Archaic and Early Classical Amazons: More Than Just “Bad Girls” and “Persian Proxies”?

Virginia S. Poston, Instructor, University of Southern Indiana

With recent revisions to archaeological interpretations and social theory as it relates to art history, a fresh examination of the changing roles and representations of Amazons in Archaic and Early Classical Greek art is in order. It has become axiomatic to view images of Amazons as mythic representations of the Persians in the wake of the Persian wars and especially the sack of Athens. It has also long been noted that Attic black-figure Amazons look far more like Greek warriors than do their later red-figure cousins and that Theseus replaced Herakles as the pre-eminent fighter of Amazons in Attic art. This latter switch is often seen as the result of the new Athenian democracy seeking new imagery at the end of the 6th century BC. Recent proposals regarding the dating of vases of the Pioneer Group and the Athenian Treasury at Delphi raise interesting possibilities concerning the inspiration for such significant iconographic changes. However, these more dramatic changes may also have been heralded by a shift in the manner of presentation of black-figure Amazons over the course of the 6th century BC. The Amazons’ role as “other” has also received much attention, but more nuanced interpretations of gender roles in both Peisistratid times and the fledgling democracy should be considered in order to increase our understanding of how and why the representation of Amazons could be such a persistent yet flexible Greek creation.
Envisioning the Unseen: Sisyphos in Chthonic Landscape

Elizabeth Wolfson, Ph.D. Candidate, University of Missouri

Ancient authors translate *Aidēs*, or Hades, a term that designated both the Underworld realm and its ruler as “invisible.” This implies that Hades was both physically and psychologically inaccessible to the living. How, then, did ancient artists undertake the task of representing a place that could not be seen? Unlike authors such as Homer who described the realm using geographic landmarks like fiery rivers and fields of asphodel, artists used *living topography*, or the mythological characters who resided inside the realm. While there are many denizens of the underworld, an iconographic study of chthonic vase paintings shows that the character considered best suited to the role of indicator was Sisyphos. He was depicted prior to and more frequently than other toilsome souls, his image spans the longest amount of time (from the 6th to the 1st centuries BCE), and his secondary presence is usually unrelated to the larger plot or story being depicted. While the Greek mainland’s Sisyphanean tradition will be my primary focus, I will also touch upon the 4th century Apulian practice that evolved from it: in the art of Apulia, Sisyphos toils alongside other disobedient souls, such as the fifty water-carrying Danaids. I will demonstrate that this Apulian convention, which prefers the Danaids, borrowed compositional, iconographic, and implicative tendencies from the Greek mainland’s Sisyphanean tradition.
Sex and Gender in Mississippian Bird-Human Figures
Katie McElfresh Buford and Dr. Billie Follensbee

In recent years, Mississippian anthropomorphic images have come under increasing scrutiny in regards to the interpretation of the individuals and the characters that they may portray, and underlying some aspects of the current discussions is the sex and gender of these images. Two prominent such images are the Rogan Plates, a pair of copper repoussé sculptures portraying bird-human figures, which were recovered in 1885 from the Etowah site in Georgia. Since Catherine Brown first raised questions in 1982 about the physical features of the bird-human figures, the sex and gender of the individuals portrayed in the Rogan Plates have been debated. Interpretations have ranged from assertions that the figures are unequivocally male, to arguments that one or both are female, to suggestions that they are ambiguous images representing third or fourth genders. In this presentation, we investigate possible reasons behind these insistent but differing interpretations, focusing on the variation of published photographs and drawings of the Rogan Plates and how the different images have affected interpretation. The results of these studies carry implications for the larger debate on Mississippian images, many of which have similar traits.
A Strong Presence: Old Woman’s Importance in Missouri Rock Art. A review of her singularity, persistence, and survival into the modern Osage Native American Church.

James R. Duncan and Carol Diaz-Granados, Ph.D.

A survey of the symbolism in Missouri rock art, primarily petroglyphs, reveals the overwhelming use of female vulvar motifs and their related imagery. This phenomenon is observed especially in the southeastern quadrant of the state. This eastern Ozark area is believed to be important to populations of Late Woodland and Early Mississippian people in their quest for spiritual empowerment and for the acquisition of raw materials for the manufacture of sacred objects. Using early ethnographies to interpret these symbols, we find them to be associated to a specific spiritual being, First Woman or Old-Woman-Who-Never-Dies. In reviewing Dhegihan Sioux ethnography, First Woman is a powerful metaphor for several celestial bodies that relate to her role as a creative force responsible for the Middle World, the earth, moon, agriculture, and burial. We propose assigning her to a set of prehistoric images and will reconstruct her family lineage – residents of the supernatural cosmos of the American Indian.
Cultural Convergence and the Synthesis of New Ceremonial Forms at Pottery Mound Pueblo

Cassy Smith, University of Illinois at Chicago

The subject of my paper is an iconographic analysis of the kiva mural program at Pottery Mound, a multi-ethnic Pueblo IV settlement in which distinct and pronounced cultural identities converged and were given form. I examine the high degree of cultural exchange at Pottery Mound, in conjunction with the social and cultural dynamics that characterized the Northern and Central Rio Grande region, in order to suggest that Pottery Mound functioned as a vital site for the development and synthesis of a new language of visual, ritual, and ceremonial forms specific to women. Manifestations of such forms may have extended into the Late Historic Pueblo period, as indicated by late-nineteenth and early-twentieth century ethnographic accounts. Especially significant to my research is a consideration of the ways in which the expression of distinct identities and the emergence of new socially integrative ritual forms at Pottery Mound may have corresponded. Of particular interest to me is the role that women played in the development of ceremonial forms and in what ways women’s ceremonies may have functioned to unify otherwise ethnically and culturally diverse populations. Positing an especially strong connection between Pottery Mound and the Hopi pueblos, I consider the possibility that Hopi women’s sodalities and ritual forms may have derived from an earlier body of ceremonial practices conducted within the space of a kiva dedicated to the activities of a women’s society at Pottery Mound. Such an occurrence may perhaps indicate a more widespread trend of women’s kivas in Ancestral Pueblo villages.
“A Western Zhou Food Vessel (gui) with Phoenix Motifs”

Liu Yang, PhD., Head of the Asian Art Department and Curator of Chinese Art, Minneapolis Institute of Arts

From the outstanding Chinese archaic bronze collections in the Minneapolis Institute of Arts, a food vessel (gui) of the 11th century BCE stands out because of its unique ornamentation and important inscription. The flamboyant design of phoenixes with peacock-like tails and the crest atop their heads reflects the current fashion of the early Western Zhou dynasty. The depiction of the “eyes” on the plumage, similar to the peacock’s tail, however, is truly unique. The 45-character inscription on the vessel reveals some very important information about early Western Zhou ritual practices and history—it illuminates a specific sacrifice dedicated to the powers who reside over war, and the increasingly strengthened ties between ancestral sacrifices and statecraft. A further investigation of its style, decorative patterns, and the inscription may provide an answer to one of the great puzzles of Chinese history—the mysterious existence of a fiefdom known as Yong.
Offering the Universe: Divergent Representations of the Cosmos in Nepalese and Tibetan Rituals

Eric Huntington, PhD., Korff Postdoctoral Fellow, Department of Art History and Archaeology, Washington University in St. Louis

One of the most important rituals in Himalayan Buddhism is a type of offering given to the teacher by the disciple. This ritual, called the *gurumāṇḍalaarcana* in Sanskrit, symbolizes the complete transfer of the student’s self to the care of the teacher—ideally a gift of total devotion in exchange for perfect spiritual guidance. The key element in this act is the presentation of a simulacrum of the entire Buddhist cosmos, indicating that absolutely nothing in the world is held back in the teacher-disciple relationship, which is the foundation of religious development. This physical model of the cosmos, being finite and crafted by human hands, is subject both to artistic conventions and to methods of visually encoding the vast universe into condensed forms. Furthermore, differences in ritual traditions (both within and between cultures) significantly alter the ways in which material representations of the cosmic offering are envisioned and produced. This paper will examine several different visual models of the cosmic offering in Nepal and Tibet, including its presentation as piles of grain, metal platters with carved designs, ritual towers filled with gems, and banner paintings. In each of these forms, different elements of the cosmos are emphasized as part of the visual encoding of ritual concepts, and variations in the performance of the ritual can lead to surprisingly opposed artistic forms, all of which in their own ways symbolize the infinite treasures of the universe.
Exaltations of the Prosaic: Visualizing the Chinese Peasantry through Ink Painting in the Early People’s Republic of China

Wang Yang, PhD. candidate, Department of History of Art, The Ohio State University

In October 1961, the People’s Daily dedicated a full-page spread to the artworks of a group of Xi’an-based ink painters. This official stamp of approval connoted the state’s promotion of not only the Xi’an artists’ revival of a traditional artistic medium but also their chosen subject matter—peasant life in China’s northwest. Although existing scholarship on Maoist art provides critical examination of how institutions and policies shaped art production, few studies focus on methods employed by artists in their everyday practice or the reception of targeted audiences. This paper investigates the artistic process from inception to publication and distribution, with special attention to the awareness between the artist and the viewer. The paper will also highlight the tension between the prosaic quality of peasant life as desired subject matter and the effort required of artists to gain intimate access to rural peasants. By analyzing original artworks, newspaper reproductions, personal interviews, and written accounts, my study illuminates how the Xi’an ink painters implemented the Maoist ideal of *tiyan shenghuo* (“experience and learn from life”) in actual practice, and how art viewers accepted artistic treatments of “life” as a part of their everyday experience. It will be argued that a specific set of artistic processes: *suxie* (“quick drawing”), *xiesheng* (“drawing from life”) and *xizuo* (“preparatory work”), achieved for the state and its new art viewers the appropriate balance between romanticism and realism in depicting the humble yet politically laudable peasant class.
The Colonel Davenport House: An Historic Midwestern Monument

Jordan Kirkbride, Catherine Carter Goebel Advisor, Augustana College

Located on the historic Rock Island Arsenal, the 1833 Colonel Davenport House is currently a museum dedicated to sharing the wealth of history that developed during the nineteenth century on the banks of the Mississippi River. The house is one of the oldest in Illinois, making it an important part of Midwestern history as well. Since the early twentieth century, local volunteers and history enthusiasts have worked to restore the house to its former glory.

Following two years of volunteer work with the special collections committee at the Colonel Davenport House, I have become well-versed in nineteenth-century American decorative arts. My work can help the Colonel Davenport House Foundation members sift through their current furnishings in order to understand what is historically appropriate for such a home and where changes might need to be made. The results of my research will ensure a more accurate historic preservation site, enabling members of the community to discern a deeper understanding of an integral part of the community’s history. Research like this contributes to the preservation of an important period, and a significant and colorful historic figure, in Midwestern American history.

My project has also resulted in the creation of an educational booklet which in the near future will be published and distributed at the home. Overall, this research thus reinforces the foundation’s accomplishments in preserving the structure of the home itself and recording important contexts for the furnishings. It also offers additional insights and recommendations, toward re-asserting it as an important record of early Midwestern history, which will enable it to be more effectively preserved and shared with the larger community.
Hand to Hand: Combating the Effects of Damnatio Memoriae and Preserving the Image of the Empress Fausta on Early Romano-Byzantine Coins

James Langston, DePaul University- History of Art and Architecture Department

In 326 CE, the Empress Fausta, second wife of Constantine the Great, is executed and her image and existence is wiped from the historical landscape through the process of damnatio memoriae, the damning of the memory of a person’s existence. Fausta’s erasure from stemmed from allegations of an illicit nature, claims that included incest, adultery, and treason. Yet despite being labeled an “immoral” woman, there is artistic evidence to the contrary, imagery that clearly depicts Fausta as both highly significant and tremendously important, not merely to the Emperor Constantine, but to the Roman Empire as a whole. Nowhere is this imagery more powerful in its message than on the Roman-Byzantine coins of the period. Due to their nearly never-ending circulation, these coins directly counteracted Fausta’s expulsion from history and provide evidence that women were much more than mere wives, mothers, and lovers.
Francesco Salviati, a 15th century mannerist painter, has been overlooked in art historical scholarship for many years because of his confusing transition of style and lack of patronage later in his career. Because of his difficulties in personality he was often shunted aside by both patrons and other artists. Salviati has been relatively ignored in art historical scholarship, especially when placed in comparison with the other masters that painted alongside him, such as Michelangelo and Raphael. His talent as a fantastic draughtsman and decorative fresco painter should have made him very popular with the patrons of Florentine Mannerism, which many scholars have come to recognize throughout the years. It was not until the late twentieth century that academic interest in Salviati began to resurface. Over time, focus shifted away from Salviati solely in relation to these other major artists, and instead has returned to Vasari’s original observations that he was an extremely talented, but misunderstood artist. These factors make Salviati an ideal candidate to study the art historical trend that focuses on the analysis of the artist’s character and personality in order to better understand their work. Through studying scholarship produced by Giorgio Vasari, H. Voss, Michael Hirst, Iris Cheney, Paul Joannides, and Catherine Monbeig Goguel, modern art historians can better understand Salviati’s character as an artist, and how the interpretation of his style and identity as an artist changed throughout the years.
Death and Rebirth: A New Reading of the Choir Frescoes in the Church of the Augustinian Hermits in Padua

*Katie Guida, Ph.D. Candidate, Pennsylvania State University*

During the fourteenth century, the Augustinian Hermits promoted a bold and largely fictitious claim that the fifth-century Bishop of Hippo, St. Augustine, had founded their Order. Although officially instituted as a mendicant order in the thirteenth century under Pope Alexander IV, the Hermits reframed the papal decree as marking the reunification of their ancient order, originally founded by Augustine himself. Inciting heated objections from other religious orders, the Hermits refashioned the historical account of the Order’s founding in both written biographies of Augustine and artistic commissions of the saint’s life. The mid-fourteenth-century fresco cycle in the Hermit church in Padua is one of the earliest representations of this revised version of Augustine’s life.

My paper presents the frescoes as a unified cycle consisting of several paired episodes that highlight the theme of spiritual and historical rebirth. St. Augustine illustrates the hermit’s spiritual development as a series of rebirths through the sacrament of baptism and the rite of monastic profession. This model parallels the historical development of the Order, which saw the rise of the fourteenth-century Order as the renewal of Augustine’s original foundation. Central to my discussion is an examination of the often misidentified and overlooked scene depicting the baptism of Augustine’s son. This image of mystical death and rebirth suited the liturgical and funerary functions of the space, and connected the cycle of Augustine to the surrounding decoration. Lastly, this paper compares the frescoes in Padua to literary sources, including Augustine’s own writings and fourteenth-century accounts.
Sculpted Doorways and Devotion: Visual Reminders of San Bernardino of Siena’s Visit to Fifteenth-Century Triora

Madeline Rislow, Instructor, Kansas City Art Institute

Triora, a small mountain town in the Ligurian region a few kilometers from the Italy-France border, boasts at least 18 extant Renaissance soprappoerte, a particular Ligurian sculpted lintel relief type of which at least 300 survive. While the 130 soprappoerte in Genoa, Liguria’s capital city, are dominated by images of its patron saints, George and John the Baptist, no Trioran overdoors depict either subject. Instead, the most popular image on Trioran portals is the monogram of Christ, adorning about a third of the town’s lintel sculptures. This paper considers why Tiorans employed Christ’s monogram most frequently by exploring the town’s connection to San Bernardino of Siena, the great Observant Franciscan preacher to whom the popularity of the monogram is credited. San Bernardino first visited Triora in 1418 and enjoyed his time there so much that he later called the town “mia piccola patria” (my little homeland). The Tiorans evidently chose Christ’s monogram for their lintel relief sculpture to reflect the resonance of San Bernardino’s sermons and for the protective powers believed to be associated with this emblem. As this paper demonstrates, soprappoerta production was not an exclusively Genoese phenomenon. The popularity of imagery such as the monogram of Christ in Triora and other areas outside of Liguria’s capital city suggests that the powerful Genoese did not dictate the subject matter selection of lintel works throughout the region. Indeed, soprappoerta truly were a regional sculptural type with imagery specific to their locations.

Barbara A. Kaminska, Ph.D. Candidate, University of California, Santa Barbara

This paper focuses on the unprecedented popularity of the theme of the Conversion of Saul in Antwerp art collections in the second half of the sixteenth century. In my analysis I integrate an approach to collecting as a means of self-fashioning with an understanding of images such as these as discursive objects that actively shaped social, economic and political behavior of their viewers. Rare before the 1550s, paintings showing Saul’s conversion appear in more than ten inventories of households compiled in the next four decades, with Pieter Bruegel the Elder’s panel (1567) as the most famous example. These images were displayed in offices and dining halls, therefore, in spaces that strengthened social and business bonds between the collector and his colleagues. I correlate this phenomenon with Antwerp’s unique commercial and demographic circumstances. The city government repeatedly refused to publish Charles V’s edicts against New Christians and to enforce ordinances requesting certificates of Catholic orthodoxy from all merchants living in the city, arguing that implementing those laws would lead to its economic downfall. I propose that the display of paintings of the Conversion was thus a strategy developed by entrepreneurs to demonstrate their Catholicism as a means of maintaining the financial welfare of the community. Consequently, those religious images no longer served devotional and liturgical purposes, but became an active mechanism for social and economic cohesion.
Great Osage Artists: A Conversation with Anita Fields, Norman Akers, and C.R. Red Corn

Jill Ahlberg Yohe will facilitate a lively discussion about the state of Osage art, including images of their work and times for questions and answers with these accomplished artists.
Artistic Translations in a Postcolonial Art Industry: Jean Lurçat in Tunisia

Jessica Gerschultz, Ph.D., Assistant Professor, University of Kansas

This paper examines the contradictory relationship between the French artist Jean Lurçat and two postcolonial art institutions in Tunisia, the Office National de l’Artisanat and the École des Beaux-Arts, following Lurçat’s official consultation as a guest of the Tunisian government in 1960. I specifically address the conditions through which Tunisian artist Safia Farhat aligned her atelier of décoration at the Beaux-Arts with state-run pilot workshops directed by Mongi Mabrouk, who was tasked to 1) reform artisanal design and production, and 2) align the artisanat with the nascent tourist industry. As sites of creative experimentation with grave socioeconomic implications, these pilot ateliers functioned as training centers offering specialized programs to participating artisans, and, at the time of Lurçat’s visit, were being installed throughout the country. In pinpointing Lurçat’s advisory role on Tunisian artistic training, it becomes possible to decipher the ways in which the administrative elite translated predominant French modes of workshop production to expand the artisanal industry and, significantly, reframe hierarchical relations of power among art producers. Problematically, the conception of the inherent creativity and superiority of the “modern,” cosmopolitan artist of the École over the “traditional,” gendered Muslim artisane was authenticated and institutionalized at a critical point in postcolonial state-building.
Frafra Craft Production: Its Development and Regional Impact

Fred T. Smith, Ph.D., Professor, Kent State University

To understand the history of craft production for the Frafra and related groups of northeastern Ghana and Burkina Faso, it is necessary to examine broad areas of interaction and trade including those that extend beyond the African continent. Migrations, periods of conflict, ethnic blending and colonialism have significantly influenced the history of this region. In addition, more centralized cultures to the north and south have also had an impact. In terms of crafts, the Frafra area has been an important center of production and trade since the 19th century, if not before. Contemporary Frafra crafts now include hybrids, modernized traditional forms and mass-produced objects for the tourist trade as well as less modified forms for local consumption. When any art form functions primarily as an economic commodity, traded regularly throughout a region and beyond, the role of both the market agent and patron are critical. In this paper, basketry, leather work, brass jewelry and textile production and distribution will be analyzed in terms of both in-group and out-group patronage.
The Sanctified and the Secular in the Designed Garden: The Sacred Grove in Africa

Amanda H. Hellman, Curator of African Art, Michael C. Carlos Museum of Art, Emory University

In many cultures, nature is considered wild, powerful, and the stomping grounds for manifestations of the divine – the good, bad, unknowable, and unpredictable. Alternatively, the town is the humans’ domain, planned and built around the flow of their lives. The sacred grove creates a neutral meeting space for both the divine and devotee. This paper explores the grove as a designed garden that merges the growth and decay of the bush with the ordered layout of the village. Unlike the uncultivated and infinitely vast forest, gardens are created on a human scale, the size and organization of the garden is relative to man, taking the danger out of nature, and taming volatile spirits.

Sacred groves prove to be spaces of socio-political interest, ecological concern, religious and artistic interest; they are designated areas where groups gather, medicinal plants are cultivated, and artists create both objects to honor the spirits, as well as environments that help devotees commune with nature and the divine. This paper looks at sacred groves in Africa as designed gardens of artistic and religious expression. Touching briefly on the Osun Grove in Osogbo, Nigeria, I will use it as a case study to explore moussem sites in Morocco and the Kaya forests of the Zanzibar-Inhambane ecosystem in Kenya as a middle ground where devotees and the divine can co-habitate.
"As French as one could be": The Making of Émile-Antoine Bourdelle as Sculptor for France

Gabrielle Rose-Curti, Assistant Professor, Simpson College

The Parisian-based sculptor, Émile-Antoine Bourdelle was the subject of a fast-expanding body of criticism published in France between c.1905 and 1914. Critics responded favorably to Bourdelle’s mode of conservative modernism, in which classical subjects were translated into a moderately abstractive and structurally reductive language. The proposed paper will argue that the critical promotion of Bourdelle and his work had ideological underpinnings that reflected the widespread and accelerating climate of nationalism felt in French politics and culture during the pre-war years: the collective goal in these texts proved to construct exclusive and inviolable French sculptural aesthetic, one that was fresh, yet reassuringly conservative. Indeed, critics claimed that this exclusive aesthetic was the outset of Bourdelle’s ultra-masculinized identity and sculptural process, and the qualities inborn by virtue of the sculptor’s rustic méridional roots. Ultimately I will argue that the promotion of Bourdelle served to marginalize, indeed further disenfranchise the more radical sculptors—foreign or French—working in Paris at the time. Even Auguste Rodin, the long-standing and revered face of French sculpture, was not entirely immune to such marginalization.
Mabel Gardner: Sculpting Spirit
Valerie Mendelson, Independent Scholar, New York City

Mabel Gardner’s work situates itself within a conflict in the modernist movement between purity and materiality. Gardner’s attenuated wood virgins announce their matter through rough facture, and they reject the materiality of the art market in their placement in working class churches.

Refusing the dichotomy between art and service guided both the life and work of this unusual and compelling artist. Born into a prominent Rhode Island family and trained at RISD, Gardner came to Paris towards the end of World War I to volunteer as a nurse and stayed on for the rest of her life. She was involved both with the artists of the Atelier de l’art sacré, and close to a vibrant expat American community. Adrienne Monnier, the lover of Sylvia Beach, called her “the angelic Mabel Gardner who sculpts graceful figures in wood”. She exhibited regularly in the Salon des Indépendants and the Salon d’Automne and was widely reviewed.

Her work, often depicting the Virgin and Child, was rough, evoking spirit through matter. In 1960, Joseph Pichard described her work as keeping the wood in its “rudesse” (roughness, brutality), animating it only by investigations of slight expression. This is clearly evident in her late sculptures, where the marks of the chisel cause a kind of vibrating stutter that almost effaces the form. Two such sculptures are found in the modern church built by Pierre Vago in the bombed out city of Le Mans. The church and the sculptures by Mabel Gardner formed the emotional centers of Vago’s public housing project through a modernist reinterpretation of spirituality.
Sculpture/Object: Max Ernst's Stones from Maloja

*Hannah S. Fullgraf, Ph.D. Candidate, Rice University*

During a month-long sojourn in 1935, at Alberto Giacometti's home in Maloja, Switzerland, Max Ernst and Giacometti explored the surrounding landscape of the Swiss Alps, hiking to the moraines of the Forno Glacier. Impressed by the multitude of granite stones, worn smooth by the passing of time, the two artists entered into what Ernst referred to as "a sculpture fever." Ernst created roughly twenty sculptures from the round and ovoid granite stones. The stones inspired Ernst to render, with a chisel or paint brush, the forces of nature that formed the awe-inspiring landscape of the Swiss Alps and the images concealed within Ernst's unconscious.

Close readings of André Breton's 1935 lecture titled "The Surrealist Situation of the Object" and Ernst's 1934 essay titled "What is Surrealism," leads to an understanding of the stones not only as sculptures, but also as objects. The encounter with the granite stones led Ernst to continue his fascination with the *objet trouvé* and *objet naturel*. With the discovery of the techniques of frottage and grattage, Ernst explored alternative ways to produce new forms from existing designs in nature. He maintained this interest with the granite stones by exaggerating the existing form by chiseling and painting biomorphic shapes onto the surface of polished granite. This paper is the first comprehensive survey on Ernst's sculptural production from Maloja and investigates how the stones function in the discourse of the Surrealist object and in Ernst's oeuvre.
Remembering Italy: The Therapeutic Function of the Female Figure in the Late Paintings of Camille Corot

Brigid Boyle, Project Assistant, French Paintings Catalog, Nelson-Atkins Museum

Jean-Baptiste-Camille Corot is remembered today as one of the preeminent landscape painters of the nineteenth century. While this reputation is well deserved, it has long overshadowed his contributions to figure painting. During the last twenty-five years of Corot’s life, female models clad in Italianate garments served as his constant muse. He experimented relentlessly with different iterations of the same pose, switching one prop for another as needed; yet despite these substitutions, the figures project a similarly ambiguous emotional state. Most present blank faces, as if they are lost in melancholic reverie, oblivious to the viewer. Upon Corot’s death in 1875, scholars were mystified by these repetitious, psychologically complex paintings, which, with few exceptions, had never left his studio. Despite a landmark monographic exhibition at the Louvre in 1962, Corot’s figure paintings still require further study.

Previous scholars have tended to trivialize Corot’s female figures as costume studies, or construed them as the unattainable fantasies of a lifelong bachelor. In contrast, I will argue that Corot fixated upon the female figure in order to mourn the loss of Italy, a nation whose people, culture, and geography profoundly affected his artistic development. Like many aspiring painters, Corot moved to Italy early in his career and embraced a peripatetic lifestyle: over the course of three years, he became intimately familiar with the countryside surrounding Rome. He returned to the Italian peninsula again in 1834 and 1843, but his plans for a fourth trip never materialized. As time passed, the absence of Italy weighed heavily on him. Drawing on the writings of Sigmund Freud and Roland Barthes, I will demonstrate that Corot’s obsessive painting of the female figure enabled him to accept the loss of his youth, figured in his work as Italy, and the inevitable advent of age.
In his treatise on the poetry of Edgar Allan Poe, Edward Shanks linked the poetic imagery of the American Romantic poet to a “mysterious landscape” where the nerve-wracked reader realizes halfway through the poem that underneath the scenery lays poor quality paint on inferior canvas. This striking description echoes in the lithographs Edouard Manet created to accompany Stéphane Mallarmé’s translation of Poe’s landmark poem, “The Raven.” Printed on ecru paper instead of painted on canvas, the images of Le Corbeau depict specific narrative moments from the poem, yet they tell a deeper story and have multiple layers that become discernable when seen in their sociocultural, historic moment. A critique of Paris’s modernization under Napoleon III and Baron Georges-Eugène Haussmann becomes perceptible under closer scrutiny of Manet’s image, À la fenêtre. Other works with modern subjects touching on the city of Paris that Manet painted during the same period as Le Corbeau help to illuminate how the French painter was against certain aspects of Haussmannization. Exploring the symbol of the raven in conjunction with the poem and À la fenêtre furthers the interpretation of Manet’s disapproval of the method behind Old Paris’s demolition, reconstitution, and the removal of her people. The poem of Poe itself lends a great deal of influence to Manet’s works, with its dark, emotional language, but there are other influences in the poetry and figures of Mallarmé and Charles Baudelaire that contribute to À la fenêtre that I explore in this paper. Le Corbeau is considered to be the first modern livre de peintre, a collaborative venture important in its daring, new style of design, production, and unusual conception and execution of imagery. The six lithographs by Manet, especially the last image of the book, should be considered an avant-garde landmark as predecessors to Abstract Art.
French Modernism and Poster Hoardings in Working-Class Paris: Maximilien Luce’s *La Rue Mouffetard* (1889-1890)

Karen L. Carter, Assistant Professor of Art History and Chair, Kendall College of Art and Design of Farris State University

Although art historical scholarship has typically characterized the relationship of commodity culture (or mass culture) to modern visual art as a contentious one (T.J. Clark in particular), more recently Ruth E. Iskin has documented the widespread assimilation of the imagery of advertising posters, shop signs and window displays into Impressionist painting. The next generation of artists associated with Neo-Impressionism equally addressed the subject of advertising as a central theme and concern as did Maximilien Luce in his painting *La Rue Mouffetard* (1889-1890, Indianapolis Museum of Art), a painting that featured a large advertising hoarding as dominating the working-class neighborhood. Both Martha Ward and Robyn Roslak have analyzed this painting in their studies of Neo-Impressionism, but without fully contextualizing the depiction of advertising in the painting nor providing a rationale for its display in the neighborhood. Instead, this paper will use historical photographs, documents from publicity firms and critical writings from the 1880s and 1890s to explore the painting as providing a visual remnant of the integration of advertising into working-class *quartiers*. As this paper will argue, *La Rue Mouffetard* should also be analyzed within the specific reception of the advertising poster in avant-garde circles, which imbued the *affiche* with a decidedly political reading, rather than assuming it provides us with evidence of middle-class commercial consumption.
Congoese Sculpture for the Cleveland Museum of Art: The Delenne Acquisition

Constantine Petridis, Curator of African Art, Cleveland Museum of Art

In 2010 the Cleveland Museum of Art acquired thirty-four Congo sculptures from the Belgian collectors René and Odette Delenne. They made their American debut in the exhibition “Fragments of the Invisible,” on view in Cleveland from October 27, 2013, to February 9, 2014. Truly transformational, the addition of the Delenne collection has increased the Cleveland museum’s permanent African holdings by more than ten percent. Focusing on the themes of the fragment and the invisible, this lecture will explore the contextual setting of the Delenne works both in their various African cultural settings and within their new museum home in Cleveland.

Joseph Claus’s Bust of Caracalla: An 18th-Century Look at an Ancient Masterpiece

Judith W. Mann, Curator, European Art to 1800, Saint Louis Art Museum

Joseph Claus’s Bust of Caracalla demonstrates the sculptor’s great talent at rendering likeness and his adept carving of marble, making it a masterful example of the Neoclassical style. The bust is one of six known copies after the famous ancient Caracalla that was acquired by the Farnese family in Rome during the 16th century. That bust remained in the ducal family’s palace until 1787, when it was shipped together with the rest of the Farnese collection to Naples, where it can still be seen at the Museo Nazionale. Very little is known about Joseph Claus; he has yet to be the focus of extended study. He was born in Cologne, and his earliest dated bust (1754) portrays Clemens August von Wittelsbach, Archbishop and Elector of Cologne and a member of one of the most powerful families of the time. Claus arrived in Rome by 1755, and remained there for most of his career. He is known for his finely-detailed classicizing portraits that are tour-de-force of marble carving and for his copies after the antique. This paper will analyze Claus’s Bust of Caracalla in terms of what little is known about the artist as well as evaluate the sculpture in the context of other copies executed by Claus’s contemporaries.
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Recent Acquisitions in
Midwestern Collections

Nineteenth-Century Portraits of Women by Duveneck and Madrazo: Two Recent Gifts to the Taft Museum of Art

Tamera Lenz Muente, Assistant Curator, Taft Museum of Art

This paper discusses the gift two exceptional portraits of women to the Taft Museum of Art in 2012. The first portrait, Frank Duveneck’s, An Italian Woman, ca. 1880, was painted by an artist born just across the river from Cincinnati, who became an influential teacher in Munich, Germany; Florence, Italy; and Cincinnati. The Taft already owned an important example of Duveneck’s work, The Cobbler’s Apprentice, 1877, from the artist’s Munich period, which was distinguished by studio-lit figures placed before dark backgrounds. By contrast, Portrait of an Italian Woman reveals an interest in atmospheric light and more vivid colors. The gift of this portrait study provides an instructive comparison between Duveneck’s Munich period and his work created in Italy.

The second portrait, Raimundo de Madrazo Garreta’s, Jane Ellison Sinton, 1903, is by an artist who painted Taft Museum of Art founders Charles and Anna Taft. The Tafts were so pleased with their portraits painted by Madrazo in 1902 that they commissioned the artist to paint posthumous portraits of Anna’s parents. The portrait of Anna’s father, David Sinton, has been on long-term loan to the museum for several years. The gift of her mother’s portrait offers the opportunity to exhibit the portraits as pendants, as originally intended. The only known extant likeness of Anna Taft’s mother, the portrait supports the Taft’s mission of interpreting the history of the former residents of the historic house that is now the Taft Museum of Art.

Medieval Art

Gerald of Wales’s Ekphrasis and the Book of Kells

Dorothy Verkerk, Associate Professor, University of North Carolina at Chapel Hill

―But if you take the trouble to look very closely, and penetrate with your eyes to the secrets of the artistry,…you will not hesitate to declare that all these things must have been the result of the work, not of men, but of angels.‖ Scholars often use Gerald of Wales’s famous description to praise the Book of Kells, with little regard to the passage’s context. Nor is it certain that Gerald was admiring the Book of Kells or a similar book in the monastery of Kildare. This paper reassesses Gerald’s ekphrasis, placing it within the framework of his entire Topographia Hiberniae, which explains for an Anglo-Norman audience what he has seen in Ireland. The manuscript is considered within Gerald’s account of the unnatural sights in Ireland: bearded women, beastly men, and ―things appearing to be contrary to nature’s course.‖ Essential to rethinking Gerald’s writing is a closer analysis of how he understood the angelic hand, the true artist of the drawings, in the creation of the manuscript, which he was told was made during the lifetime of the Virgin. The viewer is admonished to see, not with material eyes, but with spiritual eyes to penetrate the heavenly mysteries to be discerned in the Celtic interlace, triskeles and figures; without this special way of seeing, the human (bodily) eyes will only see daubs and things that are ―ridiculous and impossible.‖
Gerald of Wales’s *Ekphrasis and the Book of Kells*

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Reading Between the Lions: A Surviving Capital at Maillezais Abbey

Laura Lee Brott, M.A. Candidate, University of North Texas

A surviving capital at Maillezais abbey, the “Victory Capital,” sits on an engaged column in the outer aisle of the nave. Created in the tenth century, the capital depicts a central male form surrounded by a pair of lions. He stretches his arms upward, and grasps organic tendrils above his head in attempt to save himself from the beasts that pull him toward the marshy landscape below his hips. Marie Therese Camus, Elisabeth Carpentier and Anat Tcherikover’s published volumes, along with the Zodiaque series, provide formal analyses of the sculpture but do not largely address the “Victory Capital” or similar images that depict the struggle between man and the wild elements as a separate or specific type of iconography. This paper steps outside of these authors’ methodologies and considers the receptive and narratological contexts of these types of images, suggesting in particular that these images spiritualize a monastic claiming of the landscape, and, specifically in the case of the Victory Capital, hearken to tropes rooted in the biblical past that emphasize the strength of man and the power of human perseverance. The concept of man versus beast and landscape can be found in the Sumerian epic of Gilgamesh, and throughout the bible, particularly in the Book of Daniel. The wild elements of the landscape are emphasized in these stories as tools to the divine. Man negotiates with the elements, and his struggle for victory is ultimately signified by the physical presence of the church within the natural landscape.
The Visual Traditions of the Education of the Virgin Mary in Late Medieval France

Julia Finch, Visiting Instructor, Saint Vincent College

The Education of the Virgin, an apocryphal episode from the childhood of the Virgin Mary, was popularized for medieval audiences in Jacobus de Voragine’s thirteenth-century Golden Legend text. Although written sources are vague with regards to the nature of the Virgin Mary’s formal education, a rich visual tradition emerged in the twelfth-through the sixteenth-centuries in France and England, specifically in stained glass, sculpture, and Books of Hours. Most of the images depict the Virgin Mary learning to read at the knee of her mother, Saint Anne, and such images were often found in Books of Hours—appropriate, given the personal, pious nature of owning and reading devotional books. However, variations on the education motif include Mary learning in a classroom with a male schoolmaster and male pupils, Mary with books in hand traversing a landscape and walking to school, and Mary teaching other students. These variations indicate that select images of the Virgin Mary as both student and teacher promoted an academic context for the Education episode as an alternative to the maternal dissemination of knowledge.

In this project, I examine images of the Virgin Mary in academic environments, modeled on medieval educational environments in cathedral and monastic schools as well as the intimate, domestic spaces in which knowledge passed from a mother to her daughter, in order to assess Mary’s role and the role of reading in the broader medieval contexts of gender, education, and piety.
Practising Agency: A Walk in GRAV’s Labyrinth

Agnes Berecz, Visiting Assistant Professor, Pratt Institute

*Group de recherché d’art visuel* (GRAV) has a specific place among the artists and collectives associated with the practice of kinetic art. The international group of Paris based artists active between 1960 and 1968 was a constitutive part of a transnational network of initiatives, variously described as *arte programmate*, *Nove Tendencija*, and *cinetismo*, and by their interactive objects and multi-sensorial environments proposed new modalities to engage with their public and the technical objects of everyday life. Relying on the use of advanced industrial devices and materials as well as of simple machines and toys, GRAV’s interactive environments reconfigured the relationship of objects, spaces and spectators thus joining the critical discourse of technology and everyday life present in the writings of Henri Lefebvre and Gilbert Simondon. By a close reading of *Labyrinth*, the collectively constructed, interactive environment displayed in various constellations in Europe and the Americas from 1962 to 1965, and by expanding on the conflicting early reception of the group’s work by Frank Popper and Guy Brett, the paper examines the political implications of GRAV’s use of technical objects and playful activation of spectators. Asking how *Labyrinth* relates to experiences of alienation, practices of emancipatory politics, and to the consumer technology driven industry of fun, it situates GRAV’s work in the context of contemporaneous social and political discourses of technology and spectatorial agency.
The Perceptual Gymnastics of Gruppo T

Marina Isgro, Ph.D Candidate, University of Pennsylvania

The members of the Italian kinetic art collective Gruppo T—Giovanni Anceschi, Davide Boriani, Gianni Colombo, Gabriele de Vecchi, and Grazia Varisco—imagined art to be a full-body experience. From the dizzying strobes and mirrors of Boriani’s walk-in environment *Ambiente stroboscopico n.4* (1967), to the shifting ultraviolet grid of Colombo’s *Spazio elastico* (1967), their work left the viewer off-balance, estranged from his or her perceptual habits.

For critics like Umberto Eco, such art could serve as a training-ground for the man of the future, asked to assimilate multiple, decentered streams of information. Yet others remained skeptical of kinetic art’s professed didactic function, worrying about the work’s closeness to uncritical entertainment: it risked, in Lea Vergine’s scathing critique, “reducing to Luna-Park scraps what was born with revolutionary intent.” Indeed, the shadow of the amusement park trailed kinetic art from the beginning, seemingly echoing both its appearance—its flashing lights and moving parts—and the unsettled bodily experiences it elicited.

My paper takes seriously the comparison of kinetic art to the amusement park, locating in it provocative questions surrounding this art’s relation to the body and perception. I take Gruppo T and the criticism around it—including perspectives from perceptual psychology and phenomenology—as a case study to explore several of these questions: For 1960s audiences, to what extent could sensations like nausea and dizziness—familiar from roller-coasters and ghost-trains—form part of the aesthetic experience? How might such sensations serve critical, even political, ends? Finally, I explore how we might reconcile kinetic art’s didactic aims with the experiences of apparent non-knowledge—the oneiric, the hypnotic—reported by its first viewers.
Kinetic Art: Then and Now

“The Machine Remains Only a Machine”: Soviet Kinetic Sculpture in the 1960s

Maia Toteva, Assistant Professor, University of Cincinnati Blue Ash College

My paper examines the kinetic installations of the group Dvizhenie [Movement]—a leading unofficial alliance in Soviet Russia in the 1960s-1970s. A preeminent underground group at the Thaw of Khrushchev, the alliance was founded in 1962-1964 by Lev Nusberg and four students at the Surikov Institute. Their collaboration lasted until 1974 when Nusberg emigrated to the U.S. Designing kinetic sculptures and installations, the group used abstract geometric and spatial compositions to evoke the idea of progress and movement. Historically, Dvizhenie’s kinetic work revived the suppressed formalist language of the Russian avant-gardes of the early 20th century and advanced progressive ideas through large public projects. Such projects conveyed notions of artistic freedom to a broad Soviet audience at a time when nonconformist art was a perilous activity, performed in secret and seen underground.

Contextualizing Dvizhenie’s avant-garde gesture, the paper will demonstrate that in the 1960s the group capitalized on the increased state support of the sciences and, particularly, of the new scientific branch—cybernetics. The group adopted cybernetic principles and language at a time when the top echelon of the Soviet government—the Central Committee of the Communist Party—officially endorsed the theory of control systems (cybernetics) as a panacea destined to save the failing socialist economy. While Dvizhenie’s sculpture combined the technical lingo of the new science with exploration of formalist issues, the group’s manifestoes cautioned against the glorification of machines and used scientific principles to convey the power of human imagination and the need for freedom of thinking.
**OLandO: Jack Kerouac, Sputnik & Disney World**

*Carmon Colangelo, Dean, Sam Fox School Design & Visual Arts, Washington University*

This suite of prints explores the phenomenon of the disappearance of local culture and the growing sense of sameness that has emerged through gradual homogenization of contemporary life. The concept grew out of a personal mapping based on chance and discovery over a seven-day period in Orlando, Florida. The structure was conceived as a series of seven interrelated, recto-verso prints that could eventually be folded into a “road map” to create a portable exhibition.

Seven days in Orlando began with a trip into the city on Highway I-4 and an evening at a Sheraton Hotel watching *Howl*, a movie based on the life of beat poet Allen Ginsberg. This led to a serendipitous connection to Jack Kerouac, who I came to find out lived in Orlando where he wrote *Dharma Bums* over 11 days in 1957, just as his book *On the Road* was receiving national attention. Kerouac was also pondering the events of Sputnik, the first artificial satellite to be put into Earth's orbit, at a time when similar seminal forces such as the advent of the national highway system, the explosion of American suburbs, the replication of small businesses into iconic franchises, the growth of broadcast television, and the founding of Disneyland would eventually help contribute to a generic quality within American life and culture.

The prints in Seven Days in *OLandO* combine woodblock and letterpress techniques and digital and relief printing, as well as hand coloring on Kitakata paper. Each print integrates images, texts, notations, and manipulated drawings with references ranging from local migration and citrus plantations to Disney-esque sketches. They also incorporate abstract maps and generic hotel floor plans that suggest modern and post-modern cities with additional references to 20th century American artists including Jackson Pollock and Robert Smithson. Seven Days in *OLandO* is a playful journey based on the notion that as we become more globally uniform, the local is harder to find.
**Etching Recuperation: Whistler and his Venice Sets**

*Justin McCann, Colby College Art Museum, Lunder Consortium for Whistler Studies Fellow; Rutgers University, PhD Candidate in Art History*

Whistler traveled to Venice from London in the fall of 1879 in a state of turmoil. Bankrupt, he embarked on an artistic commission to produce a series of etchings of Venice for the Fine Art Society. The three-month sojourn turned into a fourteen-month residency resulting in two published sets of etchings. Whistler etched well-known Venetian vistas but spent a majority of time etching decaying buildings off the tourist trail. By 1880 much of Venice was in a state of disrepair and Whistler, I argue, identified with the ruinous buildings. Coming on the heels of the turbulent *Whistler v. Ruskin* trial of 1878, Whistler’s series of etchings represent his attempt at artistic and personal recuperation. Whistler had an abiding interest in both design and transformation that underpinned his aesthetic theories and sense of self. This interest also shaped his engagement with the crumbling built environment of Venice as he used architecture as a constructive and symbolic element in his artistic practice and identity. With the Venice sets, I explore how Whistler reformulated his selfhood and refined his aesthetic theories and practice by preserving in etched form the dilapidated structures he saw. I situate Whistler’s Venice sets – as exemplified by *The Garden* and *The Fruit Stall* (St. Louis Museum of Art) – within the context of Whistler’s construction of his studio-home “The White House” in 1878 and his relationship to architecture and urban change. Venice provided Whistler with a history and cityscape of transition that he engaged with and represented, preserving the city and recuperating himself in the process.
Still Life/Precarious Life: Ecology and the Question of Perspective in Isabella Kirkland’s “TAXA”

Leah Marie Chizek, Research Assistant, Saint Louis Art Museum

Between 1999 and 2004, artist Isabella Kirkland visited dozens of institutions nationwide in order to research and produce the preparatory sketches of various plants and animals for TAXA, a cycle of six oil paintings that took her nearly five years to complete. In 2011, the Saint Louis Art Museum acquired one of fifty print editions of the cycle, currently on display through May 2013.

Between them, the six prints in this cycle feature lifelike, true-to-scale depictions of more than 400 different botanical and zoological specimens, some of which are extinct, and many critically endangered. But while TAXA clearly draws on and pays tribute to the laborious work of identifying and classifying species undertaken by artist-naturalists over several centuries, Kirkland's sense of scientific "order" is not driven by such categories as genus or habitat, but by an eco-critical sensibility that compels her to use a different means of arrangement: namely, the way specific patterns of interrelated human activity, such as trade or migration, have impacted all manner of species since the mid-eighteenth century.

To do so, Kirkland deliberately revisits and works within the conventions of a very specific artistic tradition: the 17-century Dutch still life. In particular, her fanciful arrangements and enigmatic backgrounds evoke the floral still lifes of such artists as Rachel Ruysch or Jan van Huysum. Of special interest for this presentation, however, is not merely a search for elective affinities between Kirkland and her predecessors, but also for the ways she leverages the conventions of space and perspective in order to (dis)place viewing subjects themselves within TAXA’s tale of precarious ecologies.
Horse Medicine: Curating Native American Art at The Saint Louis Art Museum

Jill Ahlberg Yohe, Assistant Curator, Saint Louis Art Museum

This paper discusses the most recent installations and scholarship with the Native American art collection at The Saint Louis Art Museum. A focus on context and on collaboration with Native artists and community members provides a new view of this collection. Collaborative approaches now offer deeper understandings of Native artistic processes, aesthetic systems, and the role and meaning of aesthetic objects in various contexts.
Repurposing and Appropriating: Anishinaabe Ceremonial Regalia in the SIUE University Museum Collection

Cory Willmott, Associate Professor, Department of Anthropology, Southern Illinois University Edwardsville

In 1991, Milton K. and Doris Harrington of East St. Louis and Belleville, Illinois, donated over 100,000 objects of art, ethnography, archaeology, history and natural history to the SIUE Foundation. Among those objects, almost 4,000 were what the Harrington’s called “Indian Relics.” Although clearly not scholars, the couple amassed a significant collection of Native American heritage items, mainly from Reservation Era, c. 1870s to c.1930s. This paper focuses on three Anishinaabe artifacts in this collection to illustrate how the methods of technical art history can reveal meaning and value in artworks that have formerly been disregarded as “contaminated” with Western influence, and “degenerated” from a previous era of higher quality art. By showing the Anishinaabe beadwork artists’ creative adaptations to increasing poverty and transforming materials sources, I argue that Anishinaabe Reservation Era regalia embodies inspiration that remains strongly connected with tradition through engagement with the land and cosmology.
Native American Art at the Missouri History Museum

Adriana Greci Green, Missouri History Museum

This presentation will showcase a selection of Native American objects from the collections of the Missouri History Museum in St. Louis. Particular attention will be given to historical and ethnographic context, as well as to the artistic traditions, design elements and technical mastery carried into the production of these important works of indigenous art.
Breaking the Ice: Monet’s *Les Glaçons* and the 1889 Monet-Rodin retrospective at the Galerie Georges Petit

Tyler Ostergaard, Ph.D. Candidate, University of Iowa

*Les Glaçons* appears to be an innocuous landscape with Monet’s supposedly typical attention to light and color. Little suggests this painting was a turning point in the international acceptance of Impressionism. The painting was lauded in 1889 when shown at the Galerie Georges Petit’s Monet-Rodin Retrospective, held in conjunction with Exposition Universelle. However, this was not the case when it had been first exhibited in 1880 when Monet infamously returned to the Salon. It was a debacle, the jury rejected it and it made an inauspicious debut in a small, hastily organized show in the offices of *La Vie moderne*. In 1882 *Les Glaçons* was exhibited a second time at the Seventh Impressionist Exhibition, again to mixed reviews.

Rejected once and exhibited three times in one decade, in widely divergent venues, analysis of the critical reaction reveals the shifting nationalist connotations of Impressionism. In sharp contrast to the initial reception, in 1889 the critics focused exclusively on Monet’s rejection from the Salon, now recast as a grave oversight. In so doing the critics repositioned Monet as a neglected master of the French landscape but also downplayed controversial elements of early Impressionism, recasting the painting of light and the countryside as dominant features of Impressionism. The Retrospective was hence more than a passive response to the growing acceptance of Monet. Rather, the venue and exhibition history played active roles in the critical reappraisal of Monet, setting the stage for the international financial and critical successes of Monet, Impressionism, and French Modernism.
Visiting New Orleans in 1872-73, Edgar Degas negotiated the intersections of French and American cultures: Creole domesticity on Esplanade Avenue on the one hand, and the privatized public space of his uncle’s cotton factoring business on Carondelet Street in the American sector on the other; and, more than in his previous experience, he encountered racial difference. I re-examine his painting *A Cotton Office in New Orleans* (1873, Pau, Musée des Beaux-Arts, exhibited in the second Impressionist show in 1876), in light of global capitalism and specifically through the lens of historian Walter Johnson’s new book, *River of Dark Dreams: Slavery and Empire in the Cotton Kingdom*. I situate Degas’s picture in relation to his family’s global investments (including his father’s bank in Europe) in the trade in cotton, which, even after emancipation, was built on a transatlantic equation between slavery and capital. Absent black labor was indexed in the painting by the white commodity for sale, and implied in the physical proximity of the office to slave depots, yards, and pens closed only a decade previously. The cotton factors’ account books reduced to abstract ciphers the social relations through which the grueling labor of human beings in cotton fields became transformed into commodity fetish, through which the marketability of finely graded cotton obscured its oppressive production. Degas’ failed plan to market his picture to a British textile manufacturer involved his art, however unsuccessfully, in this global capitalist exchange.
(French) Impressionism and (Foreign) Sculpture: the Case of Medardo Rosso

Sharon Hecker, Independent Scholar, Italy

By dubbing Medardo Rosso “l’impressionniste de la sculpture,” critics attached an Italian sculptor to a French painterly movement. But how does one assess foreign influences on Italian ottocento art as well as on French Impressionism? The challenge is artistic, cultural and political. Rosso began and ended his career in Italy, but spent thirty intermediary years in Paris; moreover, he used the word “impression” in his works’ titles and theoretical declarations while still a young sculptor in Milan. Whereas Rosso’s Italian contemporaries rejected his art, claiming it to be outside their “national” tradition, in France, he waged an impossible battle with Auguste Rodin for the title of founder of “impressionist sculpture.”

This paper argues that through Rosso’s “outsider” status in both countries, he cultivated “transnational” and varied meanings for the term “impression,” strategically rendering it malleable, polysemous and only partially inflected with nationalist implications. Thus, Margaret Scolari Barr’s 1963 monograph could position Rosso unproblematically alongside French Impressionist painting. Italian scholars, however, would respond by highlighting discrepancies, arguing for Rosso’s autonomy from France and his roots in Milanese Scapigliatura ideas. Italian cultural mediator Ardengo Soffici had taken another approach, reintroducing Rosso to Italy in 1910 as separate-but-equal through “La Prima esposizione italiana dell’impressionismo francese e delle sculture di Medardo Rosso.” Ultimately, however, Rosso’s own stance aligned with that of supra-nationally-minded critics, from Edmond Claris, who highlighted the originality of Rosso’s sculptural ideas in his 1902 De l’Impressionnisme en Sculpture to Julius Meier-Graefe in his seminal 1904 Entwicklungsgeschichte der mondernen Kunst.
Protest, Politics and Aesthetics in Allora and Calzadilla’s Vieques Interventions
Ila Nicole Sheren, Washington University in St. Louis

From 2003 through 2005, artists Jennifer Allora and Guillermo Calzadilla undertook a sustained engagement with protesters on the Puerto Rican island of Vieques. Their pieces, performances later presented as video installations, included Land Mark (2003), Returning a Sound (2004) and Under Discussion (2005). These three works engaged with the mechanisms and, ultimately, the outcome of protests against the U.S. naval base and bombing range located on both ends of the island. Allora and Calzadilla’s work is most frequently discussed in terms of the neocolonial situation surrounding the island of Vieques and the U.S. naval base it housed. Such an analysis, however, can be limiting. While the Vieques pieces present a substantial engagement with the neocolonial dynamics of the U.S. and Puerto Rico, the three works are, on a more universal level, explorations of the aesthetics of protest.

It is telling that, although 2011 was the “Year of the Protestor” according to TIME Magazine (commemorated by the appropriate Shepard Fairey poster), Allora and Calzadilla were grappling with the aestheticization of protest years earlier. I propose an understanding of the three Vieques interventions within the broader framework of art, activism & aesthetics. Recent scholarship by Grant Kester and Tom Finklepearl, among others, has focused on the the methods by which activist artists build connections and respond to communities already in place. Over the last decade, critiques by Nicolas Bourriaud and Claire Bishop have grappled with the aesthetics of political and social relations. Allora and Calzadilla’s Vieques works meld the social, aesthetic and political aspects of protest into a coherent whole, and should be considered in terms of this larger discourse.
The art collective Big Hope’s artworks were among the first to open discussion on the relationship between the social role of art and political activism in an art institutional setting in post-communist Hungary. With artworks, such as *Klimaszerviz* (2001, Kunsthalle, Budapest), a collaborative and interactive project comprising of a wall installation with daily posting of newspapers, articles and flyers, and *Disobbedienti* (2002, Liget Art Gallery, Budapest), a gallery recreation of an activist club fitted with stenciled wall drawings, posters, photographs and pamphlets, the artists addressed and questioned the scope of activism existing locally at the time. This is significant within a multi-layered and tension-filled post-communist transition period, when socialism has been equated with authoritarianism and democracy with neoliberalism as both political ideology and economic order. The society’s memory and experience of the recent communist past aided in the acceptance of the market-oriented right while discrediting the left *en masse*.

This paper will show how Big Hope made use of museum and gallery spaces to provoke public discussions on leftist thinking by combining the medium of installation art with print news media as well as tactics of participation and dialogic exchanges among local activists, contemporary artists and the audience. The artists aimed to both introduce and revive the meaning of the left with its legacy of 1960s and 1970s social activism, such as feminism, the cultural movements against consumer culture, environmentalism and student movements.
Transference of Language, Labor, and Art Criticism in the Era of Globalization: Hong-Sok Gim’s Conceptual Art

Eunyoung Park

This paper will focus on the works of Hong-sok Gim (1964-), who investigates the transnational exchange of language, labor, and art criticism under globalization. To date, the English-language scholarship on Korean contemporary art is largely devoted to Korean-American artists who explore racial and cultural identity after the expansion of multiculturalism and identity politics in the late 1980s. Through the research of Gim’s works, however, this paper will focus on an artistic tendency to critically investigate social and political reality under the globalized capital system beyond the mere celebration of diversity in art.

Based on his transnational experience, Gim has explored the issue of translation though his installation, video, and performance. Gim invites marginalized social groups, such as migrant workers, to participate in his performance, translates texts and speaks in several languages or through several narrators in his installation and video works, and creates a fictional narrative by reconstructing historical events. This kind of work demonstrates Gim’s investigation of social conditions in Korea under the development of civil society and the expansion of the logic of globalization and neoliberalism.

This paper will also explore Gim’s works as the development of contemporary conceptual art in Korea. Although Gim has worked in a diversity of mediums, he continually employs text and language as an artistic material in his works and adopts the position of a critic by writing art criticism. I expect that this kind of research will not only facilitate further understanding of the specific characteristics of local art in relation to global currents, but will also contribute to the possibility of relating the art world to social and political circumstances.

Anna Shaver, Assistant to the Director, Contemporary Art Museum, St. Louis

The influence of an artist’s personal biography on her artistic production has been widely discussed. Yet, to consider personal artistic production through a feminist, Marxist theoretical framework offers a fresh method of analysis. In this paper, I argue that the personal biography of Elizabeth Sparhawk-Jones (1885-1968) influenced her informed deceptions of social order in her 1905-1913 American Impressionist paintings. Specifically, I consider the artist’s representations of female gender construction and class interaction as her depictions evolved in accordance with her own financial circumstances. Marxism informs the analyses of the social class interactions depicted in the artist’s paintings, the artist’s own social status, and the influence her social status had on her understanding of class. In regards to female gender construction, I argue that the different elements and renderings of femininity are informed by Sparhawk-Jones’s economic status. Additionally, I consider the social interplay between upperclass and working-class women in Sparhawk-Jones’ paintings, both in private and public spaces. I argue that these interactions inform art historiography about American women, their hobbies, and their employment in urban Philadelphia in the early twentieth century. In my paper, I use the elements of class and gender to analyse Sparhawk-Jones’s early paintings and to argue for her inclusion in art historiography.
Photographer, videographer, and activist Carrie Mae Weems (b. 1953) has for over three decades compiled a vast body of work centered on various aspects of the human condition. *Not Manet’s Type* (1997), a series of pigment ink print photographs, addresses concerns regarding the depiction of women in the Western canon of art as well as the exclusion of women—and more particularly of black women—from the list of canonical artists. A five-part self-portrait, *Not Manet’s Type* reflects upon various canonical artist’ treatment of the female form and conveys Weem’s dissatisfaction with the manners in which black women artists and subjects have been included—or altogether excluded—in depictions of beauty throughout history. Although upon first glance the imagery of *Not Manet’s Type* is seemingly straightforward, the series is made complicated by Weem’s assignment of herself as not only artist but also referent, viewer, and object. Moreover, the text that accompanies her photographs gives additional information regarding the sophistication and complexity with which Weems approaches her art making. I will argue that by casting herself as both artist and “muse” Weems attempts to overcome a struggle to challenge archetypes of feminine beauty as dictated by white, male artists as well as the exclusion of women—especially black women—from the Western art canon. By establishing a pictorial “code,” Weems illustrates the internal and external challenges against which she struggles in her effort to break free from society’s negation of her as a woman and an artist.
Ever Present, Never Presented: Quilting, Feminism, and Suzanne Lacy

Jacqueline Witkowski, M.A. Candidate, University of British Columbia

Los Angeles-based artist Suzanne Lacy (b. 1945) is known internationally for her political and participatory performances that confront audiences with issues such as rape, aging, poverty and racism. With a focus on participation and egalitarianism in recent years by artists, scholars foreground Lacy’s media tactics, open dialogue, and social activism. While Lacy’s work clearly demonstrates a pedagogical and political import, this paper addresses the seemingly peripheral medium of quilting, as Lacy deploys it in the projects of Evalina and I: Crimes, Quilts, and Art (1975-1977) and The Crystal Quilt (1987). The quilt, here, is less a physical medium than a conceptual armature—a method for negotiating or thinking through social practice. Having worked as a student under Allan Kaprow, in addition to participating with the feminist community at CalArts, the significance of quilting speaks to her continued oscillation between each strategy. I argue that her ability to move within these two spheres via the textile furthers the importance of quilting as a method of performance—horizontal in nature—as well as alludes to the manner in which feminism sought to eliminate the vertical topdown approach of patriarchal infrastructures. As quilting has long been subsumed with a feminist or institutional discourse, the significance of its formal qualities have been relegated to abstracted or merely aestheticized categories. I posit that within Lacy’s projects, the quilt abets the ability to be both connected to and distanced from each discourse; and thus, she removes the medium from a mythological space and restores its tangible and historical pedagogical and political functions.
Growing a Diaspora in Haiti: Transnational Artistic Exchanges between Haiti and the United States, 1940s-1950s

Lindsay J. Twa, Ph.D., Associate Professor, Augustana College

The story of the discovery of Haitian “popular” art, its “renaissance,” and its sudden ascendancy in the global art market in the 1940s has been well told, if not necessarily well analyzed. Regardless of its myth of origin, Port-au-Prince’s Centre d’Art quickly became a crossroads of diasporic dialogue and transnational exchange between artists in Haiti and the United States. While the centrality of the Centre d’Art for supporting and growing the international interest in Haitian art has been well-established, the productive interactions between American and Haitian artists has received limited examination. The goal of this paper is to analyze the governmental and institutional mechanisms that made the years of the 1940s and 1950s such a critical period in building transnational dialogues between Haitian and American artists and scholars.

An incredibly large number of American (and especially African-American) artists arrived in Haiti during the 1940s and 1950s as either guests of the Haitian government, the U.S. State Department, the U.S. Office of Education, or were funded through various fellowship and grant organizations (the Julius Rosenwald Fund, the Rockefeller Foundation, the Guggenheim Foundation, the Whitney Fellowship program, Carnegie Grant-in-Aid awards, etc.). American Artists such as Lois Mailou Jones, Jason Seley, Richard Dempsey, Claude Clark, and James A. Porter found their artwork enriched and their lives expanded through their experiences in Haiti. The confluences and contingencies that made it possible for them to journey to Haiti and how it shaped their artwork and ideas about Haiti and their roles as transnational artistic ambassadors is a history yet to be told. Likewise, many Haitian artists, such as dancer Jean-Léon Destiné and visual artists Maurice Borno (an assistant director at the Centre d’Art), Luce Turnier, and Jean Chenot received Rockefeller Foundation grants for foreign study. Their experiences abroad allowed them to operate with a transnational and diasporic lens even as they further served as representatives of Haitian art to a global art market.

By chronicling the large number of artists who made cultural exchange trips between Haiti and the United States, and through an analysis of their fellowship applications and letters of sponsorship, my goal is to build a historiographical account of what made these diasporic dialogues possible in the mid-twentieth century, and how did institutional mechanisms (that is, who was chosen for prestigious awards and how their artistic careers developed subsequently) shape and control the nature of those dialogues.
The Operation and Representation of Light in Cissé's Yeelen (1987)

Delinda Collier, Ph.D., Assistant Professor, School of the Art Institute of Chicago

This paper will discuss the metaphors and literal elements of light in Souleymane Cissé’s film Yeelen [Brightness] (1987). Cissé’s tale has often been told as a metaphor of contemporary Malian politics veiled in a 13th century Komo tale, but I will argue that it goes beyond metaphor to understand the substance behind representation. Light, the irreducible element of film, is also the substance of power in Yeelen, with practitioners who wield their power over light for both good and evil. At one point in the film, this opposing power explodes into a pillar of light that overtakes both characters. In that moment, all contour of representation is burned out of the image and we are left with the light of the projector on the screen—representation ceases. Cissé kills the characters by the “magic” of nyama (life force) at the same moment that he reveals the “magic” of the film apparatus, which is the operation and the substance of light.

In Yeelen, the control of light manifests in the control of representation, indicated in the opening moments of the film with an on-screen “drawing” of two ideograms. This paper will argue first that ideographic representation is what unites the filmic medium and Komo blacksmith practices; Sergei Eisenstein famously compared filmic montage to Japanese ideograms. It will conclude by arguing that this desire for the static signifier counters the fear of light as an operation that is fundamentally resistant to representation.
Via Architecture: The Cuca Building in Luanda in the photographic work of Delio Jasse

Marta Jecu, Postdoctoral Fellow/Researcher at Universidade Lusofona, Cicant Institute

Our proposal is dedicated to the so called 'rationalist' architecture in Luanda Angola (quoting the International Style and the Brazilian modernism) as it appears in the works of contemporary Angolan artists, especially that of the photographer Delio Jasse. In focus is the CUCA apartment block in the center of Luanda, whose demolition caused protests from academics and inhabitants of the city. The building appeared constantly in Luanda's representations and its phantom presence in the collective memory is connected to issues of colonialism, urbanization and to the local “late modernity” from the 1950s-1980s, controversially debated in relation to national identity.

Modernist urbanization measures in Luanda were projected during the colonial rule from Lisbon. In the 1940s the city was fragmented through separation of the local population from the European foreigners. Later projects, attempted a democratization of the urban space, by integrating the presence of lower class citizen into the urban fabric. The Angolan born architect Simões de Carvalho reintroduced irregular traditional structures and integrated suburbs, while Vieira da Costa projected around 1950 the socially responsive market of Kinaxixi, recently crashed, abandoned and demolished short time before the CUCA.

In the photographic work of Delio Jasse the fall of CUCA is presented as a consequence of the decay brought by a row of wars: the Angolan War of Independence, followed by almost 20 years of civil war, in which very little was built. Without depicting the population living in it, Delio Jasse documents its life from the transformation and decay of this architectural carcass.
Caribbean Light: Francisco Oller’s Global Impressionism

Emily Sessions, Ph.D. Candidate, Yale University

Even in as art historians become increasingly aware of the interconnected, transnational nature of many art movements, public discourse around Impressionism continues to present it as springing from French soil and led entirely by native French painters. This uniquely Gallic origin myth about Impressionism persists despite admirable attempts to include artists from around the globe in the conversation about the dissemination of the style. What is generally overlooked is the Caribbean identity of several of the key artists who participated in the earliest societies and exhibitions that later became known under the umbrella term of Impressionism. Impressionism, then, should be considered not just as a French style that was later carried abroad, but as an international style, perhaps even an Antillian style, from its very inception.

Camille Pissarro, who acted as a founding member of the Anonymous Society of Painters, Sculptors, Printmakers, etc in 1873, was born on the then-Danish Caribbean island of St. Thomas. Throughout his life, Pissarro presented his own artistic biography as beginning when Danish artist Fritz Melbye discovered him sketching the island’s docks. An even more informative figure, however, is the Puerto Rican painter Francisco Oller. Oller studied with French and Spanish Realist painters before immersing himself in the circles of the Parisian avant-garde. During the many years that he remained in Paris, his closest friend was always his fellow Caribbean Pissarro. Oller’s experiments with applying the new painting approaches to the subject matter of his native Puerto Rico may have helped Impressionist artists realize the full socio-political possibilities of their new painting approach. These experiments culminated in Oller’s great work The Wake, and continued upon his return to his native island.

Reading Impressionism through the lens of the transnational, but always Puerto Rican, story of Francisco Oller shows how closely the movement’s origins were tied to the cultural connections that were uniquely possible in the Paris of the 1870s. Oller’s story also shows how Impressionism spread through the trans-oceanic centers of modern capitalism by the movements of artists and objects.
The phenomenon of Canadian Impressionism emerged through the travels of Canadian artists to France in the 1880s and 1890s. While unable to find success at home due to a strong bias among Canadian collectors for European works, many of these expatriates and travellers would receive international recognition, especially in France and England, where their images of a snow-covered Canadian Landscape became particularly prized subject matter. This “Canadian” art was, then, thriving even before the turn of the century, but only on foreign soil. Indeed, even by 1913, Eric Brown, then Director of the National Art Gallery in Ottawa, lamented the Dominion’s plethora of available talent but still undefined “national” character of “Canadian art.” It would not be until 1920 that Brown’s wish for a “great national achievement” would finally be fulfilled with the advent of the Toronto-based Group of Seven, whose celebrated work championed patriotic identification with a timeless vision of an increasingly encroached upon land. By drawing from recent work on Scottish-born William Brymner, arguably the first to bring Impressionism to Canada and a key player in solidifying Montreal as the art capital of Canada, this paper argues that Canadian Impressionism was critical to artistic negotiations of national identity, placing particular attention on the dynamic parallels between the increasingly Francophile climate of the European art world and the English-French relations of Canada, then still a dominion under British sovereignty.
American and Australian Impressionism and Tropes of the “New Nation”

Emily Burns, Assistant Professor, Auburn University

This paper explores the appropriation of French Impressionist painting styles in the United States and Australia at the end of the nineteenth and early twentieth centuries. While American and Australian artists were engaged in a cosmopolitan conversation with their Parisian counterparts, their artistic commentaries and the critical reception to their work suggests that they adopted Impressionism in the service of cultural nationalism. While the United States had long outlived the literal trope of the “new nation,” it still engaged with that concept in its national mythologies, particularly on an international stage. Australia, gaining its independence in 1901, was more literally a “new nation.” This paper offers a comparative study of American and Australian uses of Impressionism and their concomitant focus on the idea of fresh vision as a national myth. Both implied that because of their “new nation” status, they were unencumbered by tradition. As a result, they could more keenly observe the local landscape and more effectively paint naively, as some French Impressionists prescribed. I will consider how this nationalist discourse makes an impact on Impressionist paintings in both of these milieu.
Lucian Freud's Big Nudes: Fat, Sex, and Death in the Sue Tilley Paintings

Brittany Lockard, Visiting Assistant Professor, Wichita State University

Between 1993 and 1996, Lucian Freud produced four paintings of a woman named Sue Tilley. On May 13, 2008, one of these works, entitled Benefits Supervisor Sleeping, sold for 33.6 million dollars, making Freud the most expensive living artist, a title he held until his death in 2011. In the painting, Tilley (dubbed “Big Sue” by the press) naps on a dilapidated old sofa, her face pressed into the arm cushion, her body canted uncomfortably forward as though it could slide off at any moment. This work generated a lot of attention from authors both popular and scholarly, and despite their differing opinions about the meaning and quality of the painting, all the authors agreed about at least one point: Sue Tilley is fat.

This paper argues that Tilley’s fatness is crucial to interpreting Freud’s paintings of her, reading them through the lens of fat theory and Julia Kristeva’s conception of abjection. At first glance, the abject quality, the awkwardness and vulnerability of Freud’s nudes, seems to transcend the type of body portrayed (in essence, not privileging thin over fat or vice versa). I argue that despite this surface similarity, his works treat Sue Tilley’s fat body differently from the thin body, by denying it the sexual charge with which he imbues his thin models. Moreover, Freud also associates Tilley’s body with the objects around it in a way that both enforces its otherness and also restricts fat to its physicality by removing any hint of narrative or symbolic qualities. In essence, Freud’s paintings of Tilley eroticize fatness itself, while linking her fat body firmly to the specter of death.
Deconstruction and Reconstruction: Doris Salcedo’s Furniture Sculptures and the Effects of Violence on Women in Colombia

Nadiah Fellah, Ph.D. student, The Graduate Center of the City University of New York

Interpretations of Colombian artist Doris Salcedo’s furniture sculptures can often be as opaque as the concrete that fills them. Analyses usually begin with the political violence that dominates the artist’s home country, but beyond the basic facts, the details of the conflict tend to remain superficial and obscure. Often authors position Salcedo’s work as a kind of case study in furthering universalized theories of human rights and violence, a tendency that removes the work from its Latin American context, as well as the artist’s identity as a woman. In doing so, they lose the thread of what is most at stake in Salcedo’s project—particularly in its political and social elements—factors that are embedded within the very structure of her work.

In this paper, I propose an interpretation of Salcedo’s sculptures in terms of the cycle of destruction and reconstruction, an analysis that takes into account the artist’s subjects and methodologies, the work’s intended display and reception, and most importantly, the Colombian context from which they emerged. In doing so, I consider how Salcedo’s use of domestic objects allegorize the site of the home, a place of refuge and shelter, as violated and destroyed. This aspect draws parallels to the phenomenon of displacement that has resulted from the political conflict, and has affected millions of Colombians over the past several decades. A contextualized reading also illustrates how this phenomenon uniquely affects the Colombian women Salcedo interviews, and the opportunities for renewal that they experience in the process. By calling upon these overlooked details, it becomes evident that Salcedo’s sculptures, in their materials and aesthetic qualities, conjure a domestic space that is not simply evocative of displaced women, but is a site where a profound and unusual reconstruction of gender roles tends to take place among the victims she speaks with—thus accounting for the ‘reconstructive’ elements in each sculpture. This revelation helps to give greater dimension to the complexity of Salcedo’s practice, and illuminates factors that have been critically overlooked in the existing literature.
Role Reversal, Power and Sexuality at Play: Imaging the Woman Artist by Paula Rego

Soo Yun Kang, Professor of Art History, Chicago State University

In the majority of Rego’s works, the protagonist is a woman who is usually depicted bulky. *Joseph’s Dream* of 1990 is no exception. Conspicuous are Rego’s typical massive awkward figures, particularly the woman artist who is also rather uncomely in feature and masculine in posture, seemingly having full command over her male model. Clearly there is a role reversal of the traditional studio scene.

This is definitely a postmodern feminist work that deconstructs not just studio scenes, but also self-portraits of women artists of the past. Women artists depicted themselves feminine and attractive in etiquette-proper mannerism and posture, trying to emphasize their lady-like, upright status, despite their immersion into the man’s professional field. From late 19th century, finally women artists began to depict themselves unidealized, realistic and even expose themselves in nude. Rego’s woman artist, however, is not realistic, revealing or even fantasized. And why such a bulky, awkward body? What purpose does it serve in rendering her in this unappealing manner?

Rego depicted several women artists, who all represent herself. She uses them to explore issues of role playing, power and sexuality. This paper addresses these images of women artists by Rego where there are interplays of past ideas and present feminist theories that result in her unique artistic vision. The bulkiness of the woman artist is the focus of this paper, which will show the many layered ideas associated with such imaging.
An Artist’s Career through Four German Regimes: Horst Schlossar (1903-64) in Dresden

Jonathan Osmond, Research Professor in Modern European History, Cardiff University

Horst Schlossar (alternatively Šlosar) was born in Dresden in 1903 to a Czech father and a Sorbian mother. He trained at the Academy of Fine Arts in Dresden from 1927 to 1934, for most of that time as a Meisterschüler of Otto Dix. He continued to exhibit throughout the Third Reich, and during his wartime service in Yugoslavia entertained his comrades with cartoons of army life. In the Soviet Occupation Zone and then the GDR he pursued a modest career as a proponent of Socialist Realist painting, hitting the headlines in 1953 with “Bauerndelegation bei der ersten sozialistischen Künstlerbrigade”. He also produced paintings, sketches, propaganda posters, and a mural for the Slavic Sorbian population of the south-eastern GDR, and later worked with the National People’s Army. His short career therefore encompasses a huge variety of subjects and styles, working within the political, social and cultural strictures of four regimes.

This illustrated talk, based on extensive research in the museums, galleries, archives and libraries of Saxony, will discuss how one artist’s life and work could be so infused by the dramatic political changes taking place around him. From the artist’s correspondence, contemporary catalogues, and a review of works in store in Saxony and Berlin, the author has managed to reconstitute much of Schlossar’s oeuvre. Works will be shown which have rarely been seen in public, even in Germany.
Politics, Gender, and the “Visceral Image”: Salvador Dalí’s Paintings of the 1930s  
*Anna M. Schuer, MA candidate, Case Western Reserve University*

Beginning in the 1940s, Salvador Dalí adopted a staunchly apolitical stance, despite having demonstrated a marked interest in both communism and anarchism in the 1930s and having created several overtly political paintings. Much of the scholarship surrounding Dalí conforms to the artist’s own belated attempt to direct his legacy, focusing more on psycho-biographic elements, all but excising the overt political commentary in his early career. This paper will challenge Dalí’s assertions through an examination of his political opinions during the 1930s, as manifested not only in his explicit depictions of Nazism and the Spanish Civil War, but also in his numerous images of sexual anxiety and gender conflict. The starting point for this paper is Salvador Dalí’s *The Dream* of ca. 1931, acquired by the Cleveland Museum of Art in 2001. Careful examination of *The Dream* suggests that it is one of Dalí’s first portraits of his wife, Gala Dalí, an identification that no scholars have made to date. By acknowledging *The Dream* as a portrait of Gala, I will not only add the painting to the body of works associated with her, but I will demonstrate how Gala’s apotropaic function within *The Dream* extended to the political realm, foreshadowing Dalí’s use of the feminine as a mitigating force against the rising tide of oppression and strife throughout the 1930s.

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Postcolonial Picasso: *Les Femmes d’Alger* and the Algerian Revolution

*Amanda Beresford, Ph.D. candidate, Washington University in St. Louis*

In November 1954, Picasso began his series of variations on Eugène Delacroix’s orientalist painting *Les Femmes d’Alger* (*The Women of Algiers*), painted in 1834, shortly after France colonized Algeria; two artists’ work brackets Algeria’s colonial history. The Algerian Revolution began in the same month as Picasso’s paintings; this bloody war eventually resulted in Algerian independence from French rule in 1962. Was Picasso’s choice of this subject at this time related to the nascent conflict? He never said so, but is it possible that the struggle of the Algerian people against a repressive colonial regime stimulated Picasso’s political consciousness—his identification with the brutalized and oppressed that had produced *Guernica*, and that motivated his joining the French Communist party? The answer is complicated; in 1962, Picasso made a drawing of an Algerian woman tortured and sentenced to death by France for terrorism, as part of an international campaign for her release, thus irrevocably linking his name to the cause of Algerian independence. No other evidence exists, however, for his sympathy with that revolutionary cause. This paper investigates the genesis of Picasso’s *Femmes d’Alger* paintings in the context of his conflicted political sympathies in the 1950s, and examines their surprising reappropriation by a later generation of Algerian feminist writers as documents of anti-colonial and anti-orientalist resistance. Assia Djebar and Anissa Bouayed, among others, have claimed Picasso’s paintings as a manifesto of liberation from imposed structures of existence, vision, and thought, pre- and post-revolution. The potential of Picasso’s art to accrue such meanings on the basis of historical synchronicity, independent of his intentions, is evidence of art’s unpredictable afterlife; it also demonstrates the propensity of narratives of resistance to legitimate themselves by appropriating and reinvesting the expressive forms of the dominant culture.
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Ancient Representations of Time: The Athenian Calendar Frieze

Karen A. Laurence, Visiting Lecturer, University of Illinois, Champaign-Urbana

The Athenian Calendar Frieze is a record of the Athenian festival year and includes the first representation of the full cycle of the zodiac. Dating to the late Hellenistic/early Roman period, the inclusion of the zodiac signs correlates with the significant attention to calendrical calculation that was taking place during the late Republic and the Julio-Claudian eras. At this time, artistic and rhetorical constructions of time reckoning were being utilized to organize time as an ideological tool, creating a façade of stability and continuity in the wake of the Civil Wars that had rocked the eastern Mediterranean. The festival representations and chronological markers on the Athenian Calendar Frieze provide a case study of the analysis of the iconography of time reckoning in Athens as it came under Roman influence and control. Furthermore, as Athens and the rest of Greece were subsumed into the Roman Empire, the people of Athens sought to emphasize their cultural relevance, through a revitalization of ancient Athenian cults and an increased interest in the mytho-historic invention of civilization and agriculture that was supposed to have taken place in Athens. The frieze’s emphasis on particular Athenian rites, especially agricultural festivals, and the prominence given to the autumn, which was the time of sowing grains and harvesting grapes, aligns with this phenomenon.
The Clash of Calendars in 16th Century Mexico
Anne Walke Cassidy, Associate Professor, Carthage College

The Spanish subjugation of Mexico in the 16th century included the effort to eradicate native calendars and replace them with European time. Toward this goal, painted Mexican calendars were confiscated and destroyed, and reference to local time by natives was forbidden. Spanish time was imposed by force, with varying degrees of success. While Spanish brutality in eradicating native calendars was explained as necessary to win native souls for Christianity, its fervor can be better understood as an attempt to obliterate a conception of time so profoundly different from European ideas as to represent an existential threat to the Spaniards’ ability to retain a sense of self in someone else’s land.

This talk will first investigate the aesthetics of central Mexican painted calendars that were in circulation when the Spanish arrived. It will then look at Spanish attempts to understand and rationalize Mexican time through Spanish visual interpretations of native calendars. Comparing native calendars with calendars from the Spanish continent in the early 16th century, I will show that the two different conceptions of time are incompatible constructs physically, metaphysically, and aesthetically. From this, I will suggest that the violence of the Spanish against native Mexican calendar specialists throughout the 16th and 17th centuries represents not only religious zeal, but intellectual and aesthetic repression of an idea of time that threatened the foundations of the European world view.
This paper explores recent works by four contemporary artists that use time as subject, material, and practice. The works—Piotr Szyhalski’s dusk-to-dawn interactive events Empty Words (so that we can do our livings) and Permanent Labor; R. Luke DuBois’s four-year sound piece Star Spangled Banner and time manipulated film, Fashionably Late for the Relationship; Marcus Young’s large-scale, multipart One Thousand Year Plan project; and Pritika Chowdry’s nine-hour, participatory installation, Empty Time—mine the ideas of both “deep history” and “the long now” to present and use time as a tool for rethinking experience. As a group, the works promote the value of measured, contemplative meditation and long views of time in our current age of rapid change. In distinct works, each artist uses the element of endurance in a time-based practice to address the issue of time and experience.

The paper considers the contemporary works in the context of endurance art of the 1960s and 1970s by artists such as Acconci, Ono, and Burden. Both the earlier and contemporary works address the issues of time and experience. While building on the legacy of the earlier art, the contemporary practitioners present a different view of time and endurance, one that melds endurance with the “art into life” ideas also espoused in the 1960s and 1970s. The key difference between the historical and contemporary strategies, the paper argues, lies in the point of view of what comprises and constitutes life. The works of Szyhalski, DuBois, Young, and Chowdry, present life as endurance, endured, and enduring through the practices of reflection, creation, and recording.
An American “Gallery of Beauties”: Ideological Formation in *The Republican Court* (1855)

*Emily Gerhold, Assistant Professor of Art History, Henderson State University*

This paper inaugurates scholarly consideration of a collection of portrait prints entitled *The Republican Court: or American Society in the Days of Washington*, published in 1855 by poet Rufus Wilmot Griswold (1815-1857). Featuring twenty-one engraved portraits of women from the Revolutionary era interspersed with anecdotes about female activities in colonial America, *The Republican Court* was meant to serve as a behavioral guide for American women of the mid-nineteenth century.

Much more significant than its function as a model for American women, though, was the work Griswold’s *Court* did to vindicate broad aspects of American culture. The text’s introduction notes that Griswold compiled *The Republican Court* in order to present an alternative to the tradition of European ‘galleries of beauties,’ the most famous of which were assembled by British Kings Charles II and William III in the seventeenth century. American audiences of the 1850s were familiar with galleries of beauties in general, and particularly with the British galleries of the seventeenth century, since, by the time Griswold’s *Court* was published, the so-called Windsor and Hampton Court beauties had been circulating as prints for several decades. More importantly, they were familiar with longstanding concerns about the morality of the women in the portraits. So, in place of those British beauties who bared their shoulders and bosoms and gazed at viewers with heavy-lidded eyes, Griswold’s *Court* presented to audiences a group of wholesome ladies whose modest attire and bright eyes signified American propriety and moral superiority. Despite its popularity in its own time, *The Republican Court* has been overlooked by modern scholars. In addition to presenting the first critical study of the portraits, this paper offers a reading of Griswold’s *Court* within the context of mid-nineteenth century political and artistic discourses, and shows how the prints extended ongoing rhetorical efforts to construct American cultural difference.
Out of the thousands of pieces of illustrated sheet music from the Civil War, more than several dozen feature African Americans on the covers, reflecting white concepts about blackness and U.S. citizenship. Although there were at least nine prolific black composers, such as J.W. Postlewaite, William Appo, and Isaac Hazard, at this time, most of them produced light compositions, including waltzes, mazurkas, schottisches, quadrilles, and marches and their music covers were often adorned only with fancy lettering. White lyricists and illustrators (the latter of whom largely remain unidentified) generally depicted African Americans as men, usually inept and clueless, but some compositions conveyed more ambiguous messages. A typical example, by composer Septimus Winner, is “The “Contraband” Schottische.” “Contraband” denotes any item that is illegal to be possessed or sold. During the Civil War, Confederate-owned slaves seeking refuge in Union military camps or living in territories under Union control were called “contradand of war.” The curious cover depicts a white man, whip in hand, running down steps after four tumbling black men. While one looks fearful, the others seem mischievous. Although the image may be ambiguous, the composer clearly honored those who treated African Americans as equals. He dedicated the instrumental to Major General Benjamin Franklin Butler, a lawyer and politician who represented Massachusetts in the U.S. House of Representatives and was later the 33rd Governor of Massachusetts. During the Civil War, Butler served as a major general in the Union Army. He was the first Eastern Union General to declare runaway Virginia slaves "contraband of war" and refused to return them to their masters. Southern whites nicknamed him "Beast Butler.” Related compositions that reply on negative stereotypes are “The Old Contraband” and “The Happy Contraband.”

After the Emancipation Proclamation, there appeared images of aimless, old bearded men, knapsacks on shoulders, who longed for the supposedly good old plantation life, as in “My Ole Home in Alabama ‘Fo’ De War” and “I se Gwine Back to Dixie.” The message is that such loyal former slaves have no families or lives of their own, and need the direction of whites to provide for them.

Music publishers produced two types of images of black soldiers, those who were ill-prepared, effeminate, and comical, as in “Raw Recruits” and “Invalid Corps,” and those who were eager to battle for freedom, as in “Who Says the Darkies Won’t Fight?” and “Babylon is Fallen!” In the latter piece lyrics describe former slaves in uniform, brandishing bayonets for the Union army and using pumpkins in a forty-pound cannon when shells ran out. The soldiers will crack “Butternuts” (a term for Confederates) and take their former master prisoner. This song compares Jewish captivity to African American slavery. Composer Henry Clay Work was an active abolitionist. The cover illustration is radical for its time with its depiction of seven, grinning (but not caricatured) black soldiers taking aim at their former white owner, a colonel in the rebel army.

In this paper, I argue that such images underscore negative tropes already present in fine art and other media but also break ground with daring depictions of competent and assertive African Americans.
Frank Beard and the Chautauqua Movement

Thelma Rohrer, Assistant Professor and Chair, Manchester University

Frank Beard (1842-1905), from an artistic family in Cincinnati, Ohio, is recognized as the originator of “Chalk Talks,” popular lectures illustrated with rapid chalk drawings. As an illustrator, cartoonist, and lithographer, his talent for drawing was recognized by Currier & Ives, Frank Leslie’s Illustrated News and Harper’s Weekly. In 1871, he illustrated Dr. Edward Eggleston’s best-seller Hoosier School Master, which sold 500,000 copies. In 1872, his illustrations for F.G. Welch’s book, That Convention: Or, Five Days a Politician, a humorous account of the Cincinnati Convention which nominated Horace Greeley for president, broadened Beard’s reputation. It was his interest in educational entertainment, however, that found a natural outlet with the establishment of Chautauqua, a religious, cultural, and recreational center on Lake Chautauqua, New York in 1874. Beard became a regular feature during the next fifteen years, entertaining groups of all ages with his illustrated lectures or “Chalk Talks.” Although regarded as “the clown of Chautauqua” he was a serious educator, who blended humor and religion with a focus on youth education, and published his first book, The Chalk Lesson: The Blackboard in the Sunday School, in 1877. Beard was central to the expansion of the Chautauqua Movement, traveling the Chautauqua Circuit for seventeen years. As the “Celebrated New York Chalk Talk Artist,” he attracted admission-paying crowds across the country. His later publications, as Professor and Chair of Aesthetics and Painting at Syracuse University and magazine editor in Chicago, are examples of effective illustration for education.
Exhibit as Intervention: Representation, Revision, and Two Centuries of Black American Art

Rebecca Fenton, Ph.D. Candidate, Department of the History of Art, Indiana University, Bloomington

Organized by the Los Angeles County Museum of Art in 1976, the nationally-touring exhibition Two Centuries of Black American Art, 1750–1950 is remembered as a watershed moment in African American art history, yet its origins and specifics have received little study. Two Centuries deserves a closer look not only for the breadth and power of its 200-plus objects, but also for the strategies its organizers used to navigate a field and an institution that were often hostile to them. This paper explores the complex curatorial argument Two Centuries advanced through objects, images, texts, and techniques of display. Analyses of select artworks reveal some of the possibilities and limitations of this argument as it sought to create a usable past for African American artists.

The exhibition’s organizers engaged with issues common to the wider field of American art history: they aimed to excavate the origins of American identity and demonstrate through-lines to the present. However, Two Centuries must also be understood as the product of its particular milieu and as the result of concerted black activism. LACMA framed the exhibition as part of its United States Bicentennial celebrations. Thus the exhibit was politicized, freighted with a monumental task of representation in both actual and imagined/historical sites where black people previously had little presence. Because this activism took the form of a museum exhibition—with all the capabilities and blind spots that entails—Two Centuries was indeed groundbreaking, but also inherently conservative. It was canon-building, not canon-busting, work.
Cornelis de Bruyn (1652–1726): Artist, Traveler, and Writer

Rebecca Brienen, Ph.D., Vennerberg Professor of Art and Professor of Art History, Oklahoma State University.

This paper addresses the fascinating career of Cornelis de Bruyn (1652–1726), an artist, traveler, and writer from The Hague who spent nearly thirty years outside of the Dutch Republic, living and working in places as far flung as Rome, Constantinople, and Batavia in the Dutch East Indies. During his lifetime, De Bruyn was in contact with other Dutch and European artists, many of them leading painters of the day. In addition, major political figures, including Dutch Stadholder and English king William III, Tsar Peter I of Russia, and Nicolaes Witsen (Dutch East India Company Director and burgomaster of Amsterdam) were patrons and supporters of de Bruyn. The existing literature on de Bruyn has focused specifically on his published travel accounts, but not on his career as an artist in Europe and abroad, areas that this paper will address.
Capturing Genius: Collecting Salvator Rosa’s Etchings in Eighteenth-Century England

Nicole N. Conti, Ph.D. Candidate, University of Minnesota.

British artists, antiquarians, and aristocrats in the eighteenth century transformed Baroque artist Salvator Rosa (1615–1673) into an archetypal figure embodying the spirit of the Grand Tour. Rosa’s persona pervaded many aspects of intellectual life in England: tourists experienced Rome through his eyes, staying in his former home and comparing their journeys to his landscapes; collectors bought his paintings and etchings; artists emulated Rosa’s style in their works, and created original works that featured Rosa; and composers, novelists, poets, and playwrights wrote works of fiction casting Rosa as a revolutionary. This paper looks at the role collecting Rosa’s prints had in this eighteenth-century revival of Rosa and his cult of genius. It specifically examines albums compiled by eighteenth-century aristocrats of Rosa’s Figurine—a set of 64 small etchings that contains between 1 and 5 figures such as ragged soldiers, knights, Roman sentinels, and seductresses. While each composition contains a unique image, the prints share many visual rhymes: the same figures reappear in different combinations; some figures point off the page; others display dramatic gestural reactions; some compositions mirror each other; some images appear to represent the same group from a different vantage point; etc. This iconography allowed the prints to play off one another in an unlimited number of ways, encouraging the collector to interact with the images and to create personal narratives between the figures. Through the act of recombining these images, the album-maker asserted his own interpretive agency over the images and assigned a new meaning to Rosa and his oeuvre that reflected the needs of the collector.
Sèvres’ *Teaching of Love* and the Concept of Marriage in Eighteenth-Century France

Sarah S. Jones, Ph.D. Student, University of Missouri–Columbia

In 1763, the royal porcelain manufactory at Sèvres, France, produced a small sculpture entitled *The Teaching of Love*. The mythological subject of the piece references an episode in the life of Cupid, god of love, in which he was taught to read by Mercury. Produced in unglazed biscuit porcelain, the Sèvres group displays an adolescent Cupid passing along his knowledge to three young women on the verge of marriageable age. If Mercury, the god of eloquence, taught Cupid about rhetoric, then Cupid, god of love must be relaying his knowledge of love to these girls. Cupid is often cast as an allegory for love and sentiment, an ingredient emphasized in marital relationships during the romantic Rococo era. Eighteenth-century philosophers developed the notion of love, or sentiment, as a vital part of marriage. I propose that Cupid teaching a young girl, as he was taught by Mercury, denotes that an education in the ways of love was an integral element in grooming a girl for her marital relationship in mid-eighteenth century France. Education controlled the passions of the mischievous god; love and sentiment controls immoral passions that threatened the stability of the early modern marriage. I suggest that this scene of girls under the tutelage of a charismatic Cupid relates to the shifting ideas about the concept of marriage and proper aspects of a woman’s preparations for her marital relationship in eighteenth-century France.
Eighteenth-Century Art

Celebrating Rococo Splendor in St. Louis: Historicizing Prussian Furniture at the 1904 World's Fair

Tobias Locker, Ph.D., Lecturer, Saint Louis University, Madrid

Early World Fairs were showcases for technical innovations and achievements in the arts. Nations presented themselves with spectacular pavilions that often referenced a glorious period of their past with distinct architectonical forms or interiors, thereby endowing chauvinist narratives and economic ambitions with historical weight. At the 1904 St. Louis Fair, the German Empire pursued a concept that had proven successful at the Paris Exhibition four years earlier. In St Louis, the Imperial pavilion resembled the central building of Charlottenburg Palace, and its interiors emphasized the Frederician Rococo, embellished with a mix of original and recreated interiors intended to recall the time when Prussia became a major player in Europe.

In particular, this paper addresses the important work of the contemporary luxury furniture producer Joseph-Émmanuel Zwiener (c. 1848–after 1910). On the basis of new archival findings, various examples will illustrate how this Berlin-based cabinetmaker—‘purveyor to the court of his majesty the German King and Emperor William II’—adopted historic French and Prussian models. The paper links his production to the royal furniture the Swiss-born Johann Melchior Kambly (1718–1784) had created for Frederick of Prussia, and it will explain how the objects of these two artisans had already been used to support a nationalistic narrative at the 1900 World’s Fair in Paris. Considering that Zwiener’s outstanding Neo-Rococo furniture was seen by contemporaries as equal to the works of the famous Parisian entrepreneur François Linke, the political dimension in exhibiting his luxury objects as ‘German’ creations is explained. Thus, it will become clear how historic and historicizing furniture were instrumentalized within a nationalist cultural discourse reflecting the competition between Prussia and France at the beginning of the twentieth century.
Notes on the Nature of the Classic Veracruz Yoke

Rex Koontz, Professor, Director of the School of Art, University of Houston

Although the portable U-shaped sculpture known as the yoke is often linked to the Classic period ballgame, this presentation will look at the evidence for other meanings and functions of the yoke in Classic Veracruz, including its use in dedicatory caches, funerary contexts, and the rites surrounding rulership. The Classic Veracruz yoke virtually defined the culture of the Mexican Gulf Coast during the Classic period. It was a critical part of elite material culture in the region by 100 CE and continues to be made throughout the entire Classic period, ending about 1000 CE with the disappearance of a recognizably Classic Veracruz culture sphere and the transition to the Postclassic in the area. Unlike the two portable sculptures often grouped with it, the hacha and the palma, both of which are more limited in distribution in time and space, the yoke has a continuous history throughout the period and is found in every region of the Classic Veracruz area.

Much of the writing on the Classic Veracruz yoke has revolved around its role in the ballgame. The hypothesis presented here is that while the yoke continually drew on its relation with the ballgame, the presence of yokes was part of the sacralization of events that went well beyond ballgame contexts. By the apogee of Classic Veracruz culture in the Late Classic period, it may be argued that the yoke’s major functions and symbolism may be found in these extensions of meaning beyond the ballgame.
Breaking open the Gourd: The Identity of Individual 6 in the North Wall Mural at San Bartolo

David Ouellette, Instructor of Art History, College of Dupage

The so-called “Gourd Birth Scene” in the North Wall Mural at San Bartolo, Guatemala contains an enigmatic figure, whose identity has yet to be securely established. Known as “Individual 6,” this figure was identified as having features relating him to an early version of the Plumed Serpent by Saturno et al. (2005). However, this individual seems to share features similar to a number of other commonly represented Maya deities from the Preclassic and Classic Periods, most notably those of Chahk and K’awiil. This short paper offers a discussion of this issue, and some larger implications about the indistinct identities of Maya deities in the Preclassic period.
The Possible Nahualistic Properties of Intermediate Area Gold and Tumbaga Zoomorphs

Elizabeth Haughey, Honors B.A. candidate, Missouri State University

This presentation focuses on the research of a group of five Intermediate Area gold and tumbaga objects that represent five different Pre-Columbian cultures: the Diquís, the Gran Chiriquí, the Darién, the Tairona, and the Muisca. These objects were made from gold and from tumbaga, an alloy of gold and copper, using three main metalworking techniques: forging, lost-wax casting, and depletion gilding. While they each were produced in a different culture area, all five of these objects have zoomorphic qualities, and they often share similar imagery, such as the common cacique form, caiman features, or raptorial bird features, likely due to the close proximity of these cultures.

These objects all likely served similar functions as well, probably as personal adornment to indicate wealth or status in society. The imagery they illustrate also suggests that they may have represented or even functioned as tools, such as amulets, for religious practices. The human-animal imagery of each figure’s face, the staffs or rattles, and the hemispherical “mushroom” headdress illustrated in the Darién cacique pendant suggest the possibility of a shaman in the process of ritualistic transformation. Such transformation of people into animals by means of meditation, dreams, hallucinogenic drugs, masks, music, or other ritual activity is embodied in the idea of nahualism, the Mesoamerican concept that suggests that priests or shamans have animal spirits or counterparts that assist with divination, incantation, or healing.

Kristen M. Carter, Ph.D. Candidate, University of British Columbia

The spirit of the radical youth movements of the late-1960s had much to do with a flight from social determinations. It was a moment when students stopped being students and some artists stopped being artists—people existed outside the social prescriptions set in place for them by the government and society. However, by 1969 and operating under the promise to “restore order to the streets and campuses,” Richard Nixon’s newly elected conservative administration sought to put people back into their so-called places, and any prospect of a shared, collective community waned.

With photography and self portraiture as its primary focus, this paper considers how a restoration of individualism in the post-1968 period intersected with new artistic strategies concerned with self (re)presentation. Artists like Ana Mendieta, Hans Breder and Vito Acconci will be considered, and the ways in which they called the seemingly fixed subject into question through photographic modes of subjective displacement, repetition, and disjuncture will be put into tension. In so doing, this paper aims to reveal how these artists constructed a new kind of incommensurable ‘self’ that critically negotiated his or her social position from within a discursive matrix marked by socio-political limits, and thereby strategically subverted a larger systematic effort to ‘restore,’ ‘place’ and order dissent. At stake here is a nuanced definition of individuality at this time and how it became tactically antithetical to both an ideological instrumentalization of individualism, as well as the possibilities once-promised by a new spirit of collectivism witnessed throughout the 1960s.
Phantom Memory: Walid Raad and Unstable Objects

Marselle Bredemeyer, MA Candidate, University of Missouri-Kansas City

Walid Raad’s art operates as a cognitive prosthesis that allows unconscious processes to become observable, creating an opening through which the Lebanese spaces he documents are able to become real memories for viewers. Cognitive science research has demonstrated that, through retinal afterimages, our eyes have enough might to reflect back stimuli that were not ever consciously processed. Raad’s art, in psychic parallel to such a finding, demonstrates that the unseen residue of warfare can similarly be more vibrant in the memory of an object than the object itself. In the photo-document series Let’s Be Honest, The Weather Helped, Raad brings this mechanism of unconscious absorption to the surface. Grainy photos of Beirut buildings are partially covered by differently sized, colorful dots that overlap and give the images a tactile sensation. When viewed closely, it can be seen that many of the dots are transparent, much like afterimage phenomena. Simultaneously, these unsubstantial spots make phantoms of the surrounding buildings, producing a jarring intensity that serves to create a strong tie between the viewer and the photos. A witness’s memory of walking through the pictured urban environment is transposed onto our own. In much of Raad’s art, this ability of ephemera to assimilate themselves into memory works to build a backdrop for a new discourse on contemporary Lebanese history while also productively dismantling damaging western stereotypes about the Middle East. By capturing the unstable qualities of solid objects in his art, Walid Raad activates the past and reveals its phantom presence in the present.
Skin: The Art of Kim Joon
Rachel Baum, Assistant Professor, Fashion Institute of Technology, State University of New York

The model is a manifold concept in figurative art and the larger culture. Traditionally, it means a sitter that poses, a studio presence that the artist depicts from life as portrait or prop. Modeling also refers to the illusion of depth and curvature in painting, the volumetric shading that simulates three-dimensions on the picture plane. It can also mean an archetype, a canon, as in defining beauty. Within the advertising industry, the model is a creature of display, an idealized animation of the commodity. In digital image programming, modeling means the structuring of forms, the armature of virtual spaces and objects. Kim Joon’s artwork incorporates all of these meanings of model, from muse to facsimile, construction to spectacle, body to machine.

Kim uses a CGI (computer generated imagery) program called 3D Studio Max to depict human figures without using any photographic sources. The intense visual realism is achieved entirely through digital code. The marketing for this product claims to let users “create organic objects” on which surfaces – “skins” – “can be controlled.” Kim takes this idea and uses it to reflect critically on the marketing of identity and the body as a consumer product.

Initially, the idealized hyper-designed bodies in Kim’s artwork appear to conform to the fantasy standards of advertising. Their artificial, technological skin is made up of corporate emblems embedded in swirling, linear forms derived from traditional decorative Asian prints, textiles and ceramics. However, the closer one looks, the more flaws and distortions one finds. The skin that one expects to be “retouched” and perfected instead erupts with areas of unruly hair or red rash, skin that is messy and damaged by the conventions of contemporary fashion and pornography.

My paper will analyze three or four artworks in detail and offer a full discussion of how Kim Joon uses the digital technique of “skinning” to undermine conformity, both in relation to the body and our global culture of consumerism.
Born Under Mars (and Mercury?): The Dutch soldier, from pillager to art lover

Leonard Pouy, Lecturer, Reims Champagne-Ardenne University

Amid a climate of overall reformation in the Netherlands during the first half of the XVIIth century – which encompassed the whole of Dutch society and touched upon politics, religion, and art – a young group of ambitious artists from Amsterdam began to produce a number of compositions around new military themes. Known for depictions of relaxing soldiers, who can be found drinking, smoking, sleeping, and gambling in dark interiors while waiting for the call to arms, these works were quickly given the label *cortegaerd* (from the old French *corps de garde*) by art experts and theorists from the time.

Partly inherited from flemish *rooverijen*, or scenes of robbery, and other *boerenverdriet*, or peasant miseries, the earliest guardroom scenes offered a clearly negative image of soldiers. Surprisingly, while initially referring to the brutal actualities of the Eighty Years’ War (1566-1648), artists like Willem Cornelisz. Duyster, Simon Kick, Pieter Quast or, later, Anthonie Palamedesz. quickly moved away towards a radically different iconography, breaking up Karel van Mander’s traditional dichotomy between violence and artistry by involving soldiers in the evaluation of some of the pillaged properties.

This presentation will examine how the figure of the Dutch marauding mercenary gradually left behind his sad rags for the luxurious attire of the enlightened officer. Capable of showing leniency toward his prisoners, this more refined soldier was equally able to display a certain amount of taste, if not expertise, with regards to looted whether they would be precious textiles, goldsmith objects and even paintings.
Peter Paul Rubens, best known for his grandiose religious and mythological paintings, also produced more intimate and lyrical works such as *Castle Park* (c. 1632/35, Kunsthistorisches Museum in Vienna). The small but intriguing painting presents a view of a castle with figures enjoying leisurely pursuits in the foreground landscape. This paper will reveal how this apparently simple representation offers a rich lineage of pictorial and literary associations, especially with love garden themes, outdoor “merry company” representations, *hofdichten* (country house poems), and pastoral conventions that were so popular in the Netherlands. Most significantly, it is this latter connection to pastoral conventions that sheds light on the meaning of the “grassing” game that is strangely and uniquely depicted in Rubens’ painting. The game involves the stuffing of flowers, grass or hay under the dress or clothes of one’s lover. Contemporary literature by G. A. Bredero and a pastoral play by Jan Harmens Krul contain references to such amorous activities. Most strikingly, an illustrated 17th-century Dutch songbook offers a glimpse into the cultural traditions and leisurely pastimes that inform this intimate painting by Rubens.
Coast and Kin: Mercantile and Familial Values in Nicolaes Maes’ Portrait of the Cuyter Family

Denise Giannino, Ph.D. Candidate, University of Kansas

Much of the seventeenth-century Dutch Republic’s economic and political success derived from its engagement with the sea, and the Dutchman’s varied relationship to the sea was celebrated in diverse media, including family portraits where the sitters are pictured in aqueous environs. This paper analyzes Nicolaes Maes’ Portrait of the Cuyter Family 1659 (North Carolina Museum of Art) as one example of a type of family portrait that is an unusual pictorial hybrid of portraiture and seascape. Maes pictured Job and Dingetje Cuyter with their six children along a quay, just beyond the urban limits of Dordrecht. This setting alludes to the professional activities of the patriarch, who made his wealth in business ventures in shipping and related investments. Cuyter was among the considerable number of Hollanders active in maritime industries, yet the family is only one of a small number of sitters who chose to have themselves depicted in a watery environment that explicitly connects familial and mercantile identity. Other scholars have noted that Maes used the setting to communicate aspects of the patriarch’s professional identity; however, this paper, posits a rather more complex visual and interpretive relationship between sitters and setting. I argue that cultural perceptions of the family and of mercantile activities structure the formal and iconographic content of Maes’s Portrait of Job Cuyter and His Family, and that this image visualizes identity at the intersection of familial and mercantile values.
Vincent Bezeidenhout, Landscape Imagery, and the Legacy of the South African Documentary Tradition

Meghan L. E. Kirkwood, Assistant Professor of Art, North Dakota State University

In his series "Separate Amenities" South African photographer Vincent Bezeidenhout represents coastal recreation areas erected during the Apartheid era for use by different races. Bezeidenhout is one of a growing number of South African photographers who utilize landscape imagery to take part in contemporary discourse aimed at achieving social and economic justice in South Africa.

Bezeidenhout’s landscape work, like that of his peers, represents a new development in the history of photography in South Africa, wherein contemporary land-based images link back to the nation’s prominent documentary tradition of the 1970s, 80, and 90s. During this time ‘Struggle photographers’ emphasized the social role of the photographer, and promoted photography as a tool to raise public awareness of the injustices of Apartheid rule. Their images remain associated with a particular era in both the political and art histories of South Africa, and few continue to work in this style. Nevertheless, the distinctive social ethic Struggle photographers brought to their practice continues to influence young South African photographers.

This paper explores this link between contemporary South African photographers who work with land-based imagery and the tradition of documentary photography established during the apartheid-era. Using the imagery of Vincent Bezeidenhout and others, I argue that the content of their images and their modes of working align them with documentary predecessors. I discuss the preference for land-based imagery, and argue that genre of landscape is uniquely suited to the aims of photographers such as Bezeidenhout.
Epic Landscape: Memory and Identity in the Work of the ‘Center for Land Use Interpretation’

Navjotika Kumar, Assistant Professor, Kent State University

My paper, “Epic Landscape: Memory and Identity in the Work of the ‘Center for Land Use Interpretation’,” will examine the landscape practice of the Los Angeles-based group the “Center for Land Use Interpretation” (CLUI). By photographing and digitizing diverse land uses and sites throughout the nation, along with information about them, the CLUI has created the online “American Land Museum,” and “Land Use Database.” Taken by anonymous photographers, its photographs are also archived online as the “Morgan Cowles Archive,” and as “Program Areas” consisting of diverse types of landscapes created by the military-industrial complex, and accessible via the group’s website www.clui.org. Deemed a free public resource, and intended to “create a dynamic contemporary portrait of the nation, a portrait composed of the national landscape itself,” the CLUI’s work, I will argue, fundamentally re-positions our relation to the latter. Rendered digitally accessible and represented in terms of varied land uses associated with science, industry, technology, the military, land art, the media, tourism, and so on, the national landscape literally assumes epic dimensions in the group’s work by being linked, networked, and constantly updated to visualize it as “a terrestrial system that has been altered to accommodate the complex demands of our society.” In probing its epic dimensions, my paper will assess how its digital reconstitution as a database – one ”dedicated to the increase and diffusion of knowledge about how the nation's lands are apportioned, utilized, and perceived” – renders the mythic American landscape a vital site again for negotiating national identity, as well as the memory and legacy of “Manifest Destiny.”
Discovering America, Again: European Encounters in the 1910s and 20s

Eric Lutz, Assistant Curator, Prints, Drawings and Photographs, Saint Louis Art Museum

In the decades following WWI, artists were keenly interested in engaging with the United States - broadly speaking - as a subject for photography. They often assembled illustrated books that ambitiously tried to encapsulate what was quintessentially American in images of both the built and natural landscape. This paper will focus on two of these artists whose photographic work has, until recently, largely eluded historical attention and scholarly assessment: the Viennese architect R. M. Schindler and the British photographer E. O. Hoppé. Schindler was the first member of the European avant-garde to attempt to produce an illustrated book on American architecture for a European audience, though it did not ultimately come to fruition. E. O. Hoppe’s “Romantic America” (1927) was one of the most artistically-accomplished volumes in the burgeoning genre of travel books. Both Schindler and Hoppé adventurously looked beyond the skyscraper skylines of New York and Chicago for inspiration, and a consideration of their imagery engages issues of outsider perspective and cultural critique.
Round-Table: Art History Pedagogy and Curricula in the 21st Century

Panel: Eileen McKiernan-Gonzalez, Associate Professor, Program Coordinator for Art and Art History, Berea College; Ana Nieves, Assistant Professor, Northeastern Illinois University; Maureen Quigley, Associate Teaching Professor, Art History Coordinator, University of Missouri – St. Louis; Nathalie Hager, Ph.D. Candidate, Interdisciplinary Graduate Studies, Faculty of Creative and Critical Studies, University of British Columbia

This round table discussion will address emerging questions in the teaching of art history. Our panelists will discuss diverse approaches to the theoretical framework and practical applications of developing digital technologies for both the on-line and traditional classroom, of promoting a "global" or "world" curriculum, and of applying innovative pedagogical theories such as gamification and curricula such as Reacting to the Past to the 21st-century classroom.
We Don’t Need Another Hero: Paul Sample’s Depression-era Depictions of Men

Christina Larson, Ph.D. Candidate in Art History, Case Western Reserve University

Artists of the 1930s translated the realities of unemployment during the Great Depression into their own creations that often feature the "manly" worker. Barbara Melosh, Karal Ann Marling, and Erika Doss have each noted that such muscular, manly representations were created to deflect anxieties about unemployment and to offset the embarrassment and downtrodden feelings of men who were formerly breadwinners. Strength—both physical and metaphorical—was the trope that artists represented through their depictions of male workers, and work was the key platform for defining masculine identity during the Depression years, even through the reality was that masculinity was in a state of crisis. The character of Superman, which was created in 1933 and grew in popularity during the 1930s, also demonstrated how an everyday man could transform to embody the strong, talented hero who was capable of saving America.

In this paper, I argue for the significance of less heroic representations of American men in the work of Paul Sample. As an artist who resided in both the Los Angeles area and the New England region during the Great Depression, Sample’s depictions of men range in terms of class, race, and location. Instead of promoting the strength of the American male worker, Sample represented men who were not working: the unemployed, the distraught, the inebriated, the bored, and the isolated. Considering less heroic representations of American men offers a greater dimension for our understanding of masculinity during the Depression Era.
Uncensored: The Queerly Positive Reception of Paul Cadmus’s 1937 Solo Exhibition

Anthony J. Morris, Assistant Professor of Art History, Austin Peay State University

Paul Cadmus went from obscurity to infamy in 1934 when his painting, *The Fleet’s In!*, was censored from the Public Works of Art Exhibition in Washington, DC. The relationship between the artist’s representation of homosexuality and the censorship of his paintings has nearly dominated his historiography. However, when the Midtown Payson Gallery mounted the artist’s first solo exhibition in 1937, several paintings and prints overtly representing homosexual desire were included, yet the show was positively received by critics and the public. This paper will analyze *YMCA Locker Room* (1933), *Two Boys on a Beach* (1936), and *Gilding the Acrobats* (1935) to determine the relative visibility of queer content. I will argue that critics and the artist focused viewer attention on historical precedents such as Luca Signorelli to divert attention from queer readings and satirical references like William Hogarth to encourage a negative reading of homosexual content where visible. Additionally, differences in age and race in Cadmus’s constructed queer interactions code the paintings to discourage queer readings. As such, Cadmus and his contemporary critics permitted the audience to deny the presence of queer content while encouraging an alternate audience to delight in it.
Palmer Hayden’s John Henry Series: From Folksong to History Painting

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As Americans of the 1930s and 1940s witnessed tremendous social change and conflict, many artists mobilized historical and fictional figures as cultural heroes. Such efforts represent personal attempts to define American identity and were particularly important to African American artists during and after the heyday of the New Negro Movement. In the 1940s, Palmer Hayden contributed to this mission when he created a series of twelve paintings of the steel-driving man John Henry. Hayden’s John Henry series visualizes the life and death of the black man who challenged the steam drill that had been invented to replace human labor in railroad construction and asserts the value of African American contributions to modernity.

Hayden endeavored to show that Henry was not just the “black Paul Bunyan,” a racialized version of a white, mainstream hero. Hayden deliberately translated the folk song he had known from his youth in Virginia into a series of images that functioned as an historical story of America’s national heritage, inclusive of African Americans. By portraying black and white people rooting for Henry, emphasizing the Christian tropes that had long been a part of Henry’s narrative, and using a patriotic red, white, and blue palette, among other pictorial devices, Hayden canonized this black hero as a member of the American pantheon. Hayden’s series remains as an evocation of national, regional, and racial pride, while also acknowledging the anxieties and uncertainties that were present as African Americans worked toward achieving full participation in American life and culture.
**Vessel of Life: A Case Study of a Colonial Andean Kero**

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*Keros* are one of the few pre-Hispanic Andean artistic expressions that survived the Spanish Conquest and subsequent cultural suppression. Before and during the colonial period, these wooden cups were used to drink *aqha*, or maize beer, in ritual ceremonies often associated with agriculture. This paper examines the imagery on a previously unpublished colonial Andean *kero* that is in the collection of the Samuel P. Harn Museum of Art. While the Harn *kero* is from the colonial era, the imagery on it reveals a connection to the pre-Hispanic past of the Inka. By examining the Harn *kero* and its iconography, we begin to better understand the larger cosmological importance of *keros* to the Inka, and subsequently, how the persistence of *kero* production during the colonial period was likely due to the *kero*’s status as a metaphysical link to this heritage. The Harn *kero*’s iconography relates to pre-Conquest traditions and associations that were visually translated into representational imagery during the colonial period. My objective is two-fold: 1) to establish Inka *keros* as more prominent cosmological objects, both before the Conquest and during the Colonial period, and 2) to analyze the iconography of a specific *kero* in order to support that position. I assert that the overall cosmological meaning of the Harn *kero*, and likely of all Inka and colonial *keros*, is irrevocably rooted in the Andean worldview and the Inka conception of the circle of life.
Head Motifs on Cupisnique Style Ceramics: Emblems of Cultural Identity in Early Andean Art

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The term “Cupisnique” is applied to the culture and artifacts found in the Cupisnique ravine located between the Jepetepeque and Chicama valleys of northern Peru. The Cupisnique culture flourished during the Initial Period (ca. 2000-700 BCE), but most Cupisnique-style ceramics were created between approximately 1200 and 200 BCE. These artifacts are characterized by stirrup spouts, dark black or brown hues, and engraved head motifs on extremely well-polished surfaces. Previous scholars have emphasized religious interpretations of these ceramics, arguing that Cupisnique head motifs depict a shaman in a trance or images of a sacrificial head. This paper argues that the engraved head motifs on Cupisnique-style ceramics can instead be understood as emblems of cultural identity and socio-political power in the Cupisnique region. The head motifs function as social and political markers based on the specific role that the Cupisnique valley played in regional trade.

During the Initial Horizon period, the Cupisnique region was probably a trade center that constituted a bridge between Ecuador and the northern highlands of Peru. Traders from Ecuador brought items such as *spondylus* shells to the northern coast, and people from the northern highlands introduced the San Pedro cactus, corn, and potatoes to this region in return. Since different ethnic groups mingled along the northern coast of Peru, the Cupisnique people likely felt the need to distinguish themselves and claim ownership of their land, a task that they performed in part through the language of engraved ceramic motifs.
Abstracting a Shared Aesthetic: Cajamarca Ceramics and the Intermediate Area

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Ceramic vessels from the pre-Hispanic Cajamarca culture, located in the north highlands of present-day Peru, depict an abstract, non-representational aesthetic that differs from neighboring central Andean cultures. Because of the expressive non-representational aesthetic of the Cajamarca culture’s ceramics, art-historical scholarship has argued that the Cajamarca culture was only minutely involved in intellectual or economic exchange with surrounding societies. In contrast, a comparison of painted open-form ceramics from the Late Cajamarca (c. 850-1200 CE) and Final Cajamarca (c. 1200 – 1532 CE) periods with analogous imagery from contemporary cultures in modern-day Ecuador, Colombia and Panama provides a reevaluation of the intellectual and aesthetic exchanges taking place during the final portion of the pre-Inkaic period. Specifically, the style, form, and iconography of ceramics from the Narino culture, whose territory straddles the present border between Ecuador and Colombia, and painted vessels from the site of Sitio Conte, produced by the Cocle culture in Panama, are examined. Through the identification of specific aesthetic attributes, a definition of a geometric ceramic tradition that was prevalent in the Intermediate Area and the Northern Andes is formulated. I argue that ceramics painted in the northern abstract style relate directly to imagery depicted on gold plaques and pendants produced by these cultures. In conclusion, an examination of the painted ceramics from the Cajamarca, Narino, and Cocle cultures provides a valuable reevaluation of the shared aesthetic and cultural similarities among northern Andean and Intermediate Area polities.
**Tashreeh Al Ain (Anatomy of the Eye): Unpublished Persian Illustrated Manuscript Dated 861AH/1451AD**

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*Tashreeh Al Ain* (Anatomy of the Eye) is an original unpublished Persian illustrated manuscript, by *Shams Al Din Mohamed Ibn Al-Hassan Al-Kahal*, dated 861A.H/1451A.D, reserved in *Qasr Al-Aini*, School of Medicine, Cairo University, History of Medicine Museum, Cairo, Egypt, MS 40, 323 folios, MS 17X11 cm. MS is embellished with seventy-four (74) fine pictures illuminated in gold, silver and colors, representing the subject of anatomy of eyes and eye diseases. MS was written in *Nasta'lik* handwriting in black with red titles, golden frames, one column on a page, from 8-11 lines in each page by *Sadr Al-Din Ahmed Ibn Mahmoud Al-Hussein*, while the painter is unknown.

MS is a great scientific and artistic value because it indicates the importance of the medical manuscripts in the Timurid period, especially which explain the eye diseases and the ways of treatment. On the other hand, it refers to the care of explaining the texts and the main idea by drawing the details of the symptoms for the several diseases of eye. In addition, this manuscript refers to the constant attention of studying eye anatomy and diseases which can be found throughout the rich history of Persia.

We will focus our study on the following: (i) a detailed comparative study among the medical manuscripts which concern about the anatomy of eye and the MS especially in *Dar-El-Kutub* (The National Library) in Egypt and what do this manuscript distinguished?; (ii) discussion, comparison and clarifying the long road which man has trodden in his fight against eye diseases according to the MS (iii) study and publish a group of unpublished images to examine the way for absorbing and transforming medical texts and how did the painter succeeded in explaining the main medical text?.

Finally, medicine and disease have had an undeniable effect on the whole history, and the development of any civilization is measured by the development of the medical science and the ways of dealing with the several diseases in it.
Ali, Cem and Cemevi: the Significance of Art and Ritual in Turkish Alevi Culture

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Alevi, form the largest religious minority group in Turkey today. Estimated around ten million, roughly fifteen percent of the entire population, Alevi continue to understand and practice Islam significantly different than the Sunni majority in Turkey. Despite co-existing for centuries with dominantly Sunni Muslim communities and being discriminated, alienated and even stigmatized due to their different interpretation of Islam, Alevi have managed to preserve their distinct cultural identity. In this paper, I will discuss how art and ritual have continuously played a particularly critical role in this process. Turkish Alevi embrace images of key figures of Alevi history and theology such as Ali or twelve Imams; perform a religious ritual called cem that integrates dance (called semah), music and poetry with the participation of men and women; and build cemevis, unique buildings created for public rituals. Constantly engaging with their history and the core of their theological beliefs through art and ritual, Alevi continue to strengthen their sense of community.
This paper questions the role of the museum in the construction and articulation of postcolonial identity in Morocco by exploring the social, political, and museological aspects of national museums. First, the paper examines the history of museums in Morocco and the continued presence of European museology: specifically, Western models of administration, exhibition design, and object selection. Next, it explores the implications of postcolonial state formation and modernization on both museums and the public. This analysis contextualizes Moroccan national museums within a larger decolonizing process following state independence in 1956, and analyzes the resulting government view of the museum as a commodity and signifier of modernity. Then, it considers the place of objects in Moroccan conceptions of identity and their intellectual and historical separation from the Moroccan public. In opposition to national museums, it next examines two extra-governmental establishments that challenge official museum rhetoric, the Belghazi Museum and the Aït Iktel Community Museum, to explore successful methods of identity formation in Moroccan museums. Using these models, this paper ultimately contests the viability of Moroccan national museums as places for the expression of Moroccan identity, and cites philosophical underpinnings that render the national museums unable to fully participate in the public landscape or to preserve and present collective memory.

This paper relies on in-country interviews and fieldwork conducted by the author, Ministry of Culture publications, and limited existing scholarship on Moroccan museums.