Thursday, March 21, 9:00-10:45 a.m.

East Asian Art
Chair: Mikiko Hirayama, University of Cincinnati

Lotus and Birds in the Cincinnati Art Museum: Philosophical Syncretism in the Transitional Work of Bada Shanren
Mina Kim, Ohio State University

This paper, which focuses on the late Ming and early Qing dynasty Chinese artist Bada Shanren (Zhu Da, 1626-1705), explores his gradual artistic development through his bird and flower paintings and his syncretic philosophical references to Buddhism, Daoism, and Confucianism in his art. It takes a little-studied handscroll painting, Lotus and Birds of 1690 and currently held in the Cincinnati Art Museum. Through the close reading of its thematic and formal properties in the context of other dated works, this paper proposes that it represents a seminal example of a shift that occurred in Bada’s artistic vision. Henceforth, his painting begins to demonstrate his gradual artistic maturity with greater formal fluency and originality, as well as expressive and psychological power. Further issues to be examined are both the various art historical styles and syncretic philosophical themes of Buddhism, Daoism, and Confucianism in his art. In conclusion, we find that the stylistic evolution in Bada Shanren’s painting came to a crucial point of transition around 1690 that is well exemplified in the Cincinnati Art Museum’s Lotus and Birds. New visions of space and newly self-expressive brushstrokes create images to challenge the viewer. Simultaneously, his changes in life status were intertwined with philosophical and religious impulses that emerge in this period as a form of a philosophical syncretism. The Cincinnati handscroll brings together these two aspects of his art, his spontaneous brushwork and his profoundly individualistic subject matter in a way that comes to define Bada Shanren’s most characteristic works of art.

The Reception of Western Art Academy in Meiji Period Japan
Yun-Jeong Min, Ohio State University

This is a diachronic and cross-cultural research of the process of the establishment of the Western-style paintings (yōga) and the art academism in Japan during the Meiji period (1868-1912) of Japan. I will focus on art educational system of the Tokyo School of Fine Arts, as well as the products of its education, i.e. the artists who went to the school and/or studied in Europe. In that way, I would like to re-investigate the process of acceptance of “Western-style” paintings in the early stage in Japan.

My research is divided largely into two parts. Firstly, I will examine closely the art educational system, curricular, and administrative system of the Tokyo School of Fine Arts, comparing with those of the nineteenth-century French art academies on which aspects of the new Japanese system were modeled; and those of the Technical Art School, the first official art institute in Japan, which briefly existed before the Tokyo School of Art (1876-1883). Secondly, I will analyze the artistic activities of the graduates of art schools in Japan, who often also studied abroad. Okada Saburōsuke (1869-1939), Wada Sanzō (1883-1967), Kawamura Kiyoo (1852-1934), Kanokogi Takeshirō (1874-1941) are going to be studied as case studies. The comparison between the art educational system of the French art academies and those of
the art institute of Japan will show how a European art educational system took root but in a different shape in Japan.

**Morita Shiryū and Artistic Classification: Avant-Garde, Abstract Expressionist, or Sho?**

*Leah Daniel, University of Cincinnati*

The labeling of an artist and his work is two-fold; it is a significant influence in the angle from which the artist’s work is interpreted, and it reflects the manner in which the work is received. When an artist’s work is categorized, his philosophies are defined. For instance, if an artist’s work is called _avant-garde_, his work is thereby defined as new and ground-breaking; it does not just push the envelope, but bursts free of it. The artist’s philosophies are thereby interpreted as more extreme than they may have been had the artist never been labeled _avant-garde_.

After World War II, the tenants of Japanese art were being explored and redefined. With calligraphy, the concept being considered was the quality of the character, _or moji-sei_. The investigation of this term resulted in new and different styles of calligraphy. However, for some, it simply led to a further exploration of the traditional rules of the genre.

In this paper the artistic classification of the work of Japanese postwar calligrapher Morita Shiryū (1912-1999) will be discussed. Scholars and critics have previously classified Morita’s work as _avant-garde_ or described it as Abstract Expressionist, yet Morita himself has stated that his work is _sho_, or traditional Japanese calligraphy. In this paper I will argue in favor of Morita’s statement and prove with commentary from scholars, critics, and sources close to Morita that his work does in fact keep the tenants of _sho_ and does not fulfill the requirements of _avant-garde_ and/or Abstract Expressionist art.

**The Popular Mao: A Study of Liu Chunhua’s Chairman Mao Goes to Anyuan**

*Winnie Tsang, Ohio State University*

At the outset of the Cultural Revolution (1966 – 1976), art student Liu Chunhua produced a large oil painting _Chairman Mao Goes to Anyuan_, featuring the young chairman in a spectacular landscape. At its first exhibition display in October 1967, this painting was greeted with accolades, and was soon recognized by the Communist Party as a politically significant image. Going beyond the artist’s expectation, in July 1968, the government published this painting as pull-out posters in newspapers, with a printing amount reaching 900 million. This official publication simultaneously generated public interests in mass-producing the painting into multiple forms of propaganda items including badges, woodblock prints, and paper-cuts, making the Mao image directly available to people throughout China.

Considering its extreme popularity and ubiquity during the high tide of Mao’s cult, this paper addresses the fundamental question of why this painting had become so significant, which has largely been overlooked in the current scholarship. By examining the multivalent political and cultural meanings derived from the political nature of its subject matter of Anyuan, the painting’s iconography of Chinese hero, and its afterlife as various forms of propaganda commodities, this paper not only unravels the latent power of this painting in re-defining Mao as the true leader of China and an eternal hero, but also discovers the more intimate symbolic relationship between Mao and the people mediated by this Mao image mass-produced in propaganda items in both public and private contexts.
Holy Heroines: Il Moretto da Brescia’s St Ursula in Context
Anna Goodman, Indiana University

Il Moretto da Brescia’s painting of St. Ursula and Her 10,000 Virgin Companions from 1535-40 depicts the saint and her retinue as a holy army, brandishing crusaders’ flags and gazing brazenly out at the viewer. This painting visualizes the strength and spiritual interdependence espoused by the local Company of St. Ursula, a new and controversial religious order. The contention stemmed from the Ursulines’ vow to maintain their virginity while continuing to live at home with their families. Traditionally, clausura and marriage were considered the only sure ways of safeguarding a woman’s honor. By rejecting religious vocation and marriage bed, members of the Company of St. Ursula challenged acceptable gender roles of their time. A marked emphasis on women serving as spiritual guides for other women further empowered the order’s members.

Moretto based his painting on an earlier Gothicizing panel by Giovanni d’Allemagna and Antonio Vivarini. Contemporizing the image with the new naturalism, Moretto also situated his subject in a local context by including visual references to the Brescian Ursulines. Through a discussion of the ways in which Moretto manipulated composition and iconography, this paper will examine how the artist engaged with the devotional concerns of his female viewers. Moretto’s militarized St. Ursula reflects the courageous spirit of the Ursuline order, as they presented a unified spiritual front against the devil’s forces all around them. In this way we can see this painting as a visual manifestation of the ideals of the Company of St. Ursula, in which the holy virgins serve as exemplars for local females embarking together on an unconventional spiritual journey.

Bronzino’s London Venus for Catherine de’ Medici
Edward Olszewski, Case Western Reserve University

This study argues that Bronzino’s painting of Venus in the National Gallery, London, was intended for the French court of Henry II and not for his father, Francis I, as Vasari claimed. A new reading of the panel relates it to Catherine de’ Medici in the context of her consort, Henry II, in his prolonged affair with Diane De Poitiers. Bronzino depicts the traditional four stages of love concluding with a warning against the dangers of illicit love, and cautioning prudence. Previous authors have overlooked the meaning of Saturn as a symbol of Prudence in discussing the iconography of the painting. It will be shown that many details of the painting allude to Henry and Diane.

Giambologna’s Bronze Reliefs and Their Relationship to the Paragone
Shannon Pritchard, University of Southern Indiana

The Flemish-born sculptor Giambologna was one of the most prolific artists of the sixteenth century. Working for the Medici court in Florence, he produced innumerable works in marble and bronze, both free-standing and in relief. While much scholarly attention has been devoted to his three-dimensional statuary, his work in relief remains less well known. This paper seeks to begin to redress this by examining three of Giambologna’s narrative reliefs produced at diverse points in his career, and their relationship to one of the fundamental art theoretical debates of the period – the paragone. The paragone, introduced by Benedetto Varchi in 1547 (published 1549), challenged artists to declare which art was most noble, painting or sculpture. Artists from both sides argued the merits of their respective art using issues such as modeling, tonality, and multiplicity of viewpoints. Relief sculpture, however, did not factor into the debate to any great degree. However, Giambologna’s reliefs provide a compelling challenge to the original parameters of the paragone, as they directly illustrate the symbiotic relationship between painting and sculpture rather than emphasizing their mutual exclusivity as they combine the two.
dimensional characteristics of painting along with the three dimensionality of sculpture. And although Giambologna is not generally considered to have been a theoretically minded artist, given his long-term role in the Accademia del Disegno, it is possible to argue that he was very much aware of the debate and participated in it, if not on a verbal level, then on a visual one.

**Seeing the Civil War I: Illustrations, Landscapes, Memphis, and the Sea Islands**

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

**Ailabouni Room, 3148 Ohio Union**

**The Melodramatic Mode of Reportage: Thomas Nast as a Civil War Illustrator**

*Baird Jarman, Carleton College*

The artist Thomas Nast is best remembered as the leading American political caricaturist of the Reconstruction Era, attaining fame with his many satirical drawings in *Harper's Weekly*. However, during the Civil War, Nast produced numerous scenes of the conflict for various illustrated newspapers. Despite some contradictory evidence, Nast seems not to have served as a “special” correspondent—rather he worked primarily as a copyist, redrawing and altering for woodblock engraving the sketches sent by fellow artists stationed at the front. Perhaps this distance from the combat enabled him to pioneer a different mode of war illustration, one openly violating what media historians have termed “the paradigm of actuality” that dominated the war imagery of the pictorial press. In a period when all three major American illustrated weeklies (*Harper's*, *Leslie’s* and the *Illustrated News*) were predicated upon providing demonstrably accurate eyewitness reportage, Nast introduced scenes of current events not deriving from firsthand accounts. In the course of my paper I will explore two main points: first, how these innovative illustrations first appeared in the late summer of 1862, precisely when the Union cause appeared most in jeopardy, and, second, how the visual tropes of this material drew upon the gestural vocabulary and stock characters of stage melodrama, thereby converting graphic coverage of the war into a clash between stereotyped northern heroes and southern villains.

This material stems from ongoing research for my book manuscript, tentatively titled *Political Theater*, examining links between midcentury political caricature and the theatrical conventions of the American stage.

**Civil War Landscapes: The Forgotten Chapter of the American Landscape Tradition?**

*Maura Lyons, Drake University*

Most histories of American art treat the Civil War as a rupture in the American landscape tradition. However, such histories rarely include analysis of war landscapes themselves, focusing instead on paintings created on the eve of the war and those created during its immediate aftermath (e.g., paintings by Frederic Edwin Church, George Inness, and Sanford Gifford). My paper addresses these omissions by 1) providing a careful examination of landscape images created during the war, particularly those circulating in the popular market, and 2) considering how our understanding of American landscape history changes when images of the Civil War battlefield are re-integrated. Such images challenged the antebellum association of American landscapes with progress.

The result of considering these omissions is the recognition that nineteenth-century landscape history presents as many continuities as discontinuities. For example, Civil War landscapes contain many established landscape conventions. Artist-correspondents working for the illustrated press and photographers in the field relied on recognizable iconographic motifs. The photographers Mathew Brady and George N. Barnard used the image of the blasted tree, familiar from Romanticism, as a symbol of the war’s disruption of natural and cultural patterns. However, artists also reworked existing conventions. A Thomas Nast print showing a ravaged Virginia landscape, for example, redefined the traditional concept
of ‘wilderness’ from untamed nature free of human presence to land destroyed by human beings. Because artists continued to explore the limits of its vocabulary, this presentation argues that the landscape genre was dynamic, not static, during the Civil War.

The Visual Culture of Emancipation: Fort Pickering, Black Soldiers, and Freedwomen in Civil War Era Memphis
Earnestine Jenkins, University of Memphis

The transition from slavery to freedom was an extraordinarily visual experience, as four and half million former slaves struggled to establish themselves as citizens of the United States. Scholars are re-visioning Civil War studies to emphasize the active role blacks played in working towards their own freedom. In spite of the continued predominance of racist imagery, the first depictions of blacks as freed men, women, and children transformed American visual culture. This paper examines the diverse imagery created in response to the Civil War in Union-occupied Memphis. It looks at the visual impact of the military base built by former slaves known as Fort Pickering, the presence of thousands of United States Colored Troops, the influence of contraband camps, and Memphis as a center of Freedmen Bureau activities. As a result Memphis became a city of refuge for escaped slaves. Freed people settled around Fort Pickering in contraband camps where they established what became free postwar urban communities.

Unfortunately, much of this experience has been erased from public view, or remains invisible to the uniformed eye. In a city that is today over 60% African American, a controversial statue of Confederate General Nathan Bedford Forrest is the dominant Civil War monument. This paper draws upon maps, newspaper illustrations, and photographs, in order to reconstruct-make visible, the dynamic process of freedom and African American agency during the Civil War.

The Space Between: Seeing the Civil War Plantation
Dana Byrd, Bowdoin College

The very word "plantation" conjures up images of processional landscapes leading to large houses with tall white columns, faithful workers, hoop skirts and outsized hospitality. These images are problematic, not because such elements were absent, but because they shroud the "peculiar institution" at the core of the plantation, slavery. Nowhere was this more evident than on the Sea Islands of South Carolina, one of the wealthiest regions of the United States, organized around a system of cotton plantations dominated by an elite planter class. The arrival of Federal troops in November 1861 marked the end of slavery for nearly 20,000 enslaved people on the South Carolina Sea Islands. Elite planters fled; in their wake, soldiers, and freedmen forged an uneasy alliance in the de-slaved Space: the plantation was thus open for re-imaging.

Moved by the southern landscape, Henry P. Moore, a New Hampshire artist, traveled to the Sea Islands early in the Civil War to make photographic portraits of the occupied plantation for Northern audiences. This talk scrutinizes Moore's photographic views of the transformed plantation and reads out of them an attempt to highlight the perceived distinctiveness of the southern landscape, and more importantly, the potential for that landscape to be redeemed by freedmen. Many Northerners were optimistic about the future of the freedmen in the South, but some were anxious emancipation. Moore's awareness of those concerns comes into sharper focus when examined against the representation of his work more than a decade later by the painter B.J. Such.
Thursday, March 21 11:00 a.m.-12:15 p.m.

**Ancient Art**

**Rutner Room, 3150**

Chair: Timothy J. McNiven, Ohio State University

*For Art's Sake?: Reading 'Values' in the Architectural Presentation of Rock Art*

Kristin M. Barry, Pennsylvania State University

*The Parthenon Frieze, Some Practical Considerations and Possibilities*

Virginia S. Poston, University of Southern Indiana

*Planes of Experience: The Forma Urbis Romae and Virtual Space*

Michael R. Bowman, Ohio State University

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**Renaissance Art (II)**

**Scharer Room, 3146**

Chair: Henry Luttikhuizen, Calvin College

*From Wilsnack to Wittenberg: Frederick the Wise and Blood Piety in Electoral Saxony, 1484 to 1525*

Paul Bacon, Dominican University

Frederick the Wise's fervent pursuit of holy relics has been well documented. In the decades preceding the onset of the Protestant Reformation in 1517, the elector of Saxony assembled the largest princely Heiligtum within the German lands of the Holy Roman Empire. Less well known and studied is Frederick's fascination with blood piety and the potential extent to which his accumulation of significant blood relics may have been viewed as a means to elevate the status of All Saints in Wittenberg, the Castle Church, as a pilgrimage site and divine channel of grace.

In 1484, following the death of his mother, Frederick undertook the pilgrimage to the Holy Blood shrine at Wilsnack in Brandenburg with his father and brother Ernst. He did so again in 1490, this time in the company of his brother and closest friend, Duke John the Steadfast. These two events, along with the elector's 1493 pilgrimage to the Holy Land, during which he was dubbed a knight of the Holy Sepulcher, reflect the key role pilgrimage played throughout his life. One could safely argue that Frederick the Wise viewed holy pilgrimage as an essential manifestation of Christian piety. Lucas Cranach the Elder's 1510 Wittenberger Heilumtsbuch reveals that the electoral collection possessed an impressive array of Passion relics, including nine thorns from the Crown of Thorns, 33 pieces of the True Cross, a large particle from a nail that pierced one of Christ's hands or feet, and at least 39 other so-called blood relics. These were distributed among various reliquaries in the 7th and 8th galleries during their bi-annual public exhibitions in the Wittenberg Castle Church. My paper will specifically examine the presentation of these relics in virtual/visual form as woodcuts and frame this discussion within the broader context of late medieval blood piety in Germany.

*Between Siegecraft and Stagecraft: The Question of Ideal Space*

Javier Berzal de Dios, Ohio State University

Early modern Italian theatrical spaces as pervasively seen as a vertex in which pictorial cityscapes, social conditioning, symbolic architecture, and urban plans converge. In this system, the theatrical is seen as a rhetorical device dictating an ideal, utopian existence under which an apparatus of political and social inscription hides. Challenging this synthesis, which is tied to eighteenth-century theories and practices, this presentation problematizes the notion of utopias in both theatrical scenography and urban designs. By paying attention to the presence of memories of war and strife in the text of the plays, and by studying military architecture, the project of urban design becomes differentiated from theatrical scenography. The interest in pragmatics—be it political, military, artistic, or architectural—that we encounter in the Renaissance cultural landscape leads us ponder how violent strife, both internal and external, affects the attribution of the utopian as a genre to city plans and theatrical designs. Though certain conceptual and visual elements in artworks presenting, illuminating or designing cities do resonate with each other, it is
necessary to understand the experience of these spaces, and to explore their relationship with other urban, topographical and conceptual realities. In order to develop the notion of spatial fictionality at the intersections between built and unbuilt spaces, it is here central to flesh out the visual and theoretical connections between scenographic models and architectural constructions on the one hand, and so-called utopian spaces on the other.

Albrecht Dürer and the Jews: Anti-Semitism in the Work of a Revered Artist
Leslie Ann Blacksberg, Eastern Kentucky University

Albrecht Dürer is among the most renown of Northern masters. While scholars have intensely investigated his oeuvre, there is one major aspect that has been relatively neglected—the anti-Jewish themes. They are evident in his writings, in his prints, and in his paintings. In this paper, I will focus on Dürer’s Christ among the Elders (1506). I will examine its iconography as a disputation between the old and new dispensations, while paying close attention to Dürer’s use of Leonardo’s grotesques that he employs to construct his own powerful language of otherness. I will further examine the grotesques as they appear in Dürer’s Small Passion.

Dürer’s anti-Jewish imagery, as I will argue, is not a response to a specific event, an accusation of ritual murder or a claim of host desecration that were rife in Europe at the end of the middle ages. Dürer himself would have had most likely no direct contact with Jews. Dürer’s Jews are in the words of the historian, Jeremy Cohen, “hermeneutically crafted.” They are a product of Christian theology that frames the Jew as the eternal other and Christ’s enemy. “Hermeneutic” Jews exist to underscore the truth of Christianity.

Finally my paper will consider how knowledge of Dürer’s anti-Semitism may affect his modern reception, more particularly, how his imagery was appropriated by the Nazis.

18th- and 19th-Century Art (I)
Tootle Room, 3156
Chair: Andrew Carrington Shelton, Ohio State University
Ohio Union

Caricature and Medicine in 18th-Century England
Barbara Brooks, University of Missouri, Kansas City

Two disparate developments in 16th-century Italy from the time of the Renaissance converge in almost inconceivable ways in 18th-century London. One of the developments is the public study of human anatomy through dissection and artistic illustration; the other is the art of caricature. This paper will briefly examine the lives of four of the men who stand at the crossroads of medicine and art, Dr. William Hunter and his brother and the artists William Hogarth and Thomas Rowlandson.

This paper will argue that caricature was the medium that allowed commentary on the absurdities and contradictions of the era, including the rapidly evolving medical profession and the various ways in which bodies were procured for anatomical study. Caricature could shed light onto the darker side of medical practices in Georgian England by challenging the social roles and hierarchies and subverting rules and conventions, as seen in the art of Thomas Rowlandson in particular. His prints addressed social concerns, including those pertaining to medical practitioners, mixed with societal fears of the commodification of the bodies of the poor as well as the religious fears of denial of resurrection of the person whose body had been dissected.

Previous literature has examined either the medical history or the works of art. This paper will explore the point in time where the study of anatomy and the art of caricature converge in 18th-century London, and tie together the medical history and the art historical record through an interdisciplinary analysis.
Goya’s Representation of the History of Inquisitorial Terror in *Los Caprichos*

Karissa E. Bushman, University of Iowa

One of the most powerful and feared religious institutions in European history was the Inquisition, which particularly in Spain had the ability to strike terror into every citizen. Francisco de Goya represented the fears of the Spanish in his many drawings, prints and paintings that depicted the abuses of the Holy Office in Spain. Much of the scholarship regarding the Inquisition and Goya’s *Los Caprichos* does not focus on the prints, but rather on the idea of censorship and how Goya may have removed the prints from sale after only a few days due to an Inquisitional threat. However, Goya was well acquainted with censorship laws as well as with those who enforced them and therefore used this knowledge to depict his dissent towards the Inquisition in *Los Caprichos* without being censored or questioned.

In this paper, I will specifically investigate the role of the Inquisition in eighteenth-century Spain and demonstrate how the limited role that the Institution played at this time does not support the claims for an Inquisitional threat against *Los Caprichos*. I will also examine the prints and preparatory drawings closely in order to clarify Goya’s depictions of the Inquisition and show how they fit into a broader context of what had occurred historically before Goya etched the plates. I hope to demonstrate that Goya was concerned with the horrific memory of the abuses of the Inquisition and that his images were intended to be satirical as well as defiant.

A Knife to the Eye: Truth by Sight in Ammi Phillips’ *Peter Guernsey, the Eye Doctor*

Kate Scott, Rutgers University

Itinerant portraitist Ammi Phillips’ *Peter Guernsey, the Eye Doctor* (c. 1828) is considered the earliest depiction of an American physician examining a patient. It is also extraordinary in its bizarre, graphic portrayal of Guernsey’s anonymous patient, facing cataract removal without the aid of anesthesia. Through examination of Phillips’ oeuvre, the accounts of early nineteenth-century physicians and patients, political writings, and contemporary medical imagery, I will explore how this portrait reveals much about the primacy of sight in early nineteenth-century rural New England values, and its importance in the construction of cultural identities.

Departing from conventional portrayals of physicians, which made no reference to the subject’s occupation, Phillips bluntly depicts Guernsey’s professional practice. Refuting the stereotype of surgeons as malicious butchers, he presents surgery as honest handiwork that could easily be admired by the middle-class farmers and craftspeople Guernsey would have served. Unlike pharmacology and the treatment of disease, surgery’s practice and results were clearly visible, and untainted by the suspicion of quackery held by an increasingly educated and cosmopolitan rural population. Similarly, Phillips’ linear style and attention to physical detail satisfied a public whose new display of wealth and status was tempered by Puritan roots and distaste for Romantic fantasy. Finally, the artist’s fragmented and dehumanized depiction of Guernsey’s patient mirrors the cold logic and emotional distance necessary for a surgeon to practice his profession on a daily basis in the pre-anesthetic era.

Modern Graphic Art

Chair: Amanda Gluibizzi, Ohio State University

Cartoon 1 Room, 3145

Ohio Union

America ‘Plainly Set Down’: Civil War Maps in the *New York Herald* and the *New-York Tribune*

Emma Newcombe, Boston University

Numerous scholars have conducted detailed research on military and commercial Civil War maps, producing scholarship ranging from bibliographies to museum exhibitions and catalogues. However, few
Historians have thoroughly researched the publication of Civil War maps in newspapers, despite their prolific presence in nineteenth-century print culture.

This paper examines the Civil War maps and accompanying texts of two New York daily papers, the New York Herald and the New-York Tribune. These periodicals regularly boasted two of the widest daily circulations in New York City, and between 1861 and 1865, they produced more war maps than any other daily paper in the state. They are therefore ideal sources for analyzing how Civil War maps produced cultural meaning.

This paper argues that, while the Herald typically embraced Democratic ideologies and the Tribune espoused Republican ones, the newspapers’ Civil War maps published between April 12, 1861 and June 22, 1865 do not reflect these disparate political leanings. Instead, the maps reflect a mutual support for the Union and a vilification of the South. Both papers champion the Union, in part, to please the pro-Union majority of northern readers and thereby increase readership. Thus, this pro-North stance, as well as the timeliness and detail of each newspaper’s maps, reflects the frenzied competition over circulation in mid-nineteenth century newspaper culture.

By interpreting these maps as social constructions, as signifiers of cultural meaning, scholars can unearth narratives of the intersections of power, politics, and media during the Civil War.

The Académie Julian and the Origins of Modern Graphic Design and Illustration
Karen L. Carter, Kendall College of Art and Design of Ferris State University

At the end of the nineteenth century, the walls of Paris were covered with colorful, large-scale posters that were hailed as the pinnacle of advertising art and made the city one of the undisputed centers of modern graphic design. Less well known is the vital role played at the same time by the Académie Julian, a private Parisian art and design school founded in 1868, in the training of international poster designers and illustrators who would dominate the graphic arts from the Belle Epoque until the beginning of World War I. Originally founded to prepare students for entry into the École des Beaux-Arts, the school later functioned not only as an important art institution for training foreigners and women, but also as an international center for the dissemination of ideas about contemporary poster design and illustration. As this paper will show, the design courses offered there provided an entire generation of foreigners studying in Paris the opportunity to form an international network of design professionals that included the artists/designers Alphonse Mucha (1860-1939), J. C. Leyendecker (1874-1951), Elisha Brown Bird (1867-1943), and Arthur Wesley Dow (1857-1922) among others. The prevalence of Académie Julian graduates among the important graphic designers and illustrators from 1890 to 1914 suggests that while London may have given birth to visual advertising in the eighteenth century, Paris at the turn of the twentieth century became the cradle of modern graphic design.

In Spiritual Solidarity: The Significance of Black Chorus Members as Christ's Sympathizers in Allan Rohan Crite’s Were You There When They Crucified My Lord? (1944)
Tracy Flagg, University of Cincinnati

In 1944, the Boston-based African American artist Allan Rohan Crite (1910-2007) executed his Were You There When They Crucified My Lord?: A Negro Spiritual in Illustrations in an effort to “help create an atmosphere of peace and sacredness and time for reflection like that created by the words and music of the hymn.” Crite explained his approach of using figures to represent the music of the hymn as well as his tactic for representing the onlookers—allegorical figures of compassion and empathy—in contemporary clothing while depicting Jesus, Mary, the apostle John, and Roman soldiers in period dress. I have observed that while Crite rendered the skin of all of his figures in black pigment, the features of the biblical characters—Jesus, Mary, John, and the soldiers—appear to be “white” while the faces and hair of the chorus members, Simon, and Veronica align more closely with “black” features. It is my argument that by distinguishing the two groups both ethnically and by period, Crite represented historical African
American slaves (those who originally sang the spiritual) and modern African Americans as being in solidarity with Christ as He suffers unjust persecution. This published set of illustrations is a bold and sympathetic depiction of African American Christianity during World War II, a time of continued racial discrimination in the U.S.

Thursday, March 21, 2:15-4:00 p.m.

The Arts of Africa and the African Diaspora
Scharer Room, 3146
Chair: Fred T. Smith, Kent State University
Ohio Union

We Have Always Been Fashionable: The Historicity of Fashion in Accra, Ghana
Christopher Richards, University of Florida

This paper will demonstrate that Ghana’s capital Accra has been a center of fashion for decades, with Ghanaians actively participating and contributing to an established fashion culture that is still a thriving part of Accra’s social fabric. I will begin my discussion by establishing the existence of a fashion culture in Accra prior to and immediately following Ghana’s independence in 1957. My presentation will rely heavily on articles and photographs from Ghana’s newspaper The Daily Graphic, and its weekend subsidiary publication, The Mirror. Through an assessment of specific images and text from The Daily Graphic and The Mirror, I will elucidate the importance of both European and distinctly Ghanaian fashion trends in Accra, ultimately suggesting that two realms of fashion co-existed in the capital city. My argument for Accra’s co-existing realms of fashion will be illustrated mainly by two highly publicized fashion occurrences: the 1958 fashion show of British couturier Norman Hartnell and the fervent adoration and subsequent rejection of an innovative style of kaba and slit known as “The Jaguar.” After establishing that a complex fashion culture has existed in Ghana prior to independence, I will further address the life and work of Ghana’s first formally trained fashion designer, known as “Chez Julie.” I will specifically analyze two of her most significant garments, ultimately suggesting that her innovative creations challenged traditional concepts of Ghanaian dress practices and allowed for future designers to more easily re-imagine many of Ghana’s indigenous textiles.

Nigerian Influences in the Ceramic Work of El Anatsui
Idris Kabir Syed, Kent State University

While El Anatsui’s sculpture has become very popular in the last 10 years, very little is known or discussed in regards to his ceramic work. This paper traces the roots of that ceramic work from its inception in the mid-1970s, putting it into a relevant contextual framework, which encourages a more complete understanding of the holistic body of work that El Anatsui has created over the past 40 years.

Indeed while the modern art world is quite knowledgeable about El Anatsui’s current large scale sculpture made from liquor bottle caps, as well as his older wood carvings, and even older drawings, his ceramic work has been widely neglected in most exhibitions and many writings about the artist. This paper looks specifically at the Nigerian influences present in many of the ceramic works which El Anatsui created through the 1970’s and 1980’s. It also links many of the fundamental beliefs which El Anatsui utilizes in regards to materials from the 1970’s to his present day work.

From a Shama Photo Studio to the Kotoka Airport and Beyond: Imagined Narratives in Philip Kwame Apagya’s Photographs
Allison Martino, University of Michigan

Philip Kwame Apagya’s photo studio is a powerful social space that contributes to and reflects upon lived experiences in Shama, Ghana. Active since 1982, Apagya’s studio is particularly equipped to cultivate
imagined narratives through his use of painted backdrops depicting airplanes, cityscapes, and luxurious homes, including his popular “room-divider.” His photographs embody connections to travel and exchange that stem from Shama’s powerful fishing economy. The importance of travel and movement extends beyond the studio to other local practices, including technological growth, trade, literacy development, and interactions with nearby Takoradi and Accra.

Apagya’s photographs create a rich visual archive of Shama that actively engage with these social, cultural, and economic contexts. Apagya’s approach to storytelling is rooted in Ghana’s painting, performance, and verbal art practices. However, the visual representations and use of painted backdrops to foster these narratives raise questions about reality, truth, and fiction that I consider in this paper. My research analyzes how Ghanaians create and perform narratives both at Apagya’s studio and later through the printed photograph, an important confirmation of one’s presence in the story. I explore Apagya’s photographs and the imagined narratives attached to them to examine their relationship to wider storytelling practices and social uses of photography in contemporary Ghanaian society.

**Wangechi Mutu: The Backlash Blues**

* Amy M. Nygaard Mickelson, University of Missouri, Kansas City

Wangechi Mutu is a contemporary Kenyan artist living and working in New York City. Her work has evolved from sculptural critiques of colonial rule to multi-media collages exploring the objectification of women’s bodies, more specifically the objectification of African women’s bodies. In 2004, Mutu created *Backlash Blues*, a post-apocalyptic vision of femininity. *Backlash Blues* is included in her collage series entitled “Hybrids” which visually explores the complicated nature of cultural and gender identity. Closer inspection of *Backlash Blues* reveals more than just a sensuous female figure for our eyes to enjoy. I will demonstrate how Mutu reapropriates the title of Langston Hughes’s 1967 poem “The Backlash Blues” creates etymological linkages to slavery in the United States. Moreover, Mutu’s etymological reappropriation of the master/slave relationship conflates modern cultural constructs as gender, race, wealth, and identity.

**Medieval and Byzantine Art**

* Hays Cape Room, 3152 Ohio Union

**Masculinity and Beauty in the Twelfth Century**

* Gerry Guest, John Carroll University

This talk represents an attempt to survey and consider some of the ways in which male beauty was presented in the art of the twelfth century. It begins with written sources, both sacred and secular, in which male figures are praised as physically beautiful. What such a survey reveals is that there not a fixed notion of male beauty in the central Middle Ages. Instead, it can be argued that there are competing discourses of embodiment and gender at work at this time. An individual’s outward appearance might be praised for a variety of factors, just as it was argued that inward disposition might generate visible beauty of form. The degrees to which individual works of art might reflect these notions will form the focus of this talk.

**Flowers of Fragility: An Examination of the Structure and Design of Rose Windows**

* Rebecca A. Smith, University of Iowa

Rose windows are among the most iconic and breathtaking elements in Gothic architecture. They are a principal feature in numerous Gothic structures, and have developed alongside Gothic architecture. In many ways, the increasing skeletonization of Gothic structure throughout the twelfth and thirteenth centuries reflects a desire for more glazing, including larger and more magnificent roses. However,
Despite their prominence, little scholarship has been devoted to their development, history, or design, instead often focusing on the narratives within them.

In general, it is obvious that bigger rose windows, which feature delicate tracery supporting expansive panels of glass, are harder to build and more difficult to support structurally than small roses with thick branches of stone. The engineer Jacques Heyman argues that there is a minimum stone-to-glass ratio required in order for rose windows to withstand wind thrusts. This paper will explore the intricacies of the relationship between stone and glass within rose windows. Specifically, I will demonstrate that the thickness of tracery used in rose windows followed a sort of bell-curve. From c. 1140 to 1300, medieval masons used increasingly-delicate tracery until they became aware of structural problems, and thickened the stone tracery used in post-1300 rose windows in response.

Making Sense of the Flamboyant Style in Normandy
Steven J. Kerrigan, University of Iowa

This talk explores the significance of Norman Flamboyant architecture by considering its origins, its local meanings, and its place in the larger narratives of late medieval architectural history. This look at Normandy’s role in the development of the Flamboyant style will include a brief examination of the historiography of the Late Gothic period, with emphasis on questions of regional and national identity. Since many elements of the Flamboyant style appear to have been imported from the Decorated Style that developed in England, a country with which France was still at war when the Flamboyant began, the relationship between these traditions remains controversial even today. To address this controversy, this talk will examine the motivations of Norman patrons who employed these new forms in the context of the Hundred Years War, before going on to consider the later phases of the Flamboyant adopted in Normandy after the expulsion of the English, and the demise of the style in the decades after 1500. By linking architectural form and social context, this talk will clarify the history of Norman Gothic architecture and its cultural significance.

Seeing the Civil War II:
A Diary, An Illuminated Manuscript, Food Still-Lifes, and Memorials
Ailabouni Room, 3148
Chair: Theresa Leininger-Miller, University of Cincinnati

Henry Mosler’s Civil War Diary, a Digital Exhibition
Kelly Quinn, Archives of American Art

Henry Mosler (1841-1920) was a painter and illustrator who worked initially in Ohio and Kentucky and later in Europe and New York. Mosler began his career during the Civil War as an artist correspondent for Harper’s Weekly. For the war’s sesquicentennial, Archives of American Art developed a digital exhibition based on Mosler’s diary to explore an ‘embedded’ artist’s day to day experiences of the war. (See civilwardiary.aaa.si.edu). His diary dates from October 1862 when he served as a magazine illustrator and an aide-de-camp to General R. W. Johnson as part of the Ninth Indiana Volunteer Regiment. Mosler wrote about encampments and encounters in a slim pocket diary. Though not lengthy at only 37 pages, the diary provides a first-hand account of the suffering and weariness of war. The website includes a digital reproduction and transcript of the diary which makes Mosler’s 19th century handwriting legible. Until now, tiny cursive notes in faded and smudged pencil had been difficult for researchers to decipher. An interactive map allows visitors to trace the month-long, 275-mile journey around Kentucky. A timeline enables visitors to follow Mosler’s activities. And, an image gallery includes roughly two dozen illustrations depicting the landscape of war: battlefields, infrastructure, and streetscapes in the ‘Western Theater.’
This presentation will present the digital tools that will help a new generation of researchers “to see” Henry Mosler’s contributions to the Civil War. I will also discuss how art historians may productively harness the digital humanities to analyze and interpret artists’ lives and works.

Substance and Shadow in the Spectacular Civil War
Christine Bell, Northwestern University

Fine art during the American Civil War faced many challenges to business as usual (Conn, Giese), with more popular art assigned important persuasive roles on the Northern home front. The enlistment of spectacle in the war of persuasion is strikingly evident in an imposing work of public art installed in Philadelphia in 1864, a 24 x 35 foot “illuminated transparency” that covered the upper stories of a building housing the Supervisory Committee for Recruiting Colored Regiments. Lit from behind after dark by 156 gas jets, it drew upon a seldom-studied tradition of illuminated transparencies in American political life, and formed the glittering centerpiece for a public celebration of emancipation in neighboring Maryland.

Because it represented recent African-American contributions on the battlefield, the transparency has been identified by historian Harold Holzer as an unusual “visual tribute” to emancipation during a time when artists and patron were striving to keep pace with rapid, revolutionary changes in the status and representation of Black Americans. Indeed, the transparency does emphasize the heroic Black body, but wielding the tools of art history—analyzing patronage, iconography, function, and especially the exploitation of light in wartime political culture—complicates and qualifies this interpretation. My reading will “illuminate” the unstable alliance of spectacle, popular art, and the street in urban Philadelphia during Lincoln’s 1864 re-election campaign.

‘Plant Corn and Be Free or Plant Cotton and Be Whipped:’ Contextualizing Still-Life Representations of Food During and After the American Civil War
Shana Klein, University of New Mexico

Following the American Civil War, still-life representations of food were pervasive in American homes. The strengthening economy and renewed interest in home decoration stimulated the surge in still-life representation. Interest in still lifes also grew after the Civil War when artists began using imagery of fertile landscapes and bounties of fruit to picture the rebirth of the nation. Still lifes of fruit in orchards, specifically, visualized national renewal, echoing popular descriptions of America as a budding young orchard. Representations of fruit orchards and vineyards carried political connotations as well, reinforcing Northern desires to replace tobacco and cotton plantations worked by slaves with more “honorable” fruit farms labored by free men. The substitution of tobacco and cotton cultivation with corn was also thought to improve the South as well as prevent a cotton monopoly. Agricultural legislation urging southern farmers to cultivate corn and fruit during the Civil War was ultimately a device to weaken the southern cotton economy and dismantle slave-labored plantations. Still-life representations of corn, fruit, orchards, and vineyards, therefore, were embedded in a dialogue about national agricultural reform. This presentation will analyze still lifes of food produced during and after the Civil War to probe how images of food engaged viewers in debates about economic recovery, slavery, and land reform.

Lest We Forget: Memorial Art and Architecture on Civil War Battlefields
Michael Panhorst, Montgomery Museum of Fine Arts

Even as the war raged, soldiers erected monuments to mark where they fought and where many were buried. After Appomattox, veterans, families, and friends of Union fatalities commemorated their “last full measure of devotion” by raising funerary memorials in new national cemeteries on major battlefields. At Gettysburg, construction of Soldiers National Cemetery fostered formation of the Gettysburg Battle Field Memorial Association to preserve the Union lines. The twenty-fifth anniversary of the war found ageing
veterans successfully lobbying the federal government to purchase vast acreage at Gettysburg, Vicksburg, Chickamauga-Chattanooga, Shiloh, and Antietam, and to map and mark Confederate as well as Union positions. The states then funded thousands of granite and bronze memorials, many by America’s best artists.

By the war’s fiftieth anniversary, veterans began to erect memorials whose iconography recognized the sectional reconciliation that creation of the parks had fostered. The seventy-fifth anniversary witnessed dedication of the Eternal Light Peace Memorial at Gettysburg. During the Centennial, southern states that had been reluctant to mark fields where, with the exception of Chickamauga, they had lost battles took the opportunity to remember their heritage with battlefield monuments. On the eve of the war’s sesquicentennial, still more Civil War battlefield monuments were erected.

This paper examines why and how Civil War battlefield monuments were built, what the memorials mean, and why the art and architecture is important today—Lest We Forget.

**18th- and 19th-Century Art (II)**

Chair: Andrew Carrington Shelton, Ohio State University

**Facture, Fracture, Photography: Fragmenting Degas’s ‘Photographic Eye’**

*Emily Talbot, University of Michigan*

Analyses of Degas’s paintings, both in the nineteenth century and beyond, often align his method of composition to photography. The seemingly arbitrary inclusions and skewed perspective in such paintings as *Place de la Concorde* (1875), for example, are used as evidence that the artist’s way of seeing the world was essentially photographic in nature. This paper intervenes in the tendency to collapse “seeing like a camera” with the diverse ways that Degas actually integrated photographic references into his work. Through a close study of three paintings—*Princess Pauline de Metternich* (c. 1861), *Portrait of a Woman in Gray* (c. 1865), and *The Bellelli Sisters (Giovanna and Giuliana Bellelli)* (1865-66)—I will show that Degas did not treat photography as a homogenous category. Instead, by combining and juxtaposing multiple representational techniques in each painting, Degas produced fragmentary references to multiple lenticular processes in these three portraits. I link Degas’s approach to painting to a range of composite processes in the second half of the nineteenth century, including combination printing in English photography or the practice of projecting photographs onto a canvas in lieu of preparatory drawing. These comparisons help to dismantle the one-directional model of the relationship between photography and painting that still predominates in art historical scholarship and museum exhibitions. Ultimately, I aim to demonstrate that Degas’s approach to painting can best be understood as part of a dynamic interchange between photography and painting that is far more complex than the notion of the “photographic eye” could possibly explain.

**The Mirror of Water before Giverny: Reflections on Monet and his Predecessors**

*Lynne Ambrosini, Taft Museum of Art*

Rendering the motif of water remained a relatively minor artistic concern until the nineteenth century, when landscape came to dominate the art market and demands for realism increased. Then the issue of how to paint lake, river, and pond water—and especially reflecting water—challenged leading landscapists from Pierre-Henri Valenciennes through the Impressionists. It stimulated new pictorial solutions from Camille Corot, Charles François Daubigny, and Gustave Courbet—all of whose work Monet admired—and of course from Monet himself. In about 1896, he began painting the pond in his Giverny garden and continued for some thirty years, explaining that his true subject was “the mirror of water whose appearance alters at every moment.”
Until recently, scholarship on French Impressionism had treated leading figures as innovators without a past, when in fact their work depended on perceptual ‘schema’—to use Ernst Gombrich’s term—established by earlier generations. Beginning with Valenciennes’s detailed diagrammatic instructions on how to paint reflecting waters, and then investigating Corot’s and Daubigny’s more empirical solutions, and finally Courbet’s brusque abbreviations, I will situate Monet’s practices in relation to those of his predecessors, exploring how each conceived landscapes with aqueous reflections, what significances lay latent in them, and what Monet may have learned from each. While the earlier painters sought to create windows onto convincing illusions, at Giverny Monet simultaneously adhered to tradition and undercut it, taking liberties with representation. His arduous mediation between illusionism and modernism’s flat pictorial surface led to more problematic and indeed, fascinatedly ambiguous pictures.

‘The Great Delights of Life’: Beyond the Window in Gustave Caillebotte’s Portrait of a Man

Galina Olmsted, The Cleveland Museum of Art

In the study and analysis of Impressionist painting there is a tendency to approach subject as secondary to form, as a mere vehicle for the expression of a particular aesthetic. To determine meaning from form with no real consideration of subject is to discredit the accomplishments of the Impressionists, who sought compelling compositions within the subjective experiences that inspired their style. In the case of Gustave Caillebotte’s Portrait of a Man, acquired by the Cleveland Museum of Art in 2009, the unidentified sitter is the predictable and immediate subject of the portrait, but it is the inclusion of a window to the man’s right that suggests the artist is manipulating subject and setting to create a composition that is primarily self-revelatory.

With Portrait of a Man as catalyst, this paper examines the juxtaposition of domestic settings with the Parisian cityscape in Caillebotte’s oeuvre, and the degree to which their overlap can be understood as reflective of the artist’s own status as propriétaire, a landlord whose very livelihood depended on the success of the reconstructed Parisian neighborhood beyond the window in the Cleveland painting. And so while Portrait of a Man functions as just that, a portrait, this paper proves it to be equally concerned with Caillebotte’s own economic and social experience of the new Paris of the late nineteenth century, and the ways in which his aesthetic and subjects reveal the tension between his identity as artist and as wealthy landlord in a rapidly evolving cityscape.

A Gilded Woman: John Singer Sargent’s Portrait of Lisa Colt Curtis

Ashley Bartman, Case Western Reserve University

In the Cleveland Museum of Art’s Portrait of Lisa Colt Curtis, John Singer Sargent painted his sitter surrounded by an ambiance of wealth that reflected her ideal public image, a skill for which he was highly desired. As the chosen portrait painter of the American Gilded Age, Sargent was known for producing images of women at their most luxurious in the Grand Manner style. Sargent’s rendering of Lisa Colt Curtis is a stunning example of his artistic virtuosity and a full-length glimpse into the opulent life of American expatriates living abroad. While this portrait is a clear metonym for the Gilded Age and a glamorous example of Grand Manner portraiture, it is also a deeper look into the life of a Gilded Age woman. Through an analysis of Sargent’s Portrait of Lisa Colt Curtis in conjunction with other extant portraits of her and reports of her personality from her friends and acquaintances, this paper seeks to explore the public and private life of a Gilded Age woman through images. Ultimately, this portrait will become a symbol for the modern Gilded Age that we live in today.
Multi-media Approaches to Sacred Sites: A Chinese Case Study

Karil J. Kucera, St Olaf College

Art history would seem to lend itself to experiments with visual technology yet the field lags behind in publishing possibilities that incorporate the wide variety of multimedia now available and utilized elsewhere in academia. This paper presents some of the pluses as well as pitfalls to engaging with technology within the art historical realm. In particular, site-based research and publication is a subgroup of art historical studies that could greatly benefit from more academics engaging with the web. Based on twenty years of research at one sacred site in western China, the author presents her own web-based project, discussing the process that led her to construct it in the fashion she did, and the amount of time and expertise necessary to do so. Questions related to tenure and promotion and the digital paradigm will also be briefly touched upon. In concluding, the author will outline the benefits for future generations of students and scholars along with her rationale for why more researchers and authors in art history should consider web-based publication, or ‘giving it away for free’.

From 100 to 10,000 Readers: Enfilade as a Case Study for Rethinking Audiences

Craig A. Hanson, Calvin College

In 2009, as a newly elected newsletter editor for the Historians of Eighteenth-Century Art and Architecture (HECAA), an affiliate society of the College Art Association and the Americans Society for Eighteenth-Century Studies, I began editing in a blog announcing exhibitions, new books, call for papers, and similar news items. Rather naively, I envisioned it as primarily serving HECAA’s membership (about 100 scholars). Google, however, had other plans. Within weeks, Enfilade was attracting readers well beyond HECAA—academics and museum professionals from all over the world as well as readers with no professional expertise in art history at all. To date, the site has received over 290,000 hits, with current monthly numbers approaching 10,000. A blog that I began with the aim of updating five to six times each month is updated daily—and has been almost from the beginning as I quickly discovered an audience for the information.

In this talk Enfilade serves as a case study for attending to questions of audience. Beyond merely noting surprise successes, I suggest practical strategies, models for thinking not only about the digital assemblage of information but ways of making such information useful to wide audiences. While there is still a tendency (at least among some academics) to envision the web and other digital resources as incidental to the field of art history, these technologies are in fact, I believe, central. And lessons from the example of one newsletter might just bear on much broader concerns.

An Arrangement in Digital Archiving: James McNeill Whistler and His Critics

Catherine C. Goebel, Augustana College

James McNeill Whistler took criticism seriously—hiring a press-clipping agency to keep him abreast of any mention of his name in print. In some cases, he even wrote critiques of his critics’ reviews, many published in international newspapers and journals. Whistler was thus determined to shape his contemporary public, as well as future legacy, particularly through the press. This dynamic is perhaps best illustrated by his infamous libel trial against pre-eminent art critic, John Ruskin. Art history—history—here reveals an artist determined to construct his image for posterity. With the increasing circulation and influence of newspapers and journals at this time, Whistler aptly discerned their potential
for furthering his reputation. He also noted the escalating power of the art critic. Through many deft
dialogues, he raised his own status to the modern artist who battled the philistines for the sake of art.

Yet primary evidence is not so black-and-white. The goal of Augustana College’s Centre for Whistler
Criticism is to create a digital archive for all of Whistler’s lifetime criticism. We have already inputted the
texts for 1600 pages of press-cuttings from Whistler’s own scrapbooks, housed in Glasgow University’s
library. Archives from the Freer Gallery are next, along with copious materials mined from other major
library and museum collections. Yet, imagine what a web-accessible search for Whistler’s Mother might
produce, or the results of cross-referencing Baudelaire or Wilde with Whistler. The project’s enormity is
daunting—yet nineteenth-century scholarship will be dramatically enriched through utilizing such
potential offered by technology.

Analyzing Online Celebrity: Marina Abramović’s Internet Presence
Indra K. Lacis, Case Western Reserve University

How does the Internet affect celebrity culture in the art world today? Immense Internet fanfare
surrounded performance artist Marina Abramović’s 2010 retrospective (The Artist is Present) at the
Museum of Modern Art in NYC. For her centerpiece performance in MoMA’s atrium—her longest
durational work to date—Abramović invited museum visitors to sit across from her for as long as they
wished. Portraits of Abramović’s sitters were posted to MoMA’s website each evening while the
performance itself was broadcast live on the web during the museum’s open hours. Abramović gained
enormous exposure to audiences both inside and outside the museum’s walls. Today she is a bone fide art
world celebrity and inarguably, her exposure on the Internet contributed to her status as a contemporary
art star. This paper analyzes the relevance of personal/institutional art world blogs, on-line exhibition
reviews, artist interviews and digital art newspapers. In what ways can such sources be qualified and how
does the widespread availability of on-line images and/or art criticism weaken or enrich academic art
historical research? How does the Internet affect the performance art archive and in what ways does an
artist’s Internet “presence” help to sculpt his or her artistic identity? My analysis of these issues draws on
personal research experiences as well as sociologists who examine how the Internet affects not only the
way one thinks when using the World Wide Web, but also the way in which we “see.”

The Gau-gang’s All Here
Ailabouni Room, 3148
Chair: Thor J. Mednick, University of Toledo
Ohio Union

Synthetism in Finland: The Gauguin Connection?
Bart Pushaw, University of Chicago

When the Finnish artists Pekka Halonen and Väinö Blomstedt arrived in Paris in November 1893, they
sought to expand their knowledge of Naturalism at the Académie Colarossi, where Jules Bastien-Lepage
had once taught. By January 1894, however, the young Finns had a new teacher: Paul Gauguin. In Paris
the Finns were part of a small, but lively international scene that included the Czech artist Alphonse
Mucha and the Poles Stanisław Wyspiański and Władysław Ślewiński. Halonen and Blomstedt would make
up two of Gauguin’s four students in 1894.

Though the time spent with Gauguin was brief (only four months), it introduced theosophical writings to
Halonen and Blomstedt, and both became especially interested in esoteric Buddhism. Any lingering
interest in Naturalism was decisively abandoned and both artists became increasingly entranced by the
nascent Symbolist movement. What is more, their time with Gauguin not only exposed the Finns directly
to the avant-garde, but also bolstered the start of both artists’ careers. Yet somewhat surprisingly, neither
Halonen nor Blomstedt actively adopted Gauguin’s Synthetist sense of color. In fact, it was Akseli Gallen-
Kallela, who was in Helsinki and later in Berlin between 1893 and 1895, who would become the biggest proponent of a sort of Synthetist-inspired pictorial language in Finnish painting at the time.

We must then ask ourselves: what was Gauguin's influence on the Finns' artwork? Why was Gallen-Kallela, seemingly removed from the milieu of fin-de-siècle Paris, a stronger supporter of Synthetism than either Halonen or Blomstedt, who had both studied directly with Gauguin? Did contact with Gauguin perhaps act as a catalyst directed towards Symbolism, bypassing Synthetism?

**Félix Vallotton's Intimités and the Print Portfolio in Fin-de Siècle Paris**

*Britany L. Salsbury, Graduate Center, City University of New York*

Among Gauguin’s followers, the Swiss artist Félix Vallotton quickly established a reputation within the burgeoning print revival in fin-de-siècle Paris. During these years, the graphic arts transformed dramatically from a fundamentally reproductive to increasingly experimental medium. Prints were especially popular among Parisian avant-garde groups such as the Nabi circle, with whom Vallotton was closely associated after emigrating to Paris from his native Lausanne in 1882 and enrolling at the Académie Julian. Within this milieu, Vallotton was known for his fusion of the linear style of Synthetism with the monochromatic palate of printmaking to create a stark, dramatic aesthetic that appealed to critics and collectors alike.

In particular, Vallotton often produced these prints as portfolios, a format that typically consisted of approximately ten prints united both contextually, by a narrative or theme, and physically, through binding or another type of packaging. This medium had enjoyed increased interest during the 1890s, especially after an example by Gauguin—his *Volpini Suite*—was shown privately at the 1889 Universal Exposition. While the elder artist had used the portfolio format to reprise the esoteric subject matter of his own paintings, however, Vallotton broke decisively from this tendency to engage socially critical subject matter. Using Gauguin’s early example and Vallotton’s 1898 portfolio *Intimités* as representative case studies, this paper seeks to explore the transformed status of the print portfolio during the 1890s and highlight the ways that the inherently private and ephemeral status of this medium were increasingly valued by vanguard artists during these years.

**Gauguin’s Copenhagen Exhibition and its Fallout in Sweden**

*Michelle Facos, Indiana University*

In 1893, the Danish secessionist group Den frie Udstilling (The Free Exhibition) held an exhibition of works by Gauguin and van Gogh in Copenhagen. This exhibition exerted a seminal influence on Swedish painters Richard Bergh, Nils Kreuger, and Karl Nordstrom, who shortly thereafter formed an artists' colony in the seaside town of Varberg, on Sweden's west coast. This paper will explore the impact of this exhibition on their work and on the trajectory of Swedish avant garde painting.

**Latin American Art**

*Rutner Room, 3150
Chair: Guisela Latorre, Ohio State University* 

*Hecho en Chile: Graffiti, Muralism and Urban Intervention in Post-Dictatorship Chile*

*Guisela Latorre, Ohio State University*

The contested space of the streets and urban spaces in Chile have been critical sites where power and resistance have been continually negotiated in the country’s history over the past forty years. Watershed moments and landmark events such as the unprecedented presidential election of Marxist candidate Salvador Allende, the military coup lead by Augusto Pinochet that deposed Allende, the political repression of Pinochet’s government that followed it, and the various street protests and demonstrations
that characterize Chilean political culture, have all been played out in the public sphere of the city. Artists have been intervening in these spaces by placing much of their creative work in these very city streets, work that often seeks to actively participate in political, cultural and social dialogues. While public art has taken many forms in Chile, murals and graffiti have emerged as critical modes of cultural production that demand audience engagement and attention. Though Chile has a long and complex history of muralism and public arts—one not often recognized in the U.S. academy—the surge in artistic activity after the end of Pinochet’s regime has signalized new and reinvigorated artistic pursuits in the country. This presentation will thus trace key moments in the history of radical mural and graffiti art in Chile with a particular emphasis on the post dictatorship era, which began in 1990 and continues to the present. Given their visibility during this post-dictatorship era of public art in Chile, particular emphasis will be placed on two groups of artists who have been key players in the development of this new era of public arts in Chile, namely the Brigada Ramona Parra (BRP) and the heterogeneous and diverse group of graffiti artists who have been actively working in the country since the 1990s.

**Art at the Edge of the U.S. and Mexico**  
*Kate Bonansinga, University of Cincinnati*

At about 2.5 million residents, El Paso, Texas/Juarez, Mexico is the largest bi-national urban environment in the world. Eighty-one percent of El Pasoans are Mexican or Mexican-American. As the founding director of Stanlee and Gerald Rubin Center for the Visual Arts at The University of Texas at El Paso (UTEP) from 2004-2012, my mission was to bring art and artists from other places to enrich the cultural fabric of El Paso and to generate an opportunity for UTEP’s student body to experience firsthand art objects and installations.

Many of those artists were Latino and many of the exhibitions included artwork that responded to the U.S./Mexico border. In this presentation at the annual conference of the Midwestern Art History Society I will share four of those exhibitions. 1) “The Disappeared,” a group exhibition that traveled through the U.S. and Latin America and contained work by thirteen artists and one artist’ collective from Argentina, Brazil, Chile, Colombia, Guatemala, Uruguay and Venezuela. 2) *Limits* by Regina Silveira (Brazil), one of the first Latin American women to earn and sustain international attention in the postmodern era. 3) *Lines of Division* by Enrique Jezik (Mexico/Argentina) that addressed five political borders of conflict, each drawn with a chainsaw in plywood on the evening of the opening reception. And 4) *Baroque on the Border* by Rigoberto Gonzalez (Mexico), a painter who depicted the current violence in Northern Mexico in the Italian Baroque style characterized by contrast between light and shadow, active compositions, and emotion.

In conclusion, this presentation focuses on contemporary Latino artists and how the presentation of their art created a dynamic experience for university learning that crossed disciplines.

**Selling Cigars, Sand, and Sexuality: Advertising and the Cuban Woman in Nineteenth Century Tobacco Art and Twentieth Century Travel Posters**  
*Debra Lavelle, Ohio State University*

Havana of the 1950’s occupies a place of nostalgia in both the Cuban and the American mind for those who partook of a certain lifestyle there. This period of the Tropicana nightclub, of gangsters, and dancing girls, music and casinos, was a heady time of foreign excitement and exotic entertainment for Americans, albeit one that was conveniently close to home. One of the most prevalent visual expressions of the period were the graphic arts, specifically discussed here in the manifestation of travel posters as born and transformed from the tradition of graphics that originated with cigar art, both of which predominantly feature women and the landscape.

The torrent of Americans into Cuba was such that Cubans became accustomed to their presence and began to play into the stereotypes that were created for them. Additionally, like so many other businesses
on the island, the tourist industry was dominated by Americans rather than run by Cubans. In the end, Americans determined how Cuba was sold to other Americans. The graphics that were created during this period however, have lingered on in the American psyche as the definitive image of the Cuban woman. In addition to Cuban artists creating images of an island paradise ripe with the possibilities of romantic and sensual pleasures, American artists of later decades also contributed to the visual stereotype of Cuba as a land of fiery women, sexual abandon, and passionate encounters.

**Aztec Ritual, European Vice: Picturing Chocolate and Tobacco in Sixteenth Century Mexico**

*Alejandra Rojas, Harvard University*

In the mid-sixteenth century, the Spanish Crown and Catholic Church sponsored the production of four manuscripts that roughly conformed to the European genre of the herbal. Each involved indigenous participation to varying degrees. These manuscripts display how visual imagery enabled European naturalists and clerics to identify, translate, appropriate, and commodify indigenous knowledge of the New World. As contested, dialogical spaces, they also display stylistic choices between Nahua and European systems of representation.

Cacao and tobacco were highly prized commodities for Europeans and Nahuas alike. Given their centrality in pre-conquest ritual and sensuous effect, these two plants also presented these manuscript projects with problematic suggestions of idolatry and intoxication. Analyzing the representation of cacao and tobacco across all four manuscripts, this paper examines how and why the dynamic between Nahua and European systems of representation shifts as these images circulate in different contexts. What gets lost in translation, what is surplus information, and what is hidden? When is foreignness exalted, and when is it extirpated from the image? Answers to such questions offer a glimpse of how native artists negotiated a formative colonial identity vis-à-vis the pre-conquest past and new colonial social and religious structures.

**Women Artists, Patrons, Collectors, and Critics**

Chair: Valerie Hedquist, University of Montana, Missoula

**Framing Faith: Exploring the Frame in the work of Faith Ringgold**

*Meaghan Duffy, Ohio University*

Faith Ringgold’s formative life experience in American society, culture, and especially the art world is characterized in part by isolation, discrimination, and alienation. Lisa E. Farrington’s book, *Art on Fire*, describes how Ringgold’s education, career, personal life, and the history of Civil Rights and discrimination shaped her life’s work. Discrimination separated the artist from her work and self-expression. However, her eventual success and adoption of craft functions as a unifying foundation framing her work in the exclusionary medium of painting.

Ringgold’s *foundational framing* represents acceptance by the artist of her unique style, history, and aesthetic, while her activist efforts for inclusivity in the art world were eventually fruitful and resulted in reshaping the frame of that world. The frame occurs through use of quilted borders symbolically representing a cushioning of the artist helping transform her experience of discrimination in the art world into a transformative outlet. Ringgold structures her own discourse through reworking of iconic works by Modernist painters, whom objectified the nude female. Ringgold subverts the male gaze, instead portraying women as empowered, while famous Modernist painters become peripheral, objectified, and decentered. Understanding the history that informs her work and efforts to construct and negotiate her own voice and representation is necessary. This paper will illustrate the *framework* that informs Ringgold’s work, through an examination of select works from *The Feminist Series*, *The Slave Rape Series*, and *The French Collection and Other Story Quilts*. 
**Jermayne MacAgy and Dominique de Menil: An Educational Collaboration**  
*Chelby King, University of Houston*

The paper will discuss two influential women in the art world, Jermayne MacAgy and Dominique de Menil: MacAgy as museum director, curator and university professor and de Menil as patron and art collector. MacAgy was a member of a national network of professionals trained at Harvard University and the Fogg Museum. The value system taught to MacAgy at Harvard was the guiding framework of her career and she was strongly influenced by Harvard's institutional model. When MacAgy worked in the 1950s and 60s with the de Menil’s, who were art collectors and civic patrons in Houston, she found common ground between the Harvard model in which she was trained and the art collecting goals of the de Menil’s. MacAgy taught Dominique de Menil that by using the Harvard University model the de Menil’s could make their art collection benefit the wider community. MacAgy first showed the de Menil’s how their goals and values, their collecting habits and their collection could be institutionalized. The paper will show how MacAgy and de Menil using the Harvard model via MacAgy’s guidance and the nucleus of the de Menil art collection founded St. Thomas University’s art history department. The paper will also make the case that although the original St. Thomas University art history department did not ultimately survive, the institutional structure and ideology first introduced by MacAgy with the Harvard model did survive and is the ideology that drives the exhibition strategy and institutional culture of the Menil Collection.

**Art in Scale: The Miniature Collection of Barbara Hall Marshall**  
*Laura S. Taylor, University of Missouri, Kansas City, Missouri*

In the 1950s, Barbara Hall Marshall acquired her first fine-scale miniature, a comb-back rocker in 1:12 scale, from the New York gallery of Eric Pearson. As a professional in the art department of her family’s business and a docent at the Nelson-Atkins Museum of Art, Marshall recognized the quality of Pearson’s work and quietly continued to collect his small objects for two decades.

In the 1970s there was an explosion of interest in both creating and collecting miniatures among adults. During this period of time a group of artists emerged who began to produce extremely high quality objects for a niche market of very discerning collectors. These objects were defined by their perfection in scale and detailed realism. Barbara Marshall became one of the most influential of these collectors. She developed relationships with artists who could meet her standards and encouraged them to push the envelope of the art form through her unique process of commissioning work.

In 1979, she partnered with friend and antique toy collector Mary Harris Francis to open the Toy and Miniature Museum of Kansas City (recently renamed the National Museum of Toys and Miniatures). Through public display, Marshall has set the standard for fine-scale miniatures and her collection is unparalleled in terms of quality and depth. This paper will examine earlier female collectors who influenced Marshall, her patronage of the fine-scale miniature art movement, and the evolution of her collection from private to public.

**Emma Dupont and the Praxis of the Pose in Belle Epoque Paris**  
*Susan Waller, University of Missouri-Saint Louis, Missouri*

Though women’s interventions in the history of art as artists, critics, patrons and collectors have been widely acknowledged, their contributions as models remain largely a matter of myth. Typically the model is considered not as an individual, but as a type; often she is regarded simply a signifier of the feminine other, validating masculine creative agency. This paper argues that works of art for which models posed can be understood as the product of a social relationship, deposits of the collusion between artist and model that constitutes their transaction.
The argument will be based on a case study of Jean-Léon Gérôme’s *Nude (Emma Dupont)* (c. 1876, private collection) and a profile Emma Dupont, the professional model whom it represents. The likeness of Dupont was given by the artist to the model and until recently remained in the collection of her descendants. A close reading of the painting in the context of its history, Dupont’s biography, and the Parisian community of models, provides a more expansive and nuanced sense of the model’s role within the field of artistic production in nineteenth century Paris. Dupont’s experience parallels the trajectory of many women who worked on the model stands of Paris and challenges popular and scholarly assumptions that take for granted the model as the passive object of the desiring male gaze.

**Friday, March 22, 11:00 a.m.-12:15 p.m.**

**Radical Recovery: Getting Censored, Going Viral, and Learning from David Wojnarowicz**

Chair: Mysoon Rizk, University of Toledo

**Cartoon 1 Room, 3145 Ohio Union**

**Kid Breathes Fire: Learning from David Wojnarowicz’s *A Fire in my Belly***

*Mysoon Rizk, University of Toledo*

Critical reviews were positive if tepid, at least in the first month of *Hide/Seek: Difference and Desire in American Portraiture*, which opened October 1, 2010 at the Smithsonian Institution’s National Portrait Gallery in Washington, DC. Featuring 106 works by many artists, and several by David Wojnarowicz, including a version of the unfinished Super-8 film *A Fire in My Belly (AFiMB)*, the large group exhibition on queer identities proved groundbreaking—largely on the back of the ill-advised scapegoating of the latter object. The outpouring of support on behalf of the dead artist and widespread protests against the institution included a major participant’s demand for return of his work (denied); organizations having backed *Hide/Seek* announcing never again to fund the Smithsonian; and the show’s spontaneously extended as well as demonstrably successful run, after reinstating the censored video, first in Brooklyn, NY, then Tacoma, WA. Meanwhile, exhibition and catalog garnered one after another award. Going largely unnoticed, or at least unremarked, curatorial tampering long preceded the object’s censorship, given that exhibition curators had already shortened, bowdlerized, and heavy-handedly transformed the work, upon posthumously converting the film to video. This paper identifies and distinguishes the various versions of the film that came to light after the censorship: including the 2010 Smithsonian edit; the 1989 artist’s cut posthumously posted on YouTube in 2007; and the original 1986-87 version, produced nearly a quarter century before the “kerfuffle.” Infinitely rich in potential association, Wojnarowicz’s *AFiMB* imagery has proven highly adaptable, if easily conscripted for wildly diverse agendas.

**After Fire: Combating 21st-Century Conservative Activism via the Legacy of David Wojnarowicz**

*Lauren DeLand, University of Minnesota*

On November 30th, 2010, the National Portrait Gallery removed a video by the artist David Wojnarowicz from their exhibition “*Hide/Seek: Difference and Desire in American Portraiture.*” The NPG thus capitulated to a small but well-organized network of conservative Christian watchdog organizations and their Congressional allies, who claimed the video constituted “hate speech” against Christians. NPR director Martin Sullivan justified the work’s removal through a tortured line of logic: the video, which he initially had claimed concerns the suffering of people with HIV/AIDS, was removed because its focus is religion, and thus “off-topic” to the exhibition.

This paper considers the radical compartmentalization and over simplification of Wojnarowicz’s life and work in the wake of the “*Hide/Seek*” controversy, encapsulated in Sullivan’s obtuse partitioning of religion, AIDS, and queer biographies. These divisions were distressingly reinforced by advocates who disavowed the religious content in Wojnarowicz’s work in arguing for the video’s return. Notably ignored
were the ways Wojnarowicz draws conspicuous links between religious and government bureaucracies and their culpabilities in extinguishing queer lives, via an artistic and activist practice that reverses the scopophilic surveillance that constitutes hierarchies of visibility and power in American culture, rendering hypervisible—and liable—the typically unmarked and privileged oppressor. The latest wave of censorship of Wojnarowicz’s work, I argue, ought to remind us of Wojnarowicz’s imperative to scrutinize publicly the censor. I will draw from the writings of Peggy Phelan, Douglas Crimp, and Wojnarowicz himself in enacting this practice of Challenging visibility politics as usual and reversing trajectories of social scrutiny.

**Beyond Censorship**

*Scott A. Sherer, The University of Texas at San Antonio*

For decades, censorship of David Wojnarowicz’s art has demonstrated that civil cultural dialogue concerning the diversity of human experience wavers as a fragile shell irregularly corresponding to a range of antagonism and challenge. Wojnarowicz’s early work presented provocative themes concerning the character of individual subjectivity relative to popular culture and discourses of sexuality and the American family, and the tragedies of the AIDS epidemic prompted a profound range of works that extended from sensitive consideration of the fleeting character of lived relations to a body of works that exhibited rage against homophobic leaders and structures, violence, and loss.

Across a broad range of media, Wojnarowicz responded to the circumstances of his personal and cultural contexts with a piercing directness that nevertheless often maintained reference to the potential of experience beyond the schematics of social discourse. Indeed, the legacy of the continuing censorship of Wojnarowicz’s art proves the conceptual limitations of the skirmishes between norms and their margins. This essay argues that the pleasure and pain of Wojnarowicz’s visual and verbal imagery remain potent as inspiration beyond institutions and their prerogatives.

**American Art**

*Chair: Anne Norcross, Kendall College of Art and Design of Ferris State University*

**Symbolic Slavery and Frontier Fears in George Caleb Bingham’s Election Series**

*Lauren Cordes Tate, Indiana University*

George Caleb Bingham’s *Election* series, executed from 1851 to 1855, includes three paintings that focus on aspects of election politics and the early stages of frontier democracy, each of which contain a single African-American figure. Scholars traditionally interpret these figures as a reference to slavery, an issue at the height of controversy. Nancy Rash also introduces the possibility that they represent free blacks in Missouri who engaged in commerce. Reading the black figure as more than a reference to slavery, and considering the social and political context of the *Election* paintings, I argue that Bingham’s African Americans, not unlike his white character “types,” function on a primarily symbolic level. As signifiers rather than subjects, they represent the uncertainty of western development by embodying the two paramount issues at mid-century, slavery and temperance, which together served to threaten the formation of a healthy democracy in the burgeoning West.

During this period of American history, nationalism was rooted in the rhetoric of Manifest Destiny. Central to this creed was the notion that non-white races threatened the purity of the West, where many thought the nation’s destiny would be determined. In this paper, I will examine how the increasing popularity of this expansionist philosophy, as well as the temperance movement and the prolonged uncertainty regarding the status of African Americans in western territories, created the backdrop for Bingham’s most popular paintings.
Beginning and End of the Civil War: Revisiting George P. A. Healy’s Paintings of General Beauregard, and The Peacemakers
Patricia D. Siska, Independent Scholar, New York City

General Beauregard depicts a heroic Confederate officer at Fort Moultrie, Charleston, S.C., with cannon pointed at Fort Sumter behind him, referring to the start of the Civil War on April 12, 1861. Healy had been in New Orleans painting Beauregard's portrait when South Carolina became the first state to succeed from the Union due to issues of economics and slavery. Beauregard was sent to Charleston to defend the position of the South. The artist followed, there adding Sumter and cannon to the portrait.

President Lincoln figures in Healy's iconic The Peacemakers, a unique visual record of meetings of Lincoln with his Generals Grant and Sherman, and Admiral Porter on board the River Queen, March 27 to 28, 1865. The purpose of the meetings was to discuss strategy for ending the war with the goals of peace and preservation of the Union. The War ended soon after, on April 9.

Popular interest in Healy, international portrait painter is growing, perhaps due in part to his prominent appearance in David McCullough's bestseller, The Greater Journey: Americans in Paris (2011). Scholarly study of the artist has lagged somewhat behind popular interest. This paper retraces the history of the two paintings and considers the artist's modus operandi in their making. It also serves as a sort of memorial tribute to Healy, for whom this year is the bicentennial of his birth in 1813.

Redemption Undone in the Work of Dario Robleto
Lucie Steinberg, Williams College

This paper considers a series of works in which contemporary sculptor Dario Robleto acts at once as artist, archivist, and alchemist. Robleto’s sculptures and installations present meticulous reconstructions of nineteenth-century artifacts, particularly those alluding to the histories of mourning and medicine in the Civil War era. By closely examining three examples of Robleto's practice, this essay explores the competing narratives of the War's legacy at stake in these sculptures. By and large, the critics take these works as their subject frame them within a rhetoric of redemption, arguing that Robleto’s practice attempts to ameliorate the trauma of the past and reshape the conditions of the present. I wish to suggest, however, that an advocacy that hastens to optimism elides the conflicted logic at the crux of this work. Redemptive readings of Robleto’s practice may be understood as symptomatic of a broader desire for closure in the face of historical atrocity and abiding racial injustice. By situating Robleto’s practice within a lineage of American trompe l’oeil, I hope to demonstrate the manner in which these sculptures do not heal our wounds, but rather show us the stitches of our own thinking. They reveal a willingness to be entranced by that which promises alleviation, and our ability to be deceived in the search for deliverance.

Recent Acquisitions in Midwestern Museums
Co-Chairs: Judith W. Mann, Saint Louis Art Museum; Salvador Salort-Pons, Detroit Institute of Arts

Manners of Speaking: Recent Acquisitions of Sixteenth-Century Works on Paper at the Snite Museum of Art
Cheryl Snay, Snite Museum of Art, University of Notre Dame

The Snite Museum of Art has been actively building its collections despite the economic downturn. A gift of over 1,000 African objects from California collector Owen D. Mort necessitate the conversion of temporary exhibition space into permanent collection galleries for their display. A bequest from the estate of Dr. Paul J. Vignos, Cleveland, Ohio, contributed significant works to both our Mesoamerican and European collections, including a painting by Gabriele Münter, Red Cloud, 1911. Virginia A. Marten’s
endowment for the decorative arts allows us to add prime examples of eighteenth-century porcelain to the collection. Finally, a new sculpture park on the University of Notre Dame’s campus prompted the purchase of Deborah Butterfield’s *Tracery* and Peter Randall-Page’s one-ton sculpture, *Little Seed*.

This paper will focus on the Snite Museum’s acquisition of sixteenth-century works on paper subsequent to the publication of the MAHS’s volumes of early drawings in Midwest public collections (1996 and 2012). Giulio Romano’s *Design for the Impresa of Cardinal Ercole Gonzaga*, on long-term loan from John D. Reilly when it was published in 1996, was converted to a gift in 2010. Most recently, Mr. Reilly sent to the museum a mannerist design for a frieze by Lelio Orsi and an enigmatic Netherlandish drawing in ink on vellum of a procession, suggested as a preliminary drawing for an unidentified print. Engravings of a “bootleg” indulgence by Israhel van Meckenem (after 1478), Lucas van Leyden’s *Adoration of the Magi* (1513), and Giorgio Ghisi’s *Allegory of the Hunt* after Luca Penni (1556) are notable for their fine condition and rarity.

These acquisitions of prints and drawings help situate the University of Notre Dame as a vibrant center for the study of early modern European art and culture.

**Collecting Strategies at the Saint Louis Art Museum: Intention, Serendipity, and Patience.**  
*Judith W. Mann, Saint Louis Art Museum*

Museum curators often spend considerable amounts of time preparing collection-building strategies to submit to their directors and to the oversight committees that approve acquisitions. These strategies identify weaknesses in their collections as well as areas of strength, and propose possible acquisitions. These plans are based on two over-riding philosophies — building on strengths or filling in holes. However, in the long run, it is often the serendipity of the marketplace and donor whimsy rather than long-term planning that determine what actually enters a given collection. In my presentation, I will discuss a number of acquisitions that have been made at the Saint Louis Art Museum over the past fifteen years, noting the variable factors that have come into play in the building of several departmental holdings, including the Old Master, Modern and Contemporary, Prints and Drawings, and Ancient collections.

**A Golden Age at the DIA: Collecting Spanish Art**  
*Salvador Salort-Pons, Detroit Institute of Arts*

The Detroit Institute of Arts possesses one of the best collections of European Old Master paintings in America. Many of its key pictures were acquired during the tenure of Director William Valentiner. He especially expanded the Dutch and Italian collections and showed strong interest in collecting Spanish art, but had little success acquiring it. After his directorship and over the years a handful of important Spanish masterpieces entered the collection but the holdings in this area have remained uneven. Recent purchases of paintings and drawings by Juan Valdés Leal, Juan de Espinosa and Mariano Salvador Maella have strengthened the Spanish collection and laid new ground for future and necessary acquisitions.

**Friday, March 22 2:15-4 p.m.**

**Metaphor, Analogy, Art History**

*Chair: Karl Whittington, Ohio State University  Tootle Room, 3156 Ohio Union*

**Danh Vo’s *We The People*: Examining Problems of Scale and Symbols**  
*Tina Le, University of Michigan*

Composed of reddish copper sheets, *We the People* (2011-present) is Danh Vo’s ongoing project to reproduce the Statue of Liberty in parts scaled to actual size. The fragments will never be assembled to form a whole replica and are instead scattered in various museums and galleries around the world. Because of its one-to-one scale, *We the People* is misunderstood as analogous to an iconoclastic breaking
of the Statue of Liberty. *We the People* is also understood as not only a physical fragmentation of Lady Liberty, but a metaphorical one that interrogates American democracy and freedom. Art critics and curators tend to interpret *We the People* as the destruction, disintegration or distribution of the symbolic meaning of the thing it copies, as if those symbolic values are preserved and broken in the pieces. Yet, the replicated fragments are not visually identifiable as copies from the Statue of Liberty. They are displayed as individual or groups of sculptural objects that have no clear visual reference to the original. Do objects broken into smaller, unrecognizable parts automatically retain the symbolic meaning the colossal once had? Using the details of *We the People* scattered throughout University of Chicago in the Fall of 2012, I propose that *We the People* pushes against iconographic interpretation often bestowed to sculpture; *We the People’s* fragments successfully stand alone as objects due to their scale and composition, complicating the notion of *We the People* as a physical and metaphorical dispersion of The Statue of Liberty’s meaning.

**Angels Among Us? Clothing, Dance and Aire in Ghirlandaio’s Birth-room Attendants**  
*Lisa Safford, Hiram College*

In the Tornabuoni Chapel of Santa Maria Novella, the largest and most important commissioned Florentine painting project of the late quattrocento (c. 1486-90), Domenico Ghirlandaio (1449-1494) painted two frescoes of birthing chambers with anachronistic portraits of young women of the patron’s family. Childbirth was a topic of considerable consequence to Florentines for whom birthing chambers were places of either great rejoicing or profound suffering since death was a frequent outcome for both mother and child, of which the patron was acutely aware having lost his wife, daughter, and daughter-in-law to birth calamities. The images were the largest depictions to date of an otherwise cloistered arena rarely seen or entered by men, and while they depict births of Mary to St. Anne and John the Baptist to St. Elizabeth, they mirror the reality of contemporary women’s reproductive trials.

One woman in each scene is inexplicably distinguished from the others who display a demeanor of calm dignity and detachment. They appear swept into the space by an unseen wind and move with unconventional alacrity, and form the focus of this paper to discern the origin and meaning of these heretofore mystifying phenomena. Three aspects most distinguish them: their dress, movement, and the wind that drives them, which are ultimately related, for they are God’s messengers, the *aire* of life, the *anima* that brings forth life, women “gossips” dancing jubilation to the Life-giver, and allegories symbolizing abundant paradise promised by baptism.

**Visualizing an Analogy**  
*Barbara Jaffee, Northern Illinois University*

The introduction to the fourth edition of *Gardner’s Art through the Ages*, the once-ubiquitous survey of art’s global history, opens with a vivid example of visual analogy. Thanks to an extraordinary overlay—a heavy, black line that loops and swells in dramatic fashion as it makes its way across the horizontal axis of Raphael’s *School of Athens*—the rhythmic gestures of Raphael’s figures and the enigmatic arcs of a “poured” painting by Jackson Pollock are shown to share a special affinity. Although the eloquence of the analogy is such that the “truth” of the comparison surely appeared unassailable at the time, today this unintentionally hilarious attempt to transmute uninhibited gesticulation into an art appreciation lesson is more likely to provoke questions concerning the circumstances of the appropriation (as does the context of the edition’s publication in 1959, the year that the New York School of painting made its triumphal European tour courtesy of the Museum of Modern Art). This paper answers those questions and, in doing so, reveals the surprising truth of the diagram as a vehicle not only for the popularization and diffusion of modernist aesthetics in the United States, but also for the ruthless requirements of an imperialistic "universalism."
“Soon to be Known Only in History”: Indian Figures, U.S. Landscape Painting, and the Backdrop of Indian Policy

Nancy Palm, University of North Carolina, Pembroke

This paper explores how the shifting appearance of Indian subjects in U.S. landscape painting corresponds to changing political circumstances for Native Americans through the nineteenth century. Landscape painters were attuned to and grappling with the effects of Indian policy, as the entire nation was affected by the reality of Indian-White relations. In the 1820s and thirties, when failing assimilationist policies led to mass displacement of Native Americans, artists like Alvan Fischer and Thomas Cole were painting tiny, marginalized Indian tropes. Over the ensuing decades a range of Indian subjects developed against the backdrop of Indian policy. In the 1880s, when Native Americans were allotted shares of barren land for cultivation and all but stripped of their tribal rights, Albert Bierstadt was painting centralized, yet ephemeral, Indian figures that illustrate perceptions of their fading ways of life and subsistence. As artists (and subject matter) moved west, Indians became a more central focus in landscape art. In addition to geographical circumstances, Indian politics also provided an impetus for how artists painted Indians and how an American audience viewed them. This paper highlights how major shifts and ambiguities in Indian politics are echoed in the shifting representation of Indians in landscape art.

Godly Presence in the Landscapes of Minnie Evans

Edward M. Puchner, McKissick Museum, University of South Carolina

It is often stated that religion is the most powerful force within the social and cultural life of African American artists from the South. To Baptists like Minnie Evans, who used their art to both facilitate their evangelical faith and find freedom and salvation, illustrating the direct and intimate presence of God in one’s life was a vital endeavor.

In December 1959, Evans painted *Prophets in the Air (A Dream)*, a surreal mixture of religious subjects, dream imagery, and landscape elements that derived from the lush setting of Airlie Gardens, in Wilmington, North Carolina, where the artist worked. While many have understood this work according to the artist’s repeated claims that God appeared to her within her dreams, I argue that *Prophets in the Air* and other related artworks form a unique type of religious landscape that served this larger, vital purpose of illustrating God’s presence. The landscapes of Minnie Evans not only functioned to affirm the presence of God, but also helped her resolve personal and social issues.

By looking to the artist’s close relationship with her church, the details of her life, and her social surroundings, this presentation will suggest that these landscapes contained forms of guidance. It will examine the notion of a modern religious landscape, asserting that Minnie Evans chose the landscape format out of a need to pronounce her faith amidst significant racial oppression and societal change brought about by the modern era. Evans’ religious landscapes thus granted her the same agency that she, like so many other African American artists, obtained from her evangelical faith.

In Defense of the Farm: John Steuart Curry’s Wartime Landscapes

Lara Kuykendall, Ball State University

Regionalist painter John Steuart Curry said he tried to portray “the American farmers’ incessant struggle against the forces of nature.” Indeed, throughout his career he dramatically chronicled floods, tornadoes, and other Midwestern menaces. When World War II began, Curry’s farms became metaphorical battlegrounds in need of defense. In such works as *Our Good Earth, The Farm is a Battleground, Too*, and *Wisconsin Agriculture Leads to Victory*, Curry transformed the wheat fields of his boyhood in Kansas (and
of his adulthood as artist-in-residence in the College of Agriculture at the University of Wisconsin) into spaces of heroic and patriotic efforts to defeat the Axis powers. Curry paid tribute to farmers’ ongoing labor and to the significance of wheat as a wartime commodity. He designed these images to demonstrate his belief the laboring farmer could be just as much a war hero as those soldiers fighting in Europe and the Pacific. Using the farm as a backdrop, the farmer as a fighter, and wheat as the weapon, Curry developed a brand of Regionalist war propaganda that allowed him to celebrate and advocate for the rural Midwest while also contributing to the American mobilization during World War II. At the same time, Curry’s wartime landscapes also testify to the anxiety Curry felt as the Regionalist heyday was drawing to a close. As he watched the geopolitical and artistic worlds shifting around him, Curry struggled to remain relevant and clung fiercely to the rural landscapes on which he had built his career.

**Disjunctive Spaces: The Emergence of Landscape as Museum**  
*Navjotika Kumar, Kent State University*

My paper, “Disjunctive Spaces: The Emergence of Landscape as Museum,” will map the emergence of landscape as museum in contemporary artistic practices. To this end, it will show that while landscape functioned in late 19th century paintings by various Hudson River School painters and others like Albert Bierstadt as a *stage* for envisioning the drama of nation building, it has largely figured in late 20th- and early 21st century artistic practices as a *museum* in which to behold our relationships to the artifacts and ideas of national identity. Given that the historic national parks were themselves conceived in the late 19th century as museums of nature, my paper will address how landscape has been approached and represented as a museum in the work of Earth artists like Robert Smithson and Robert Morris and in the contemporary landscape photography of Richard Misrach (e.g. “Bravo 20 National Park”), Mark Klett (e.g. “The Rephotographic Survey Project”), and Matthew Coolidge and the Center for Landscape Use Interpretation (e.g. “American Land Museum” and “Land Use Database”). In addressing this thematic, my paper will probe how spectators of such postmodern artistic practices are positioned anew in relation to the idea of landscape. In doing so, it will assess the transformation of the meaning of landscape from a pictorial construct (a framed, bounded, and visual entity able to be taken in at a glance like a painting or a theatre-in-the round stage) to a discursive one whose experience is largely textual, dispersive, and durational.

**Rothko in the 1940s**  
Chair: Dominique H. Vasseur, Columbus Museum of Art

**Columbus Museum of Art**  
480 East Broad St.

**Unveiling Color: Giotto’s Influence on the Oeuvre of Mark Rothko**  
*Heather Haden, Kent State University*

Unveiled from Rothko’s studio after his 1970 suicide, the painter’s manuscript, *The Artist’s Reality* may never have been intended for public reception. Yet, as a primary document at the utilization of the art historical community since its publishing in 2004, it serves as an invaluable glance into Rothko’s thoughts during the manuscript’s authorship in the early 1940s. While Rothko never gave direct commentary on Giotto’s extant paintings or murals in *The Artist’s Reality*, Giotto’s name is included in the text thirty-four times for the purpose of aesthetic discourse, with concentrated citations in the chapters entitled *Plasticity* and *Space*. In 2009, five years after, and in light of, the publishing of this seminal document, the Gemäldegalerie Staatliche Museen in Berlin curated *Rothko/Giotto*, the first exhibition of three works (one Berlin Rothko and two Berlin Giottos) to compare the works of the two artists. The insights of the accompanying catalogue largely contributed to the author’s body of research. However, in order to uncover the breadth of the inspiration Rothko derived from the great Renaissance master necessitates a study that reaches farther than the limitations of the Berlin collection. It is the purpose of the author’s current research to supplement and broaden the approach of the Gemäldegalerie Staatliche Museen and the breadth of Rothko scholarship.
Reflecting on the legacy of the New York School, the painter Robert Ryman recently commented that the two artists whose work remained central to his thinking about painting were Mark Rothko and Jackson Pollock. For Ryman, it is a certain realism in Rothko’s paintings—a ‘nakedness’ at once affecting and affected by the spaces around them—that is decisive to the continuing significance of his art, alongside Pollock’s. According to the critic Thomas Hess, it was Rothko who, among his contemporaries in the late 1940s, initiated the practice of systematically thinning oil paints, a procedure soon taken up, to dramatic effect, by Pollock. Here, considering several of Rothko’s key works of the mid- and late 1940s next to works by Pollock, and giving special attention to the role of intertwining narratives of modernism and gender in this highly charged context, I consider the different implications of thinned painting for both artists. I suggest that while Pollock’s original calibration of fluidity and gesture appears perfectly attuned to its critical and historical moment, Rothko’s conception of painting—in which fluidity is allied with an ambiguous touch more than with gesture, announcing a concern not just with ‘realism’ but with pictorial beauty—has an untimely currency that resonates with exemplary force in the present. Works by Rothko considered in the paper include *Slow Swirl at the Edge of the Sea* (1944), *Rites of Lilith* (1945), *Untitled* (1948, Australian National Gallery), and *No. 21* (1949, Metropolitan Museum of Art).

The concept of the picture plane was central to modernist artistic practice, theory, and criticism. By virtue of its early articulation by Hans Hofmann in a series of important lectures delivered in New York City in the winter of 1938-39, it came to bear directly both on Clement Greenberg’s analysis of Cubism, and subsequently on his account of Abstract Expressionism. And, although the artists themselves did not always formulate a consistent theoretical definition of the picture plane, Mark Rothko, Jackson Pollock, and Barnett Newman directly addressed the problem of the picture plane within their various practices. But while central, the concept of the picture plane was and remains ambiguous. It is not at all self-evident what the picture plane under modernist description was, nor is it clear what was significant about it. Even writers as normally unyielding as Greenberg vacillated: the picture plane was sometimes the literal surface of the medium; at others, it was a virtual achievement. Considered from a materialist standpoint, the real flatness of the picture plane could be seen to analogize modernity’s own flattening, the leveling-down of any number of social and cultural practices under the combined pressures of rationalization and commodification. At the same time, the irreducibility of the picture plane to the physical support became for many a condition of its creative and expressive potential, as if it had the capacity to answer flatness with flatness.

Nor is it evident that within their studio practices, the Abstract Expressionist artists confronted the problem of the picture plane on these terms. Nevertheless, the content of their paintings—which depends on the particular ways in which those works establish a relationship between the beholder and the work of art—may be illuminated substantially by considering how the picture plane was handled as a formal problem. My paper will investigate the meaning and significance of the picture plane in specific works by Pollock and Rothko in the 1940s, and will draw out the implications of their differences (and similarities) from one another for understanding Abstract Expressionism in general.

Although a close friend of both Mark Rothko and Adolph Gottlieb in the 1930s, David Smith (1906-1965) broke with them in the late 1930s -- a rupture to longstanding relationships driven primarily by politics.
While all three artists had shared a leftist orientation in their worldview through the depth of the Great Depression, Smith remained committed to a specifically Marxist perspective long after Rothko and Gottlieb publicly abandoned the Left in the uproar surrounding the American Artists Congress’s support for the Soviet Union’s 1939 invasion of Finland. Although Smith went for several years without direct contact with Rothko and Gottlieb, his art developed along similar stylistic lines in the 1940s -- absorbing Surrealism and using totemic and biomorphic forms -- even given his focus on three dimensions as opposed to his colleague’s two dimensional objects. But throughout World War II and in its immediate aftermath, Smith’s works continued to address the role of the worker, and support the fight against Fascism (which for him was an enemy who lingered inside Allied nations). Beyond Smith’s art, his ongoing engagement in Leftist issues was evident in his decision to work in war industry welding government vehicles for American Locomotive (Alco) in Schenectady, New York. This employment allowed him to avoid the draft while supporting the war effort. It also gave him the opportunity to express his solidarity with workers, and he was proud to follow his membership in the Artists Union by joining the United Steelworkers of America.

**Saturday, March 23 8:45-10:15**

**Cartoon 1 & 2 Room, 3145**

**Ohio Union**

**Breakfast Roundtable Discussion: Appraising as a Career Path for Art Historians**

This roundtable discussion brings together three professional art appraisers, two senior appraisers, and one who recently entered the profession, who all have art history degrees. They will explain what drew them into the appraising profession and why art historians make the best appraisers. Their presentations will address the necessary educational and legal requirements for those contemplating becoming appraisers and discuss some of their most memorable and challenging experiences as appraisers. There will be ample opportunity for questions from the audience.

**Panelists include:**

- **Patricia J. Graham**, adjunct research associate in the Center for East Asian Studies, University of Kansas and owner of Asian Art Research Appraisals, Lawrence, KS.
- **Jane C.H. Jacob**, president, Jacob Fine Art, Chicago
- **Lisa Darling**, fine art appraiser and arts advisor in training at Jacob Fine Art, Chicago

**Patricia Graham** holds a Ph.D. in Japanese art from the University of Kansas. She is a former museum curator and university professor whose scholarship has been supported by many research grants including a Fulbright Fellowship and a National Endowment for the Humanities Senior Research Fellowship. She began working as an appraiser and consultant on Asian art in the U.S.A. and Canada in 1993. She is a Certified Member of the Appraisers Association of America (AAA) and holds a current certificate in the Uniform Standards of Professional Appraisal Practice (USPAP). Pat also serves on the Program/Education committee of the AAA. She also lectures widely about East Asian art, most recently on the copious examples of copies and forgeries she has encountered in her research and appraising. Her numerous publications include the books *Tea of the Sages, the Art of Sencha* (1998) and *Faith and Power in Japanese Buddhist Art, 1600-2005* (2007), and many essays in journals, exhibition catalogues, books, and encyclopedias. Her new book, *Design in the Japanese Arts: Culture, Craft, and Aesthetics* will be published by Tuttle Publishing in 2014.

**Jane C.H. Jacob** has more than 25 years of art expertise through positions in administration at art institutions such as the Dallas Museum of Art, the Worcester Art Museum, Frank Lloyd Wright Preservation Trust and the Terra Museum of American Art, where she served as Deputy Director. A recognized leader in the arts, counseling clients in acquisition and de-acquisition activities, fakes and forgeries, provenance research, and in issues of stolen art, she serves as expert consultant and witness in legal art disputes involving stolen property, damage and loss, the Visual Artists Rights Act (VARA) and fraud. Jane curates art collections for private and public entities, lectures, and authors articles. She is a member of the faculty in the Arts and Humanities Program at New York University, where she has
spearheaded the development of new curricula. A certified appraiser in American art, Jane holds a current certificate in the Uniform Standards of Professional Appraisal Practice (USPAP). Jane serves on the executive committees of the Appraisal Foundation (TAF) in Washington, DC, and the Appraisers Association of America (AAA) in New York City, where she serves as co-chair for the 2011 National Conference. Jane holds a BFA from the University of North Texas, a MA from Columbia College, Chicago and the Certificate in Appraisal Studies from New York University. Jane’s unbridled passion for art may even surpass her enjoyment of the business. She counterbalances her work in the arts by healthy doses of time in the garden.

LISA DARLING: Going against her father’s claim that Art History was “underwater basket weaving,” Lisa Darling completed her B.A. and M.A. degrees in Art History and enjoyed studying a wide variety of subjects, from the history of women artists to ethnographic tiki imagery. Since surviving her schooling at beach front universities (UCSD, UCSB), Lisa has held a myriad of jobs that have included running the film and art offices for a movie star artist; managing a Pritzker prize winning architecture firm; working for European design giant VITRA in sales cultural programming; and advising the Dutch Culture Ministry about opportunities in the United States. Putting her art history training and world experience to the “real” test, Ms. Darling currently works as a fine art appraiser and arts advisor in training under the mentorship of Jane C.H. Jacob at Jacob Fine Art in Chicago, IL. Lisa specializes in Contemporary Art, and is generally knowledgeable about the fields of 20th Century Design, African-American, and Non-Western arts. Lisa is an allied professional of the Appraisers Association of America, NY, and a member of the Institute of Conservation, NY and the Midwest Art History Society. She is currently pursuing certification at New York University in the Fine Arts Appraisal Program. She also serves as co-President of spring Board at the Evanston Art Center outside Chicago where she helps program and fundraise for scholarships for underprivileged youth. Ms. Darling loves to travel, garden, cook, and has tried to take up knitting for some 17 years.

Saturday, March 23 10:30-12:15

The Baroque in Italy, Flanders and Spain
Chair: Shelley Perlove, University of Michigan
Hays Cape Room, 3152 Ohio Union

Caravaggio’s Martyrdom of Saint Ursula: Honoring Patronage and Purity
Amanda Castleberry, Case Western Reserve University

Michelangelo Merisi da Caravaggio’s Martyrdom of Saint Ursula (1610) demonstrates his desire to appeal to wealthy and powerful patrons. Commissioned by Prince Marcantonio Doria of Genoa in honor of his beloved stepdaughter, a nun called Sister Ursula, the private painting emphasized the purity of the saint with the strength and renown of the Doria family and Christianity. Linked by marriage to the Colonna family, Caravaggio’s longtime advocates and protectors, the Dorias would have been a valuable connection for the artist, aiding in his bid for a papal pardon for his murderous crime of 1606. Indeed, the insertion of the artist’s own visage as a witness to the scene served as an indication of Caravaggio’s continued desire for absolution, placing himself as the witness to the moment as he gives support to the failing saint. Caravaggio’s unconventional depiction of the Martyrdom of St. Ursula, long referred to as an allegory, eliminated the saint’s traditional retinue of virgins, instead utilizing a non-traditional format and such incongruous elements as a Mongolian bow, a crossbow bolt, and Milanese armor. Information gleaned from the painting’s restoration in 2004 by the Banca Intesa in Naples, particularly the identification of Eastern and Italian objects wielded and worn by the figure of the tyrant, is important in examining Caravaggio’s deviation from precedents in favor of glorifying his patron’s family lineage. The painting will be examined in comparison to traditional legends of St. Ursula and previous depictions of the martyrdom, notably Carpaccio’s Venetian cycle and Ludovico Carracci’s 1600 version of the scene.
Mattia Preti’s *Miracle of St. Pantaleon*: The Reemergence of Caravaggism near Mid-Century
Melissa Yuen, Rutgers University

Mattia Preti’s *Miracle of St. Pantaleon* served as his debut before the Roman public when the altarpiece was unveiled in San Pantaleo alle Scuole Pie in 1640, eventually winning him his honorary knighthood with the Knights of Malta and the attention of the powerful and formidable Olimpia Maidalchini, the sister-in-law of the eventual Innocent X. With its dramatic lighting, heightened naturalism and grand rhetorical gestures, *The Miracle of St. Pantaleon* presents a curious amalgam of outmoded Caravaggesque motifs and the period’s most fashionable High Baroque pictorial trends. By considering how the youthful painter sought to establish himself in Rome at a moment when Pietro da Cortona and Andrea Sacchi were dominating major painted commissions in the papal capital, this paper will suggest why Preti turned to a Caravaggesque mode of representation when Caravaggio had been dead for three decades. I argue that with his skillful combination of a Caravaggesque lighting and naturalism, with a High Baroque use of grand rhetorical gestures, Preti pioneered a new manner of painting that might be described as a Caravaggism of the Grand Manner, and his innovation successfully launched his career. In this reconsideration of this crucial painting from Preti’s Roman years, I challenge conventional scholarship which states that Caravaggio’s influence had diminished by the 1620s, and I instead suggest that Preti deliberately revived and modified Caravaggio’s distinctive manner to create a work that best showcased his vast pictorial vocabulary in an attempt to attract the attention of the leading patrons of the period.

Rubens’s *Dying Seneca* and Early Modern Masculinity
Linda C. Hults, College of Wooster

Scholarly commentary on Rubens’s *Dying Seneca* (c. 1615) revolves around its Neostoic context, the artist’s subtle suggestion of Seneca’s “Christian” intuition, and the relationship between the painting and its Hellenistic-Roman model, the *African Fisherman*, as well as Rubens’s theoretical understanding of making ancient sculptures into painted figures. I would like to explore the painting further in terms of early modern masculinity, and how Roman, and more specifically Senecan concepts of masculine ageing might have resonated with the audience of the work, which likely functioned as a discussion piece displayed for several years in Rubens’s home.

Fundamental principles of early modern masculinity were reason, moderation, self-discipline, self-sufficiency, agency, and autonomy; these were bolstered by Stoic constancy, equanimity, tranquility, and detachment. Underlying all these is the overriding goal of a transcendence of the body and the passions that was not deemed accessible to women. This illuminates Rubens’s editing of his model, initially a derisive work, and his choice of narrative moment. In becoming the *Dying Seneca*, the old fisherman projects a virile, dynamic, and articulate presence. He transcends mortality not so much with Christian prescience but with his words, passed on to younger males. The painting addresses only men, even though Tacitus gives almost as much space to Seneca’s wife Paulina, who tries to die with him. He sends her away to die alone, but she survives under ambiguous circumstances. Questions about her Stoic consciousness, and women’s embodiment of inconstancy and passion, may have functioned as a backdrop to discussions of Rubens’s triumphantly masculine painting.

Ignoble Love, Elevated Folly: Seeing Velázquez’s *Calabazas Courtier*
Lauren Maceross, Case Western Reserve University

In this paper I undertake a fresh examination of the underappreciated *Portrait of the Jester Calabazas* (ca. 1631-1632) by Diego Velázquez in the collection of The Cleveland Museum of Art. The painting is well known as an example of Velázquez’s celebrated portraits of the court fools of Philip IV, but unlike his others it has caused controversy in terms of authenticity, dating, style, and subject matter. Circumstantial evidence and connoisseurship play primary roles in attributing this painting to Velázquez, dating it in his oeuvre, and linking it to a full-length portrait of Calabazas mentioned in the royal inventories of Philip’s
Palacio del Buen Retiro in Madrid. As a consequence, some art historians have taken issue with this portrait and reject its attribution to the Spanish master.

The standard reading of this painting feeds the authenticity debate by explaining Calabazas as a shallow allegory of insanity based on the personification of madness in Cesare Ripa’s *Iconologia*, first published in 1593. Such an interpretation downplays important components of this painting and misconstrues its meaning. Since this negative characterization is uncharacteristic of Velázquez’s treatment of portraiture, the interpretation perpetuates the idea that this painting is not by Velázquez. I posit that the iconographic elements and motifs of this painting are more complicated and nuanced, and find their source and significance in the institution of courtiership that was a prevalent part of Velázquez’s contemporary culture. In so doing, I further validate the authenticity of this portrait.

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**Islamic Art**
Chair, Esra Akin-Kivanc, Oberlin College  
Tootle Room, 3156 Ohio Union

**From Central Asia to Anatolia: the Transmission of the Cuerda Seca Technique and the History of a Tile from the Metropolitan Museum of Art**  
*Aneta Samkoff, City University of New York*

Cuerdaseca is an overglaze painting technique that developed in Central Asia in the late fourteenth century. Yet, it is unclear how this tradition emerged in Anatolia. Some scholars have argued that the first cuerdassecas in Anatolia appeared prior to their invention in the East. This paper investigates the appearance of this technique in Anatolia by tracing the history of two tiles from the collection of the Metropolitan Museum and attempts to resolve the problematic dating of the Metropolitan cuerdaseca tiles to the early fifteenth century. My analysis of these tiles suggests that the introduction of the cuerdaseca technique was concurrent with the introduction of the yellow pigment in the fifteenth century. The tiles should be redated to the first half of the fifteenth century on the basis that they were produced in Anatolia by craftsmen trained in Transoxiana who were also familiar with the local Seljuk and Karamenid traditions. This is suggested not only by the history of the region and documented cases of artists disbanded after Timur’s death who choose to relocate to Anatolia, but also by the technique and style of the ornament decorating the two tiles. Moreover, we also witness the arrival of new eastern styles, which, together with local traditions, created an exciting experimental period in Anatolian tilework production and led to the emergence of the Ottoman tile art. This paper expands our knowledge of pre-Ottoman Anatolian tilework, an area which remains understudied.

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**The Role of Religion and Tradition in Garden Conservation: A Case Study, Qadamgah Tomb-Garden, Neyshabur, Iran**  
*Sara Mahdzadeh, University of Sheffield*

This paper investigates the role of Shi’a belief in the conservation of tomb gardens belonging to Shi’a *Imams, Imamzadeh* or saints through selection of one case study; Qadamgah garden in Neyshabur. The significance of Qadamgah among other Iranian tomb gardens rests on its association with Imam Reza and its location on the pilgrimage routes to Mashhad that have turned it into a place of ritual gathering, drawing thousands of pilgrims annually. In contrast to Persian palace gardens with *chaharbagh* layout, which rarely connote Quranic Paradise, the monumental tomb-garden of Qadamgah contains a dual connotation. Its layout evokes Muslim paradisiacal imagery, and the garden itself also embodies and reinforces this theological and spiritual denotation; it acts as a mediator to enter to Paradise or to receive divine rewards in the Hereafter. This paper argues that the faith and degree of religiousness of the Iranian community is has been, and remains, a real force for continuity in the social and physical life of Qadamgah garden, helping it to resist complex ideological shifts and upheavals over the centuries, even in the absence of any regulatory framework regarding historical gardens in Iran.
Structural and Cultural Memory in the Shaping of the Ottoman Neighborhood: Islamic Primary Sources and Their Influence

Seher Kalender and Zeliha Kumbasar Akyol, Fatih Sultan Mehmet Waqf University

The rules and principles which dictated the structural formation of the ‘Ottoman Neighborhood’ were informed by certain historical sources that are critical to analyze and understand. In light of this, we purport that Islamic literature holds the key to augmenting our understanding of the ‘Islamic city’ and the Ottoman Neighborhood.

Primary sources such as Qur’anic verses and hadiths (sayings, acts, or tacit approval/disapproval ascribed either validly or invalidly to the Prophet Muhammad) have influenced the daily life of Muslims since the birth of Islam in 622 AD. During the Prophet Mohammad’s time (especially in Medina) a number of remarkable statements reflect and proscribe aspects of social life in the city. Specific factors that affect social life such as privacy, spirituality, cleanliness, and human relations also shaped the urban environment. Several doctrinal statements also aim to designate the structural forms of the city in a direct manner, two examples being outlawing high buildings and establishing minimum widths for roads.

This memory is the main fact in the formation of Islamic cities that were either created or converted from earlier communities by Muslims. Using this source-based approach, we will examine the Ottoman Neighborhood and its manifestation in one of Istanbul’s historical provinces: Süleymaniye.

Maturing a Market: Contemporary Art in the Emirates

Courtney Lesoon, University of Sharjah

Talk of contemporary art in the United Arab Emirates often calls to mind exciting gallery scenes and record auction nights. This bustling world, however, is described by many within it as “an immature market.” In a place where both art production and art consumption is high, what is missing from the equation? It is agreed among many that institutional supports such as museums, art foundations, and universities are the answer to this puzzling question. In a country built on imports, the Guggenheim and the Louvre (due to open in 2015 and 2017 respectively) have been hired to educate and cultivate an interest in fine art among the public.

In the Emirate of Sharjah, however, local projects, such as the Sharjah Biennial, Sharjah Islamic Arts Festival, and the University of Sharjah’s College of Fine Arts, are producing astonishing changes in the country’s art market. These initiatives are locally managed and target a local audience. Although their growth may be slower than their imported counterparts, they been proven to be popular forces of preserving a regional artistic identity. In the shadow of art world giants, is Sharjah the one voice asserting an independence from a Western paradigm?

South Asian Art

Chair: Marcela Sirhandi, Oklahoma State University and the University of Missouri at Kansas City

Sigiriya: Aesthetics and State Power

Nandaka Kalugampitiya, Ohio University

Sigiriya (Lion’s Rock), a striking tabletop rock rising 200 metres over the surrounding plain (360 metres above the mean sea level) in the north-central region of Sri Lanka, presents a unique concentration of fifth-century urban planning, architecture, gardening, engineering, hydraulic technology, and art. While
Sigiriya has a history that can be traced back to the time of the island’s legendary king Ravana. Sigiriya, as it is known today, is attributed to King Kashyapa who built a palace-fortress atop the rock and developed it as a fully-fledged citadel in the fifth century AD. Today, Sigiriya is widely recognized as an architectural, artistic, and engineering marvel of the ancient world.

The paper analyses the unique architectural and artistic features of Sigiriya, such as the white plaster that is said to have covered the entire rock, thereby giving the impression of a palace suspended in the air, the paintings of *apsaras* (the female spirits of the clouds and waters) on the rock, the shining mirror-wall on the way to the top of the rock, the gardens on three levels, and the gigantic claws of a lion sculpted from the rock, with a view to understanding how these features enabled Kashyapa to elevate himself to a god-like position and project himself as *Kubera*, the Lord of wealth. Based on this analysis, the paper argues that Sigiriya presents a case where aesthetics functioned as the dominant expression of state power.

**Context is Everything: Negotiating Culture in a Manuscript of the Jain Kalpasutra and Kalakacharyakatha**

*Kimberly Masteller, Nelson-Atkins Museum of Art*

Cultural negotiations have never been easy. This was certainly the case for Jain communities in Gujarat, India, during the 14th-16th centuries, who found themselves living in a society newly reorganized under a foreign, political model; Persian kingship, and under the authority of rulers who were practitioners of a foreign religion; Islam. Cultural influence and negotiation is evident in the Jain visual culture surviving from this tumultuous and dynamic period of Indian history. Through an examination of paintings in a manuscript of the *Kalpasutra* and *Kalakacharyakatha*, dated 1501, from the collection of the Nelson-Atkins Museum of Art, this paper will explore cultural and narrative practices of Jain communities in late medieval Gujarat and their relationship to the Islamic Sultanate culture. My goals with this paper are threefold: First to establish how the Nelson manuscript exemplifies traditional Jain practices, Second, to show how manuscript illustrations incorporate the visual culture of traditional and Islamic India in general, and Patan, Gujarat, the production site of the manuscript, in particular. The final section of this paper is devoted to the second of the two texts in the manuscript, the *Kalakacharyakatha*. Through analysis of the imagery and narrative of this popular story, which tells the story of how a Jain monk orchestrated a foreign invasion to overthrow a corrupt Hindu King, I suggest the medieval Jain audience of these manuscripts actively sought to recast Sultanate society in a more positive light, and place themselves as key agents within it.

**The Complexity of the Ordinary**

*Samina Iqbal, Virginia Commonwealth University*

The complexity of everyday objects can be rendered invisible by their very ubiquity. However, artistic intervention can reveal and restore that complexity, helping us to reevaluate the significance of those objects. Such intervention can be found in the work of Ali Raza. Using familiar, omnipresent objects like plastic utensils, brooms, wooden spoons and junk mail as his artistic materials, Raza, a Pakistani artist living and working in the United States, creates work that penetrates multiple boundaries. His work welcomes - and even anticipates – a variety of interpretations that shift depending upon the context in which it is viewed.

Just as Duchamp reframed ubiquitous, everyday objects within the strict boundaries of the art world, Raza adapts and updates Duchampian strategies of ordinariness, irony, and the rejection of a signatures style in the global context of the 21st century. Like Duchamp, Raza rejects restrictive definitions of art and the parameters of national context, acknowledging that his work will be read in vastly different ways. By using unconventional, non-artistic media, Raza delivers sociopolitical commentary from a culturally charged perspective that challenges capitalist forces in contemporary art production. Highlighting the instability of meaning in a globalized world, Raza’s work features slipping signifiers and ironic titles. This casts doubt on the possibility of finding consistent meaning in the visual imagery that he creates.
Additionally, his lack of signature style shows his continuous experimentation with art as a way to understand and question the dynamics of art and its practices under conditions of 21st-century globalized capitalism. By viewing his works through a Duchampian lens, this paper will analyze the intricacies of Raza’s artistic strategies as he reveals the complexities of the mundane objects of our globalized world.

**From Head to Toe: Portraiture and the Sacred Image in the Svaminarayana Sampradaya**

*Ankur Desai, Ohio State University*

Founded in Gujarat at the very beginning of the nineteenth century, by the religious and social reformer Sahajananda Svami, the Vaisnava rooted Svaminarayana sect emerged as a vastly influential bhakti tradition in western India. Despite the sect’s marked promotion of strict asceticism, they were prolific in producing a corpus of visual and literary works that promoted rapturous devotion to sacred images housed in substantial temple complexes. Though Vaisnava in orientation, the Svaminarayana sect placed its own founder Sahajananda at the forefront of ritual veneration, establishing his personality as the primary deity of the sect. This essay explores painted and sculpted images of Sahajananda, as both historical founder and transcendent deity, and how they employ earlier Indic aesthetic conventions to not only legitimize such works as part of an extended tradition of sacred image production, but also to call into question the very boundaries between mundane and sacred, historical and ahistorical. Images of Sahajananda occupy a unique place in the larger bank of Indic art, where representations of a historical patron/founder simultaneously express illimitable ideals that breach the fixed variables of historic duration. Here, Sahajananda’s form exists both as a historical portrait of a patron and an idealized sacred body that is the very focus of veneration. Using the literary trope of nakha-shikha (‘head to toe’) verses composed to extol bodily beauty in Indian court and devotional poetry, this essay additionally demonstrates how the poetic device informed the development of Sahajananda's iconography during his lifetime. Such literary works, like painted and sculpted images of Sahajananda, highlight the dynamic between actual observation of physiognomic characteristics and the envisioning of transcendent attributes, the intersection between the recorded specifics that encompass the notion of portraiture, and canonical paradigms that constitute the definition of sacred corporeal form in the sect’s philosophical constructs.