it might mean now and in the future. While evaluating the narrative of change emergent in the images juxtaposed by them in their book “Third Views, Second Sights,” I will focus on the significance of literally repeating the travels and representations once crucial to Westward progress. In so doing, I will probe whether the repetition at the heart of this re-photography enables us to critically re-member the notion of the frontier.

Modern Time: Photography and Temporality
Within a decade of photography's unveiling, the passenger train (1830), computer (1833), and trans-Atlantic telegraph (1844) were introduced, followed by the invention of the telephone (1876), automobile (1890s), cinema (1894), radio (1900–1910), airplane (1903), television (1939), internet (1969), the first popular personal computer (1976), and cell phones (1982). This flurry of technological advances has accelerated the pace of life dramatically, forever altering our experiences and conceptions of space and time. As a consequence, time itself has been the subject of insistent theorization, speculation and anxiety. For instance, Henri Bergson's concept of “duration” and Charles Sanders Peirce’s description of semiosis both suggest that time and reality are rooted in individual subjectivity. My study will examine photography’s unique capacity to represent the passage of time with a degree of elasticity, simultaneity, and abstraction. Samples of photographic representations will be examined as a product of the medium’s very status as a product of the technological advance they reflects. Photography’s ability to represent many levels of temporal experience and indexical slippage illustrates its potential to relate to and reflect the pace and complexities of modern life, illustrating what Roland Barthes declared was photography’s ability to reflect “modern consciousness” in an unprecedented and revolutionary manner.

Ad-dressing and Re-dressing Rrose: Performative Gender Bending in Postmodern Photography

Jennifer Friess, Case Western Reserve University

Marcel Duchamp's complex engagement with the theme of gender identity continues to perplex art historians. In order to qualify Duchamp's pivotal artistic choices, scholars have looked to Duchamp's legacy for answers. Individuals have linked the recurring themes codified by Duchamp's alter ego, Rrose Séla, with photographers working in the late 1960s–1980s in order to help explain aspects of Duchamp's patrimony over postmodern art. Rrose’s significance lies in her embodiment of Duchamp's flexible interpretation of the traditionally fixed concept of gender. As portrayed by Rrose, the male/female binary system operative in Duchamp’s work is perpetually resistant to rigid interpretation. Only in a comparison with the work of later twentieth century photographers is the latent content in Duchamp's imagery satisfactorily illuminated.

The main focus of this essay will establish the legacy of Rrose with the cross-dressing photographs of Andy Warhol, Robert Mapplethorpe and Yasumasa Morimura. Photographs of these three artists masquerading as the opposite gender will provide visual examples of the continuation of and elaboration on Duchamp's problematization.
of gender identity through his creation of Rrose. This essay intends to ad-dress the
dialogue inherent in postmodern photographers' engagement with Rrose while exposing
the transformative properties of the photographic medium. Though these artists
temporarily perform the act of gender bending, the photograph makes the act
permanent—enabling contemporary scholars and artists to find renewed meaning and
new opportunities for a re-dressing of the self.

African Art Studies Today
Session Chair: Costa Petridis, The Cleveland Museum of Art

Urban Masquerade and Performances: The Case of Mgbe among the Qua–Ejagharm of Calabar, Nigeria

Jordan Fenton, University of Florida, Gainesville

The Qua peoples are located in the urban setting of Calabar, the capitol of the Cross
River State, Nigeria. Further, the Qua are the southernmost Ejagharm sub-group in the
Cross River region and are believed to have migrated to Calabar in the 1500s. Qua
cultural traditions, beliefs, and values are related to those of the rest of the Ejagharm
nation. However, migration from the rural village setting of the past to the urban setting
in Calabar has led to change in identification, traditional organization, and visual
culture. Despite these social changes, the leopard society—the prevalent secret
masquerade society practiced throughout this region—still addresses 'traditional' values
and organization. This paper discusses how the urban setting of Calabar has led to
changes in Qua mgbe. During the pre–colonial and into the colonial periods, Mgbe
(leopard society), laid the foundation for political, social, and religious authority. Today,
Mgbe is perceived as diminishing in the ways of political and religious influence,
although socio-economic agenda are addressed through public masquerade and
initiation ceremonies. This paper explores the masquerade and performance spectacle
known as the 'maiden of mgbe' initiation. In addressing the performance I have
attempted to expand upon Eli Bentor’s proposed shift in using the terms ‘rural’ and
‘urban’ in lieu of ‘traditional’ and ‘contemporary’ in the classification of the arts of
Africa. (This research is based on preliminary fieldwork conducted in Calabar during May
and June of 2008.)

The Claiming of Space: Namibian Landscape Painting
Meredith Palumbo, Kendall College of Art and Design of Ferris State University, Grand Rapids

In light of the current land reform efforts in the Southern African Development Community [SADC] region, particularly in Namibia, an analysis of the depiction of space and land in Namibian art is revealing. An evaluation of the visual discourse of space in Namibian art in the pre and post independence period may shed some light on the current struggles over land redistribution. Colonial landscape paintings are a significant part of the Namibian art historical continuum and are considered a precious part of nation’s cultural heritage. Landscape paintings supported the colonial discourse that erased the black population from the land and thereby visualized the desires of white colonizers to maintain the status quo and retain control of Namibian land. The Namibian colonial artists who produced these paintings were part of a dominant ideology that visually isolated the black population from the land and its resources presenting the African landscape as pristine and uninhabited. The landscape artists used a visual language congruent with spiritually and mystically ideologies that linked their cultural groups to the land. Thus these depictions of pristine space have been a mark of white cultural superiority and were another arena where power relationships were played out in colonial and post-colonial periods. These paintings contributed to the aims of the minority by creating appealing visual imagery removed from historical context, stripped of political content, and claiming access to land as a white privilege, which still has resonance today.

Performed Bodies, Lived Bodies, Watched Bodies: The Works of Beni Searle and Zineb Sedira

Erin M. Schwartz, Ohio University

In this paper I explore the use of the body in the art of Berni Searle and Zineb Sedira. I am interested in the conceptual use of the body as a site for the complication of issues of identity, agency and spectatorship within a post-colonial context. What makes these artists so intriguing is the way they use their own bodies and personal histories in their works. It is my contention that in so doing they throw the spectator into a state of reflection upon his/her own bodily relationship with the piece and with the piece’s conceptual content. This “dialog” with the viewer may be subtle or overt depending on the piece. I have selected a small number of works from these artists and discuss each artist in terms of the theories that are most significant to her. In particular, I examine the notion of the “lived body,” as posited by Toril Moi, as a concept of the body that most adequately describes the potential agency of the female body of African descent in the post-modern situation.
African Art/Visual Culture: The State of the Field and the Legacy of Roy Sieber

Fred T. Smith, Kent State University

This paper will begin with a brief description of African art scholarship as it existed during the 3rd quarter of the 20th century. It will then evaluate the impact of Roy Sieber on the field by means of his publications, exhibitions and the subsequent work of his students. Significant changes in African art studies have occurred since the 2 decade old publication by Monni Adams which, in part, resulted from the direction provided by Roy Sieber. The focus of this paper will be on two of Monni Adam's concerns: the greater use of contextual analysis and the need to expand the scope of the discipline. In addressing these two issues, I will make use of Sieber’s publications and exhibitions, my own research conducted in Ghana, Mali, Nigeria, Tunisia and Morocco and the research of other Sieber students. To continue the dialogue about the state of the field and to challenge current scholarship, I will propose two areas that need to be better addressed: 1) greater cross cultural analysis and 2) a renewed emphasis on change, adaptation and authentication and on how contemporary cultures and societies are impacted.

New Art / New Spaces

Session Chair: Jan Schall, The Nelson–Atkins Museum of Art

Valerio Belli and the Adaptation of the Antique

Jon L. Seydi, The Cleveland Museum of Art

The Cleveland Museum of Art recently acquired a remarkable rock crystal intaglio by Valerio Belli, Mars, Minerva, Venus, and Cupid, carved in the early sixteenth century. Despite the fact that Belli had cast at least six plaquettes after this newly discovered original, recorded in the 2000 monographic study on the artist, the subject matter remains opaque, speaking to the complex humanist environment in the courts of Rome, Florence, and Vicenza in which Belli operated.

The intaglio depicts Mars making a choice between Minerva and Venus, goddesses representing Virtue and Vice, respectively. The iconography of a heroic male choosing between vice and virtue has a long history in antiquity and enjoyed immense popularity
in the Renaissance. The male figure in this narrative, however, customarily represents Hercules. Yet the notable absence of a club and pelt, as well as exaggerated musculature—traditional Herculean attributes used by Belli in a variant plaquette—indicate that the artist has intentionally interpreted the story in a more unusual, Olympian way.

This paper aims to unravel some of the complexity of the intaglio’s subject matter, examining Belli’s artistic and iconographic sources as well as speculating about some of the reasons for his departure from these sources. Belli’s artistic project has its roots in a direct emulation of antiquity. The art of gem carving—like the making of medals—derived clearly from ancient predecessors, and Belli closely studied antique coins, gems, and prints in preparation for his own works. However, antiquity’s failure to provide a precise model, and Belli’s pointed rejection of the often–depicted affair between Venus and Mars, reveals his close rapport with Renaissance humanist circles.

Dutch Treats: New “Old” Acquisitions for the Kresge Art Museum
Susan J. Bandes, Kresge Art Museum, Michigan State University

In the last five years, Kresge Art Museum at Michigan State University (the future Eli and Edythe Broad Art Museum) has added six 17th century Dutch paintings to the collection. A newly discovered large oil on panel perhaps by David Vinckboons has a fascinating provenance and attribution puzzles. Portrait of a Gentleman by Jacob Van Loo exemplifies his international style painted in Paris. Interior of the Grote Kirk by Anthonie de Lorme provides evidence of his perspective technique. A Boy with his Toys by Jan Weenix conveys the aspirations of and expectations of the newly landed merchant class. Diana and her Nymphs, one of the few signed paintings by Johannes Glauber, is an exemplar of the classical landscape style. All but the first date from the second half of the century are significant examples, especially of Dutch Classicism. This paper will explore some of the acquisition decisions to focus on later Dutch paintings in the context of a smaller university art museum and in light of the future move to a new building designed by Zaha Hadid.

A Model of Womanly Virtue: François–André Vincent’s Arria and Poetus
Judith W. Mann, Saint Louis Art Museum
François-André Vincent’s *Arria and Poetus*, signed and dated 1784, is a near–perfect example of Neo–Classicism’s most important moment. Presented at the Salon of 1785 (together with David’s *Oath of the Horatii*) it was one of two versions of the subject that Vincent submitted to the salon that year. This paper explores the two very different versions of the story and analyzes how Vincent was able to distill this remarkable story of a noble woman from antiquity.

Vincent was, together with Pierre Peyron, the most important rival to Jacques–Louis David in late 18th–century Paris. Only two years older than David, Vincent won the prestigious Prix–de–Rome in 1768 which enabled him to study in Rome and to avail himself directly of models from the antique. He was the son of a miniature painter, but probably under the tutelage of the early Neoclassical pioneer Joseph–Marie Vien, he mastered the principles of dramatic narrative, and was able to present an accomplished salon piece to the judges to win the Rome prize. He lived and studied in Rome until 1775, and after his return to Paris he showed regularly at the Salon. By 1785, when he submitted the two versions of the *Arria and Poetus*, he had incorporated the key elements of Neoclassicism into his style to create one of the most forceful narratives of his career.

The subject comes from several ancient authors, including one of Pliny the Younger’s letters where he cites the Roman wife Arria as a prime exemplar of honor and virtue. Arria’s husband, Poetus, had joined a conspiracy against the emperor Claudius, and when the conspirators failed, he was punished with exile. When Poetus was called back to Rome for imprisonment, Arria told him that the honorable thing to do was to commit suicide; when Poetus proved reluctant, she took a knife and demonstrated for him, handing him the weapon saying “See, Poetus, it does not hurt.” Vincent has focused on the moment just before Arria plunges the knife into her breast. Looking straight at Poetus, Arria gestures to her head, emphasizing that her husband already knows what must be done. Both figures are carefully drawn, showing Vincent’s superb draughtsmanship, and the lighting is handled in such a way as to maximize the drama of the moment. In fact, the artist sets up this two–figured composition as a confrontation between courage and cowardice, showing the brilliantly lit Arria, authoritative against the dark dungeon interior, while her tormented husband is silhouetted in front of a glowing passage of interior illumination.

*Pas de Deux: The Nelson–Atkins’ Bloch Building and William T. Kemper Collecting Initiative*

Jan Schall, The Nelson–Atkins Museum of Art
In 1999, The Nelson-Atkins Museum of Art embarked upon a dramatic, multi-faceted campus transformation project. That year saw both the selection of Steven Holl as design architect for the new Bloch Building and the establishment of the William T. Kemper Collecting Initiative for modern and contemporary art. During the next seven years, these two projects advanced—alternately with vigor and more slowly—until 2006, when the building was finished and the collection was installed. The Bloch Building opened in 2007, with 15 of the 31 new works of art on view. The 2008 exhibition, *Sparks! The William T. Kemper Collecting Initiative*, featured 36 works. In this our tenth and final year of collecting support, we are at 40 works and counting.

This paper will examine the unique relationship that existed between the construction of the Bloch Building and the expanding Modern and Contemporary collection that inhabits it. Both are products of great vision, commitment, and generosity—one on the part of an entire community, the other on the part of a single Foundation. Both take inspiration from the past but reach for the future. Both depart from convention to follow an independent vision. However, while the Bloch Building reveals a dynamic unity, the collecting initiative is, by design, particulate and strategic—filling collection holes, solidifying strengths, and validating the work of worthy but less recognized artists, even as it ratifies the canonical.

**Discussion:**
*The Blanton Museum of Art and the Landmarks Program at the University of Texas, Austin*

**20th-Century Art: Part One**
Session Chair: David Cateforis, The University of Kansas

*An Unlikely Exhibition: Cubism Comes to in Milwaukee in 1913*

Elizabeth Carlson, Lawrence University

Scanning through old editions of the *Milwaukee Journal*, I came across an advertisement for a cubist exhibition. The announcement read: “The first exhibit of Cubist painting. Brought to Milwaukee direct from Paris—France by the Gimbel picture department.” I was taken aback by the thought of cubist paintings displayed in a Milwaukee department store. This unlikely pairing of European avant-garde and American commercialism wasn’t so unlikely after all. In fact, the connection between modern art and the commercial department store was a surprisingly rich one, with the department store...
becoming an important venue for the display of modern art in the early 20th century. Department store owners across the US invested large amounts of money, made trips to European avant-garde galleries, and developed relationships with American painters and sculptors, in order to exhibit and introduce modern art to a largely female American audience.

My paper analyzes this connection between commercialism and the avant-garde through an examination of this little-known exhibition, which consisted of ten cubist paintings from primarily Parisian artists such as Albert Gleizes, Jean Metzinger and Fernand Léger. The “Exhibition of Cubist and Futurist Pictures” lasted for six weeks in the spring of 1913. Gimbels used the notoriety of the Armory Show to both lure customers into the store, while simultaneously exposing the Midwesterner to otherwise obscure modern art. Through an analysis of this exhibition, I examine more broadly how and why department stores were important patrons and disseminators of the avant-garde and America's simultaneous attraction to and repulsion towards the European avant-garde.

Lois Mailou Jones and the Market Women of Haiti

Lindsay J. Twa, Augustana College

The study and celebration of Haiti’s heroic slave revolution and the nation’s enduring religious and cultural Africanisms made this small Caribbean nation an important destination for many of the twentieth century’s most prominent African-American artists, writers, anthropologists and activists. First-hand experiences in Haiti, however, also forced these African Americans to discover a contemporary nation whose harsh daily realities required engagement far beyond celebrating a symbolic history or exploring their own personal racial identities. What was at stake in the cultural exchanges between the United States and Haiti? While trying to counter stereotypes of a cannibalistic, hyper-sexualized “voodoo” nation, did African Americans’ more positive, but romantic, representations result only in reproducing a sense of economic imperialism through a picturesque peasantry? This presentation will interrogate the ubiquitous icon of the Haitian market woman as seen through the eyes of African American artists. I will focus particularly on the paintings of Lois Mailou Jones (1905–1998), whose marriage to a Haitian artist led her to have an over forty-year-long relationship with the country and its people. As a foundational member of Howard University’s powerful art department, Jones’s prolific artistic life has been well documented but understudied. My research moves beyond her triumphant biography as a Harlem Renaissance to Black Arts Movement leader. By examining Jones’s numerous
and stylistically shifting representations of Haitian peasant women through the tools of “tropicalization,” tourism, and feminist studies, I will lend greater understanding to the nuanced work of Jones and to the historical context and problematics of representations of the Caribbean.

Open City/Open Season: Hitchcock, de Sica and the Problem with Neorealism

Allison Sauls, Missouri Western State University

“Some films are slices of life. Mine are slices of cake... After all, what is drama but life with the dull bits cut out?”

– Alfred Hitchcock

Film historians generally cite Alfred Hitchcock’s entry into Neorealism with the gritty ambience of *The Wrong Man* (1956). Reviewers, however, usually approach this film with uncertainty. Is it an experiment in Neorealism? Or is it just a rough, no-frills character study of the human condition? The second premise is probably correct. Careful study of the films during World War II reveals that Hitchcock had entered the Neorealist arena at the nascent beginning and by 1956 had abandoned the genre. This paper explores the circumstances that changed Hitchcock from an advocate of the Italian genus to a somewhat vicious critic of Neorealism. It investigates Hitchcock’s attraction to the movement and the causal relationships of the circle of involved filmmakers that resulted in Hitchcock’s cooling attraction to the genre. Surprisingly, the catalyst that caused Hitchcock to turn away seems to be a small, endearing homage by the director Vittorio De Sica to the Master of Suspense, set in what would become the iconic Neorealist film *Ladri di biciclette* (1948)*The Bicycle Thief*. Hitchcock’s reaction was extraordinary and absolute. Through examination of the films, the unique historical situation that produced them and the English director’s ultimate response to de Sica’s tribute, a better understanding of Hitchcock will emerge.

Look Back in Anger: The Queer Filmic Biography of Kenneth Angel

Lauren DeLand, The University of Minnesota

The name Kenneth Anger is unfamiliar to most contemporary filmgoers. Despite the accolades that this aging avant-garde filmmaker has received from such notable figures as Martin Scorsese and Jean Cocteau, Anger’s influence on everything from high art cinema to B-grade biker films to music videos has gone largely unacknowledged in
American culture. While this may be partially attributed to the dearth of rigorous scholarship on Anger and his work, Anger himself has often stood obstinately in the way of curious biographers, contradicting apparent facts of his life with his own version of events. Anger's insistence on supplying often-fantastical accounts of his biography has led scholars such as P. Adams Sitney to describe Anger as an “artificer of his own myth.”

In my presentation for the 36th Annual MAHS conference, I will examine the stakes that Anger holds in maintaining control over often-scandalous and occasionally dubious accounts of his own life and career. Drawing from both classic and recent writings on camp sensibility by Susan Sontag, Jennifer Doyle, and José Esteban Muñoz, I propose that Anger, whose film Fireworks pioneered queer cinema at the impossibly early date of 1947, could only produce a candid portrait of his own queer sexuality by resorting to fiction, constructing his identity piecemeal from various artistic and pop cultural ephemera that resonated with him personally. This, I argue, remains a common strategy by which queer individuals realize the dimensions of their sexuality, building and signaling their sexual identities through citational references to queer sources. I will build my argument via critical engagement with Anger’s films Fireworks and Scorpio Rising (1964). The later film, which presents a controversial blend of homoerotic imagery and Nazi regalia, engages with Anger’s factually unsubstantiated claims that his extended family was active in the Third Reich, a fate Anger claims to have himself narrowly avoided with his family’s emigration to the United States.

Prints and Drawings
Session Chair: Stephen Goddard, The University of Kansas

Pilgrimage in Late Fifteenth and Early Sixteenth Century Prints

James Wehn, University of St. Thomas

Building on scholarship that examines concepts of sight, space and movement, in medieval Christian theology, this paper examines pilgrim and pilgrimage imagery in northern European woodcuts and engravings made during the 75-year period leading up to the early Reformation. An examination of visual narratives which represent spiritual movement and topography, as well as the discovery of parallels between veneration of saints at pilgrimage sites and in devotional works on paper, lead to the exploration of these themes in religious prints by Martin Schongauer, Israhel van Meckenem, Albrecht Dürer, and Lucas van Leyden, among others. The result is the
revelation of an often subtle, iconological expression that offers a “virtual” alternative to pilgrimage. This expression, coupled with the mass-media affect of the printing press, strengthens evidence for a paradigmatic relationship between pilgrimage and devotional prints within a culture ripe for the religious reformation that came to value pilgrimage as a metaphor for spiritual development over the physical journey itself.

*An Equation for Conflict: Micromanaging Creativity in Rubens’ Printmaking Workshop*

Nathan Popp, The University of Iowa

Rubens regarded printmaking as a valuable marketing tool by which he could promote his own reputation. It was important to have his works reproduced in print form so that they could be distributed, and to publicly establish these creations as his own. Rubens insisted that prints replicate his work and that the printmakers in his service stylistically submit to his painterly style. Rubens had previously been disappointed by printmakers who failed to complement his attitude for the particular. Lucas Vorsterman, known for his own perfectionism, was the closest to satisfy Rubens’ desire to translate his full-colored paintings into engravings. Vorsterman achieves these effects by creatively inventing multiple cutting techniques and understanding that it was more important to convey the intensity of Rubens’ palette rather than its tonality. However, after years of close collaboration, the two men had a falling out. Despite the appeal for official protection, Vorsterman tried to kill Rubens in 1622. How could one of the seventeenth century’s most eminent painters have arrived in such a precarious situation? Many scholars consider the painter a hapless victim, but this paper explores the working dynamic of Rubens’ studio. The evidence explains what led up to the attack, and gives a better understanding of the positive and negative aspects of Rubens’ strict management style.


Waldemar Deluga, Cardinal Stefan Wyszyński University, Warsaw

The production graphic art in Jewish circles is hardly known among art historians, and works of this type has aroused no interest among scholars dealing with the history of printmaking in part because they are rarely found in public collections of graphic art. They are most often stored in Jewish museums having only a small group of woodcuts and copperplates in their collection. The examples of woodcut and engraved amulets presented here reveal an unexpected iconographic richness that proves to be much in line with the broader spectrum of European printmaking. The choice of printmaking in
the manufacture of amulets is also investigated, as is the context of their production in areas densely populated by national minorities. This study offers a foundation for future research into the varieties of graphic amulets that follow.

Collecting Recollections: The Multivalence of Memory and Memorialization in the Work of Two Contemporary Printmakers, Ann Resnick and Adriane Herman

Rachel Epp Buller, Bethel College

Memorial, recollection, commemoration—all three words connote a remembrance of things past, but with nuanced differences. Memory, and the performance of memory, surface increasingly often as themes in the larger dialogue of contemporary art. This paper will examine the multivalence of memory and memorialization in the work of two contemporary printmakers, Ann Resnick and Adriane Herman. Ann Resnick focuses on commemoration, actively remembering those whom the world at large will not. She enacts remembrance through temporary, participatory installations, through the use of fragile materials and methods, such as wood-burnt paper, and through references to the largely lost language of flowers. Adriane Herman monumentalizes the apparently mundane, imbuing the “to-do list” with a higher purpose. For Herman, the lists are a performance of memory, acting as triggers to recollect and memorialize both happy and difficult times enjoyed and endured by her extended family.

20th-Century Art: Part Two
Session Chair: David Cateforis, The University of Kansas

Surviving Hell on Earth: The Apocalyptic Vision of George Grosz

Heather Ann Kauten, The University of Texas

A beloved member of Dada, George Grosz was one of the most political artists in the Weimar Republic. However, as early as the 1920’s, fledgling Nazi and other extremist organizations began to threaten his life and career. Therefore, in 1933, Grosz uprooted his family after accepting a full-time teaching position at the Art Students League in New York City. As the Second World War progressed, he grew increasingly disconcerted, resulting in the production of frighteningly realistic apocalyptic landscapes and self-
portraits.

Although scholars often attribute this alteration in Grosz’s oeuvre to the fractured psyche of an exiled artist, numerous other factors contributed to his stylistic metamorphosis. Before and during the First World War, apocalyptic literature and art flourished. Grosz encountered this phenomenon directly through his relationship with Ludwig Meidner and other German Expressionists. However, the theology of Emanuel Swedenborg held the strongest influence over his personal religious outlook. Before arriving in America, Grosz began to experience apocalyptic visions. Whether true or imagined, these visionary episodes aid in the understanding of his late American work. Swedenborg preached that the divine realms correspond to the earthly realm through the manifestation of dreams or visions. Grosz surmised that he was experiencing divine interactions similar to those described by Swedenborg. Although rarely overt, his art became a vehicle for his newly realized interest in or adherence to Swedenborg’s theology. This paper will examine the Swedenborgian elements found within Grosz’s apocalyptic imagery.

The New York Avant-Garde and the Dis-ordering of the Mass Visual Culture of World War II

Gregory Gilbert, Knox College

One of the major socio-cultural developments of the Second World War was the massive expansion of commercial media, which was used to dispense information to an American consumer public eager for news on the conflict. Shortly after the bombing of Pearl Harbor in December of 1941, the American government, acting through the auspices of agencies like the Office of War Information and Bureau of Public Relations, impressed upon the media industry and corporate advertising the cooperative need to boost morale and enlist nationalist support for the war effort. Scholars of media trends in the 1940s, most notably George Roeder, have researched the aims of the government to shape public opinion towards the war through an active campaign of media censorship in which the social trauma of war, in particular representations of death and destructive disorder, were erased from official news reports. As Paul Fussell noted in his study Wartime: Understanding and Behavior in the Second World War, “The post-war power of ‘the media’ to determine what shall be embraced as reality is in large part due to the success of the morale culture” during World War II. This censorship served the propagandistic purpose of assuring Americans that despite the disruptive threat of Axis aggression and the mayhem of war they would be able to maintain a rational order and control over their own lives and social institutions.
My proposed talk will analyze avant-garde art and writing associated with the Surrealist journal *View* and early Abstract Expressionist imagery as a radical form of counter discourse that sought to challenge idealist and conservative political strategies to censor and ideologically structure wartime experience through official, mainstream media. A number of articles and related illustrations in *View* advocated that artists and writers have a responsibility to acknowledge the political and social crises of the Second World War in their work, as in Breton’s *Fata Morgana* and the writing of Aime Cesaire. Early works by Abstract Expressionist artists like Robert Motherwell, Hans Hofmann and Jackson Pollock suggest a vision of combat filtered through communications technologies, alluding to the authoritative role of media in shaping social perceptions of World War II (Motherwell’s 1943 collage *Joy of Living* depicts a war-torn terrain with black geometric shapes reminiscent of war maps in newspapers and magazines that used areas of black to signify the victories of the Fascist armies within the European theater). Yet, many of these works also directly confront and reject governmental censoring of the harsh realities of war by evoking through clashing tones and abstract fragmented imagery a profound sense of the bodily wounding and physical destruction omitted from news accounts. While most art historians have maintained that the Abstract Expressionists primarily referenced World War II through a mythic, psycho-cultural symbolism, my talk argues that these artists also recognized the war as a modern political and socio-economic phenomenon whose reality for most Americans could only be grasped through highly sanitized and ideologically manipulated forms of commodified mass media.

*Willem de Kooning: Some Considerations of Popular Visual Sources and their Significance*

Michael Klein, Western Kentucky University

Willem de Kooning had an omnivorous eye, a retentive memory and a crucible mind that absorbed and transformed what he saw. Besides studying the art in the museums and galleries, he was attuned to American popular culture in its multitude of visual forms. He looked, for example, at comic strips, animated cartoons, newsreels and movies, and he relished the violent energy he found there. Although it is often difficult to pin down specific popular sources for the striking creatures, faces and shapes in de Kooning’s paintings, in some cases it is possible to do just that. This paper will examine war newsreels, American comic strips and animated cartoons and a film noir movie as sources of expressive power and meaning for de Kooning’s work in the late 1940s and early 1950s. It will also discuss one painting, *Woman* (1948, Hirshhorn Museum and Sculpture Garden), where classical and popular sources function allegorically.
Art and the Atom: British Art in the Nuclear Age

Catherine Jolivette, Missouri State University

In the 1950s and 60s, exciting advances in medicine, engineering, manufacturing and energy production offered the promise of a brave new world, seen in the bold displays at the 1951 Festival of Britain. In 1953 James Watson and Francis Crick discovered the molecular structure of DNA and, in the early 1950s, the art world thrilled to the possibilities of design based on microscopic patterns. Yet while historians have begun to consider the embrace of atomic images in applied arts and design, corresponding investigations in British painting, sculpture and architecture remain unexplored and works voicing anxieties about scientific discoveries have been largely ignored. The technology that produced insulin and nylon also developed the atom bomb, and in 1958 the Campaign for Nuclear Disarmament organised the four day march from London to the Atomic Weapons Establishment near Aldermaston.

With a particular emphasis on the fascination and fear that coexisted during this time, my project investigates both celebrations and protests of the atomic age. Images for examination include sculptures such as Peter Peri’s Man’s Mastery of the Atom and Henry Moore’s Nuclear Energy; paintings such as William Crosbie’s Nuclear Power mural and Francis Newton Souza’s Moonstruck Man; exhibition displays by Basil Spence and textile designs by the Festival Pattern Group, as well as atomic age imagery (both positive and negative) from the pop culture worlds of advertising, fashion and film.

Decorative Arts and the Five Senses

Session Chair: Catherine Futter, The Nelson-Atkins Museum of Art

The Primacy of Taste: Apostle Spoons and Domestic Ritual in Tudor England

Annette LeZotte, Wichita State University

Concurrent with the rise of the Tudor Dynasty in England was the development of a set of dining utensils unique to this period in English history: Apostle spoons. Produced in sets of thirteen (to include the figure of Christ) these spoons were characterized by fig-shaped bowls attached to separate stems terminating in detailed figures of the Apostles
identifiable by their attributes or emblems. Scholarship devoted to Apostle spoons has focused primarily on the dating of and identification of silversmiths’ marks on extant sets. The only monograph on this decorative art form dedicates most of its discussion to iconographical examinations of the apostles’ emblems. My paper will move beyond traditional studies of Apostle spoons to investigate how their form and decoration was intended to stimulate both the sense of taste and an understanding of the significance of taste as part of religious and social rituals of the later Renaissance. In particular, I will draw upon Augustinian theories of the importance of taste as a point of spiritual understanding as well as contemporary manuscripts such as the *Summa de saporibus* (*Compendium concerning tastes*) which advocate the idea that, “only taste is ordained above all the other senses as properly and principally the investigator of the natures of things.” I will suggest that one of the “natures of things” the Apostle spoons interrogate is the relationship between the English Renaissance Church and aristocratic dining rituals which were constantly at odds during this period. I believe as Church leaders warned against the vices of elaborate dining rituals intended to demonstrate secular power, aristocratic patrons adopted the Apostle spoon form and promoted the links between taste and spirituality as a means of justifying the presentation and consumption of food which served to solidify social and political relationships.

*Motherhood as Object Lesson: Dutch Dollhouses for Women*

Michelle Moseley–Christian, Virginia Polytechnic Institute and State University

A number of *pronk poppenhuisen*, or “fancy dollhouses,” were commissioned in the seventeenth and eighteenth–century Netherlands. The large, wooden cabinets present remarkable works of craftsmanship, that when opened, allowed a view of multiple partitioned spaces, replicating fully furnished rooms of a Dutch home. Tiny paintings, bed curtains, silverware, pewter jugs, and ceramic tiles, among other goods, were fashioned by artists and craftsmen in order to construct these dollhouses as a wealthy burgher’s residence in miniature, complete with fully dressed dolls of family members including mother, children, infants, and even servants and pets.

Within the scope of art historical enquiry, these exquisite dollhouses have been chiefly noted for their whimsical quality as diminutive and beautiful decorative works, and have been interpreted as emblems of wealth, status and privilege for female collectors. This study offers a new interpretation of the dollhouse as complex didactic object that assisted in constructing an ideal domestic identity for Dutch mothers and wives in the early modern Netherlands; dollhouses reminded their owners of appropriate familial models—in particular the duty of childbearing and rearing—an obligation regarded as the cornerstone of the Dutch Republic.
Rather than merely a collection of objects to be gazed at, the dollhouses were interactive and performative, aspects of these works that have yet to be examined in the study of Dutch art. The use of toys in the seventeenth-century Netherlands as didactic, role-playing tools to enforce moral and social order for children is well-established, and has been linked to textual sources such as emblem books and household manuals. It is the location of these role-playing objects within an adult, female domestic sphere that suggests the instructive function of toys may have been adapted to a wider audience, including women. As expensive objects that were owned and viewed by women, these dollhouses complicate our understanding of women as wives and mothers in the early modern Netherlands and offer compelling examples of how visual culture developed, shaped and reinforced the feminine familial ideal beyond the depiction of domestic scenes in Dutch paintings and prints.

*Stop and Smell, Touch, Taste, and Listen to the Flowers: The Organic Synaesthesia of Emile Galle*

Jane Vahlkamp Andrus, The University of Kentucky

Synaesthesia, “the production of a mental sense–impression relating to one sense by the stimulation of another sense” was somewhat of an “intellectual fad” in late nineteenth-century France. Baudelaire, Rimbaud, and other synaesthetic poets (not to be confused with true medical synaesthetes) were part of a Symbolist shift towards infusing poetry with music and visual art. Concurrently, various visual artists attempted to introduce musical and poetic elements into paintings, sculpture, and the decorative arts. One prominent synaesthetic artist was Émile Gallé (1846–1904), whose glass vessels incorporated botanical themes, intense colors, myriad textures, and engraved lines of poetry. The Art Nouveau interior was a metaphor for a variety of concepts, including the soul, nature, and the mind itself. Gallé’s vessels were a major element – along with furniture, textiles, and other works of art – in an integrated interior intended to arouse every sense. His richly hued bowls and vases could be touched, the engraved poetry could be read aloud, and they could hold flowers, sweetmeats, and other olfactory and savory stimulants. However, it was Gallé’s use of complex glassmaking techniques, as well as his encyclopedic knowledge of botany, literature, music, and art, that took his work to a higher sensory stratum. Evoking the sounds, smells, and textures of meadows and ponds, Gallé’s glass works embody Baudelaire’s concept of nature: “Like prolonged echoes which merge far away in an opaque, deep oneness ... perfumes, sounds, and colours answer each to each.”
Appealing to the Senses in English Tableware Patterns, 1950–70

Jeanne Morgan Zarucchi, The University of Missouri–St. Louis

In the period following the Second World War, English pottery manufacturers revived the Staffordshire economy by targeting consumers in the United States. Many decorative patterns were developed specifically with the American purchaser in mind, and patterns were introduced quickly and often discontinued after only a short time, as their makers hoped that the relatively wealthy American consumer would buy something new with each season.

These patterns were given names, as part of a marketing strategy that depended not only upon the visual qualities of the pattern itself, but also upon the positive emotional associations that might be generated in the prospective buyer. For example, the Johnson Brothers company created a well-known pattern featuring rural village scenes, but instead of being called “Village,” it was “Friendly Village.” The adjective introduces warm social feelings into the viewer’s interpretation of the image.

Among the many hundreds of postwar tableware patterns, some were given names that appealed to the five senses in some manner. This paper will analyze examples of patterns by Johnson Brothers, since they have been well documented in a commercial catalogue by Replacements Ltd. The paper will present several pattern images and will discuss the way in which the pattern name offers a sensory appeal. This will include physical sensation (“Autumn Breezes”), hearing (“Melody”), smell (“Fleur l’Orange”), sight (“Candlelight”), and taste (“Crème Caramel”). The paper will examine how the five senses were used to engage the viewer’s attention and to instill positive feelings about the decorative object in question.

Asian Art

Session Chair: Amy McNair, The University of Kansas

Reconstructing Meng Haoran: New Discourse in Song Dynasty’s Political Culture

Bo Liu, The University of Michigan

Although rarely painted in the Tang Dynasty, Meng Haoran became a prevalent icon in the Song dynasty. Numerous portraits of Meng were made, in which he was almost
unexceptionally depicted riding on a donkey. Moreover, iconographic features of his portrait permeated many anonymous donkey riders in paintings of the Northern Song Dynasty, which later became one of the most adopted motifs in Chinese landscape painting.

It has been suggested that the icon of Meng Haoran riding a donkey was often associated with political failure. This reading is plausible but cannot explain why a politically unsuccessful figure became widely admired among Song scholars. As modern art historians have observed, the donkey was bequeathed to Meng Haoran posthumously in the eleventh century. Yet the reason for this assignment remains only partly answered. This paper will suggest that riding a donkey was a heavily coded behavior in the Song Dynasty that was often associated with, poverty, frugality, and probity, besides an unsuccessful official career. Song scholars changed Meng’s mount from a horse to a donkey to highlight him as an upright and capable, yet unemployed scholar who was dismissed by the Emperor Minghuang because of his unbending character. By reconstructing and elevating him as a model who would not sacrifice his principle and dignity to enter officialdom, Song scholars criticized the old bureaucratic recommendation system, which was poignantly lamented by Tang scholars like Du Fu, and called on an equal relationship between recruiters (rulers and superiors) and recruitees (non-official scholars).

Disallowed Sentiments through Female Voice in Mou Yi’s Preparing Clothes

Ai–lian Liu, The University of Kansas

 Daoyi shi, or preparing–clothes poetry, is a well–established genre in Chinese literature whose origin can be traced back to almost two millennia ago. One of the pictorial representation of the poetic theme is a scroll by the Southern–Song artist Mou Yi (ca. 1178–after 1242 based on a poem by Xie Huilian (ca. 407–433), titled Preparing Clothes. Mou Yi’s exquisite painting in plain–line drawing technique (baimiao) faithfully follows the original poetry in every minute detail, depicting the melancholy scenes of court ladies preparing clothes for their husbands away at war. This study explore the potentiality of female images, created by male artists, as a covert medium for expressing sentiments socially disallowed to men, especially men of the literati class, by inquiring into the social and political circumstances that led to the creation of Mou Yi’s Preparing Clothes.

This study first examines Mou Yi’s literal rendition of Xie Huilian’s poem and his choice of stylistic references to represent the particular subject matter, which supports a strong association with the literati taste of an elite audience. Second, by tracing the literary genealogy of its subject matter, this study discusses the possibility of expressing
negative sentiments through female voice both poetically and pictorially. Last but not least, this study probes into the elite culture of Southern–Song China and its pessimistic climate to establish a social and political context for the making of Preparing Clothes: a sorrowful subject that covertly reflects the distressing reality of the thirteenth–century elites. By appropriating the literary conventions of the preparing–clothes motif, Mou Yi was able to express the pessimistic sentiments shared by the educated elites through the image of the forlorn ladies in a socially acceptable manner.

Ni Zan (1301–1374) in the Ming and Qing Painters’ Artistic and Social Life

Ling–en Lu, The Nelson–Atkins Museum of Art

As a distinctive feature of intellectual undertaking in traditional Chinese culture, scholar artists frequently looked back through history at art in search of past models. The signature mode of paintings of the Yuan dynasty master, Ni Zan, was arguably the most favorite past model of art followed by the later scholar artists. Examples from the collection of the Nelson–Atkins Museum of Art were created by Shen Zhou (1427–1509), Dong Qichang (1555–1636), Wang Jian (1598–1677), Gong Xian (1619–1689) and Shitao (1642–1707), who emulated Ni’s mode, a sparse river landscape and a poem rendered in expressive brushwork, from free to conservative depictions. Their works suggest that aspirants considered the Yuan master to provide them not only the formal elements of his paintings but also an ideal of literati art. Art historians have studied extensively the influence of Ni’s pictorial mode and brushwork on Ming and Qing dynasty paintings. Yet Ni’s role in their pursuits of literati art and artistic life await further systematic study. This paper thus explores how these Ming and Qing painters transformed the Ni Zan’s art of painting in their artistic and social life.

From Unfilial Daughter to Goddess of Compassion: The Re–Identification of Miaoshan Guanyin

Sooa Im, The University of Kansas

The aim of this paper is to examine the iconographical and conceptual transformation of Miaoshan Guanyin (妙善觀音) along with the development of baojuan literature. The images of Miaoshan Guanyin are portrayed mainly in three different forms such as Thousand–armed–and–Thousand–eyed Guanyin, Guanyin as a Savior, and Guanyin on Mount Potalaka. They appear in diverse media such as baojuan literature, stele inscriptions, sculptures, murals, and paintings. I believe that the rich narratives of Ming
and Qing baojuan literature played a decisive role in the iconographic transformations from Miaoshan as the Thousand-armed Thousand-eyed Guanyin to Guanyin on Mount Potalaka.

The primary material of this research is a pair of hanging scrolls in the collection of the Rubin Museum of Art in New York City. These two hanging scrolls not only share a similar pictorial style, but also their illustrated episodes carry a narrative fluidity of the legend of Miaoshan. I will attempt to identify these two hanging scrolls as a worshipping object in the cult of the Three Great Beings (Puxian, Guanyin, and Wenshu), which had been greatly popularized with the emergent popularity of baojuan literature and pilgrimage culture in the Qing period.

In this thread of discussion, I will re-attributethe hanging scroll, mistakenly but currently identified as “Maitreya (Wenshu),” to Guanyin on Mount Potalaka. The vibrant palette of colors, schematic landscape elements, and the specialty of the Rubin Museum of Art readily associate this work with the Tibetan Buddhist painting tradition. Several implicit iconic and narrative elements, however, not only conflict with its current attribution, but also unfold a possibility to understand its context in relation to the legend of Miaoshan Guanyin. I believe that such misattributions frequently occurred in Qing-period Buddhist works. However, they provide valuable insight into the inter-ethnic geography of the Qing-period culture where constant diffusions and transformations were required between Manchu and non-Manchu, and center and periphery.

*Jamini Roy: Father of Indian Modernism, Juxtaposed 20th Century European Art with Native village Traditions*

Marcella Sirhandi, Oklahoma State University

After graduating from the Calcutta College of art in 1908, Jamini Roy earned a living painting Impressionist style portraits of well-to-do European expatriates. However, when Mohandas Gandhi energized the Indian independence movement a decade later, Roy was moved to abandon the western style and recover native artistic roots. Roy returned to his rural Bengali village and apprenticed himself to folk art painters, doll makers, ceramists, and closely observed ritual decoration on mud walled houses and alipana designs placed at the doorstep to welcome the goddess of fertility at harvest season.

His breadth of subject matter including village ritual, daily life of the aboriginal Bengali Santals and symbolic harvest imagery, pays special tribute to popular episodes from Hindu mythology. Roy eschewed oil on canvas to emulate the village scroll painters. He
made his own paper, brushes and paint. Paintings like Rama, avatar of God Vishnu with his wife Sita and brother Lakshman, combine the figurative style of the Kalighat folk art painters who gather at the Kali Temple in Calcutta, with earthy colors and decorative designs in the art from the nearby Jagganath Krishna Temple. Roy mixed Matisse and Picasso with the two-dimensional, flat colored style of 18th century Indian Rajput miniatures. The domed huts and earthy colors, however, are typically Bengali. Warrior King was inspired by the terracotta frieze of his village temple. When European soldiers crowded Calcutta streets in the mid 1940s, Roy painted Christian themes in his completely modern, revolutionary, yet traditionally influenced style.

This paper will trace the development of Roy’s style and subject matter, in the context of Indian nationalism and his cultural heritage.

**New Research in Ancient Art**

Session Chair: Robert Cohon, The Nelson-Atkins Museum of Art and the University of Missouri-Kansas City

*On Contrapposto*

Theresa Huntsman, Washington University in St. Louis

The period of 480–450 BCE in Greek art is variously named Severe, Transitional, or Early Classical, and a diverse number of important sculptural works are attributed to it. It serves as an intermediate time of stylistic development that turns away from Archaic rigidity toward Classical naturalism, and a particularly fruitful way to approach this period is through an analysis of the portrayal of motion in freestanding works. The introduction of contrapposto in 480 BCE, first exemplified by the Kritios Boy, is the most important linking element between the Archaic and Classical styles. To date, no publications on this period fully examine this major stylistic change in sculpture. This paper will clarify that the earliest form of contrapposto has both feet flat on the ground, the freestanding foot advanced with bent knee, and displays a weight shift in the hips, as well as a corresponding lean in the torso, a turn of the head, and the pairing of relaxed limbs on one side of the body, tense limbs on the other. Together these elements form a unique sculptural style. Statues of Apollo – the natural followers of the Archaic kouros and predecessors to the masterful Canon of Polykleitos– display a fast-paced process of artistic innovation that is documented in bronze originals and Roman copies. This paper will attempt to analyze contrapposto within this thirty-year period
and use the variations of the flat-footed style to arrive at a more specific chronology for their development.

**The Odd Couple? Male–Female Couples on the Praenestine Cistae**

Bridget Sandhoff, The University of Missouri–St. Louis

In most ancient cultures, sex and gender determined one's position within a respective society; these groups often followed a paradigm of opposites: male versus female. The Etruscans, however, were a society that did not necessarily subscribe to these binary “rules” of sex and gender. Aristocratic Etruscan women held a more egalitarian position within Etruria, and the extant visual record provides support for their high regard as well as the primacy of the married couple. An example of this female “autonomy” and marital concord can be seen in objects made for the female toilet: Praenestine cistae.

These all-metal storage vessels are embellished with small statuettes that act as the handle for the lid. The cast bronze handles often take the shape of male–female couples that appear to flout conventional views of gendered appearance and behavior. The first notable incongruity is that both figures are nude or semi-nude, and the second oddity concerns the ambiguity of the pair. More often than not, the male takes on the traits of the female (hairstyle, pose, diminished musculature), and the female mimics the man with a strong muscular physique. When one considers the cista as a whole (engravings, handle, feet and context), we have a strikingly complex and ambivalent comment on gender and male–female relations in Etruscan society. The goal of this paper is to examine the handles briefly and to analyze what this imagery reveals about Etruscan couples.

**Populist Allusions in the “Primaporta Augustus”**

Virginia Poston, The University of Southern Indiana

The Primaporta Augustus is often presented as an example of political propaganda that manages to extol Augustus as both meritorious and pedigreed. Scholarly questions regarding this sculpture center around the dates of the proposed original and copy, its similarities to High Classical art, and the identities of the various figures depicted on the cuirass. The motivations for placing figures on the cuirass in such a unique manner are, however, almost never questioned. Most scholars take for granted the use of the statue’s armor as a political “billboard.” What they do not do is talk about why this
imagery is there in the first place. I contend that the concept of placing images of Augustus’ deeds on the cuirass was inspired by Marius’ statement that it was the scars on his chest—the visible evidence of what he had accomplished for Rome—and not his ancestry, that legitimized his political position. Furthermore, there may be a connection to the use of medallions for honoring rank-and-file soldiers in the Roman army. I think that Pollini’s suggestion of the fictional shield of Aeneas being the inspiration for the cuirass decoration, while very interesting and promising, is insufficient. My proposals are not to be seen in opposition to such Classical and literary interpretations, but rather are to be seen as yet another example of the multivalent approach that apparently exists in other examples of Augustan art, such as the Ara Pacis.

---

**Rome Subdued and Stilled: The Severan Marble Plan**

Elisha Ann Dumser, Ursuline College

Early in the third century CE (c.203–211 CE), a map of monumental size—some 60 x 43 feet—depicting the city of Rome was erected in the Templum Pacis by Septimus Severus. Incised and painted onto c.150 marble slabs, the ground plan documents the city’s physical fabric in exquisite detail. Most affiliate the marble plan with the office of the Urban Prefect, since property issues were under his purview. Yet its diverse scales and immense size limit its utility, and suggest the marble plan would be best understood within the realm of public map display.

Ideologically, the marble plan can be situated within a context of Roman viewership that read large-scale, public maps—like Agrippa’s in the Porticus Vipsania or that displayed in Autun (ancient Augustodunum) by the tetrarchs—as visual summaries of Rome’s power and dominion. Physically, the plan was displayed within the Templum Pacis, a porticus rich with treasures (including Flavian spoils from Jerusalem) that testified to the Empire’s global reach. Thus, the Severan marble plan, once thought a utilitarian tool for the urban prefect, proves part of a broader dialogue about Roman power and control.

Simultaneously exalting and limiting the Urbs, the marble plan offers viewers the power to apprehend Rome with a single, omniscient glance. A city of overwhelming monuments, swarms of people, unceasing noise and flux, and of an almost incomprehensible expanse—the marble plan subdues and stills Rome, then displays her as one object among many that glorified and reified the Empire and her power.
**The Art of the Joke**
Session Chair: Frances Connelly, The University of Missouri–Kansas City

**Commentary on a Double Life: Self-portraiture in Jan Steen’s “Esther,” “Ahasuerus,” and “Haman”**

Rachael DiFransico, Case Western Reserve University

Jan Steen’s is often recognized for his genre scenes that serve as moralizing vignettes of unseemly comportment. In his works, Steen portrayed himself as a head of household gone awry, a profligate squandering his fortune, and a buffoon having his pocket picked. In history painting, he plays a fool, sometimes in jester’s garb, who comments on the main action. Identifying Steen in his boisterous scenes presumably appealed to his immediate circle of clients and connoisseurs, the cognoscenti who knew him by sight or reputation and who could delight at being privy to his game. Though Steen’s presence has been often noted, its significance and complexity as a pictorial strategy has escaped his critics. This little discussed aspect of Steen’s oeuvre is the focus of this paper. Jan Steen’s painting *Esther, Ahasuerus, and Haman* (1668) (Cleveland Museum of Art) is one of many paintings in the history of seventeenth century Dutch art to depict the story of Esther. In *Esther, Ahasuerus, and Haman*, Steen included two self portraits, a rarity in the history of self portraits and unique in his oeuvre. I will attempt to explain how the inclusions of such portraits act as larger commentary on seventeenth century Dutch life and the Calvinist alignment with God’s Chosen People.

**The Darkest Jokes: The Element of Humor in Francisco Goya’s Graphic Works**

Michael R. Freeman, Fort Lewis College

We know from experience that when a joke has to be explained, it often loses its potency, for its comic elements must be put into a rational order which subverts its natural “punch.” Our experience thus tells us that humor is often achieved in a split-second realization of meaning, where all the components of a joke suddenly converge, provoking an equally sudden outburst of laughter, or an acknowledging smile. In this sense, humor is largely instantaneous, much in the way that visual imagery is. For
example, a viewer looks over a cartoon quickly in a random scan of the image, and then suddenly its various elements come together in a flash, a kind of narrative implosion. This is certainly the case in many of Francisco Goya’s darkly satirical graphic works, which utilize both imagery and text to deliver their visual “punch lines.” For his satirical works to be successful as dialectic masterpieces of image and text, Goya combines these elements ambiguously in a way that gives them their spontaneous meaning, avoiding the mistake of over-explaining as captions often do. In choosing a few examples that support this reading of the relationship between text and image, this paper explores the degree to which Goya’s graphic works succeed in achieving a delicate balance between visual and textual understanding to consistently achieve their humor to great effect.

Paul Gauguin and the Prurient Pun

Kurt Rahmlow, The University of Missouri–Columbia

While in Le Pouldu, Brittany, in 1890 and 1891, Paul Gauguin and a group of experimental artists created an elaborate self-referential decoration in the dining room of the inn of Marie Henry. Gauguin topped off the ensemble by painting the ceiling, opting for an enigmatic combination of heraldic decorative motifs and text. Gauguin’s inscription, “Oni soie ki mâle y pense,” or, accounting for misspellings, deliberate and otherwise, “Here is one who thinks of men,” suggested an off-color pun on the chivalrous motto of the Order of the Garter, “Honi soi qui mal y pense,” or, “Evil be to him who evil thinks.” The motto, purportedly coined by Edward III to deliver the Countess of Salisbury from embarrassing innuendo, was incorporated into the Royal coat of arms of the United Kingdom in 1837. While it is clear that the artist intentionally inverted the meaning of the motto, scholars have concluded that Gauguin included the joke to tease the proprietress of the inn, who had taken the artist’s companion, Meyer de Haan, and not Gauguin himself, for her lover. When read against the rest of the composition, however, it is possible to understand the pun as a public declaration of artistic principles. This paper will consider the ceiling in the context of Gauguin’s writings from the Le Pouldu period. It will recast the composition as a parodic avant-garde coat of arms, a symbolic condemnation of chivalric repression and service to authority, and a celebration of sexual and artistic liberation.

The GRAV’s Jokes: Game and Humor as Revolutionary Strategies

Catherine Dossin, Purdue University
On April 19, 1966, Parisians hurrying to work were stopped in their daily routine with small surprise gifts. A few hours later, in another part of the city, busy businessmen and women were slowed down by comical anamorphoses created by a giant kaleidoscope, while others found themselves trying to walk on unstable slabs. Throughout the day, nine droll interventions would make Parisians stop and laugh. The author of this merry Day in the City was the GRAV (Groupe de Recherche d’Art Visuel), an international group of artists that had been active since 1960.

Taking on the playful dimension of this work, my paper considers the role of game and humor in the GRAV’s research. It examines how for them art was not an object crafted by an artist for the viewers’ admiration but rather an original proposition that required the public’s active participation. The GRAV did not create masterpieces but games and situations that transformed passive viewers into creative agents. Their goal was to break down people’s mechanical behavior and help them recover their creative capacity. Jokes, I argue, were GRAV’s weapons against apathy.

By bringing the unexpected to the streets of Paris, the GRAV provided Parisians with opportunities to become aware of their surroundings and exercise their individual will. A Day in the City should thus be regarded, I propose, as anticipating and somehow preparing the events that would take place two years later, in May 1968, when Parisians would break down social order and put imagination in power.

Le GRAV: Hugo García-Rossi (Argentine), Julio Le Parc (Argentine), François Morellet (France), Francisco Sobrino (Spain), Joël Stein (France) and Yvaral (Jean-Pierre Vasarely – France).