

## 2017 Midwest Art History Society Conference

### Call for Papers April 6-8, 2017

The Cleveland Museum of Art (CMA) and Case Western Reserve University (CWRU)



The Cleveland Museum of Art, Cleveland, Ohio.

The Midwest Art History Society (MAHS) will hold its 44th annual conference in Cleveland, from April 6-8, 2017, hosted by the Cleveland Museum of Art (CMA) and Case Western Reserve University (CWRU). Paper sessions and roundtables will be held at the Cleveland Museum of Art on April 6 and 7, and at the Allen Memorial Art Museum of Oberlin College on April 8. On April 6, a distinguished keynote panel will speak on Raphael's *School of Athens Cartoon*, which is currently undergoing restoration in Milan. The panel will include Don Alberto Rocca, Director of the Pinacoteca Ambrosiana in Milan; Dr. Maurizio Michelozzi, the Florence-based paper conservator who is undertaking the restoration; and Dr. Carmen C. Bambach, Curator of

Italian and Spanish Drawings at the Metropolitan Museum of Art in New York. Funding for the keynote panel has been provided by the Istituto Italiano di Cultura in Chicago, the Italian Art Society, the University of Notre Dame, the Friends of Art of CWRU, the Painting and Drawing Society of the Cleveland Museum of Art, and the Midwest Art History Society.

Cleveland and its surrounding metropolitan area have a rich arts scene, including world-class museums, vibrant galleries, and esteemed art historical resources. The Cleveland Museum of Art is renowned for the quality and breadth of its collection, which includes almost 45,000 objects and spans 6,000 years of achievement in the

arts. The museum is a significant international forum for exhibitions, scholarship, performing arts and art education and recently completed an ambitious, multi-phase renovation and expansion project across its campus. One of the top comprehensive art museums in the nation and free of charge to all, the Cleveland Museum of Art is located in the dynamic University Circle neighborhood.

Nearby in University Circle, Cleveland's Museum of Contemporary Art (MOCA) plays an urgent and exciting role in the city's cultural landscape. As a non-collecting institution and the region's only contemporary art museum, MOCA is ever-changing, introducing new exhibitions three times a year

*continued on page 2*

## Conference continued from the front

and creating fresh experiences for visitors each season. The Cleveland History Center of the Western Reserve Historical Society houses exhibits that tell the story of Northeast Ohio through items, documents and artifacts from a variety of collections. Other cultural attractions in and around University Circle include CWRU's Dittrick Medical History Center and Museum, the Cleveland Museum of Natural History, the Cleveland Botanical Garden, historic Lakeview Cemetery, Little Italy, and the world renowned Cleveland Orchestra housed in Severance Hall, a masterpiece of Art Deco design.

Combining a landmark historical building with a contemporary minimalist



*Apollo the Python-Slayer, c. 350 BC. attributed to Praxiteles (Greek, c. 400BC-c. 330BC). Bronze, copper and stone inlay; overall: 150.0 x 50.3 x 66.8 cm (59 x 19 3/4x 26 1/4 inches). The Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund 2004.30*

addition, the Transformer Station is a new anchor destination in Cleveland's rapidly evolving Ohio City neighborhood. The project brings a new cultural facility to a mixed residential and industrial neighborhood within walking distance of the restaurants and shops of the Market District and blocks away from the Gordon Square Arts District.

In downtown Cleveland, the Rock & Roll Hall of Fame's mission is to engage, teach and inspire through the power of rock & roll. The Rock Hall is the world's foremost museum devoted to the celebration and preservation of rock & roll music. Next door to the Rock Hall, visitors can explore science through hands-on exhibits at the Great Lakes Science Center.

Cleveland is also home to Playhouse Square, the country's largest performing arts center outside of New York City; a lively music scene; a vibrant culinary scene including the historic West Side Market and nationally recognized restaurants; the award-winning Cleveland Metroparks system; a fantastic zoo; and three professional sports teams.

Cleveland and its surrounds are home to distinguished academic departments of art history and college art museums. Next door to the CMA is CWRU, home to the joint program in Art History and Museum Studies. This innovative program offers master's and doctoral degrees, preparing future academics and museum curators through an intensive object-based curriculum taught by CWRU art history professors in association with museum curators and staff. The program takes advantage of the CMA's Ingalls Library, the third

largest art library in the country. The Allen Memorial Art Museum (AMAM) at Oberlin College houses an encyclopedic collection of more than 14,000 works that provide a comprehensive overview of the history of art. Recognized as one of the best academic museums in the country, the AMAM works with faculty and students to promote direct study of original works of art and deepen appreciation for the diversity of the world's cultures, while also serving a broad regional audience. The museum complex includes a 1917 building designed by Cass Gilbert, and a 1977 addition designed by Robert Venturi, the architect's first museum commission. The AMAM also shares responsibility with Oberlin College for a Frank Lloyd Wright-designed house, the first Usonian house in Ohio, located in Oberlin.

Complementing an extensive array of open sessions, wide-ranging thematic sessions explore current trends in art history, Cleveland's history, collaborations between universities and museums, and—building on the keynote event—Raphael and his legacy. For example, one session examines prints and drawings for, by, about, and after Raphael, while another investigates the increasingly urgent field of technical art history, inviting presentations on interdisciplinary interventions in artworks such as the restoration of Raphael's drawing on which the keynote panel focuses. Also building on the keynote, a special session will display selected masterpieces of early modern graphics from the CMA's collection for observation and

# CALL FOR SUBMISSIONS

Midwest Art History Society

Annual Conference

April 6-8, 2017

The Cleveland Museum of Art (CMA) and  
Case Western Reserve University (CWRU)

discussion. Two sessions consider, respectively, intersections between research and art studio practice and museums' roles as teaching institutions. Another session examines recent acquisitions in Midwestern collections, while others delve into cultural patronage in Gilded Age Cleveland, gender and the avant-garde, dialogues between modern art and architecture, and objects' transformation through reuse. Other topics to be considered include art and medicine, connoisseurship and the art market, and the burgeoning field of digital art history.

A complete list of sessions appears in the Call for Papers below.

In addition to paper sessions, CMA curators and CWRU professors will offer "Flash Talks," highlighting masterworks on view in the CMA's permanent collection galleries. Curators and professors will draw attention to numerous aspects of the museum's celebrated encyclopedic collection, including works in the galleries dedicated to Asian art as well as Ancient, Medieval, Old Master, Modern, and Contemporary art. The CMA will also host a special Art Study Room Open House. A selection of European and American drawings and prints from the Renaissance through the 20th century will be on view in the Muriel and Noah Butkin Art Study Room. We encourage conference attendees to take advantage of this special opportunity to look closely at these historically significant works on paper, including a number of recent acquisitions.

We welcome your participation in the 2017 Midwest Art History Society Annual Conference held in Cleveland. Special, Thematic and Open Sessions are listed below. In most cases, conference presentations will be expected to be under twenty minutes long. Proposals of no more than 250 words and a two-page CV should be emailed (preferably as Word documents) to the chairs of individual sessions. Deadline for submissions: Friday, December 16, 2017.

Chair: Edward Olszewski, Case Western Reserve University, [edward.olszewski@case.edu](mailto:edward.olszewski@case.edu)

## Thematic Sessions:

### Art and Architectural Dialogues in the 20th Century

Historically, intersections between art and architecture have frequently  
*continued on page 4*

## Special Sessions:

### Undergraduate Research

Chairs: Heidi Hornik, Baylor University, [Heidi\\_Hornik@baylor.edu](mailto:Heidi_Hornik@baylor.edu), and Paula Wisotzki, Loyola University Chicago, [pwisots@luc.edu](mailto:pwisots@luc.edu)

### Early Modern Graphics in The Cleveland Museum of Art Collection

This session will display selected Master Works of the fifteenth and sixteenth centuries from the CMA collection for observation, and problem drawings for open discussion. On display will be works by Pollaiuolo, Raphael, and Federico Barocci. Examples to be discussed include works by Altichiero/Butinone, Filippo Lippi, Michelangelo, Zuccaro, Federico Barocci, and Salviati. This session is not soliciting papers, but conference attendees should feel free to email the chair with inquiries about the works on display and topics to be discussed.



Michelangelo Buonarroti (Italian, 1475-1564)  
*Study for the Nude Youth over the Prophet Daniel (recto)*, 1510-1511.

Red chalk over black chalk; sheet: 34.30 x 24.30 cm (13 1/2 x 9 9/16 inches); secondary support: 34.40 x 24.40 cm (13 1/2 x 9 9/16 inches).

The Cleveland Museum of Art, Gift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick 1940.465.a

## CALL FOR SUBMISSIONS continued from page 3



Installation image of the Kelvin and Eleanor Smith Foundation Galleries of Japanese and Korean Art at The Cleveland Museum of Art. Image by David Brichford, courtesy of The Cleveland Museum of Art.

blurred boundaries between the two fields. In the 20th century in particular, artists affiliated with the Bauhaus, Cubism, Constructivism and De Stijl actively sought to transcend the historical divides separating art and architecture. This session will examine the dynamic and complex relationship between the visual arts and architecture in the 20th century, raising questions including: How and why do these different artistic practices mutually influence each other? What do interdisciplinary projects reveal about their respective cultural contexts? How can we interpret the repeated collaborations between architects and artists? And are they always successful, or do they ever result in conflict?

Chair: Genevieve Hendricks, Hollins University, [hendricksrs@hollins.edu](mailto:hendricksrs@hollins.edu)

### The Art Market and Connoisseurship

In this session we will consider the entwined issues of the roles of art markets and of connoisseurship in the history of private and public

collecting or in the historiography of art history. Papers are welcomed on any period and geographical region of art.

Chair: Catherine Scallen, Case Western Reserve University, [catherine.scallen@case.edu](mailto:catherine.scallen@case.edu)

### Body and Soul: The Visual Arts and Medical Practice

This session invites papers that consider the complex relationship between the visual arts and the history of medical practice. The city of Cleveland has been hailed as a hub of bio-medical innovation, rendering this an ideal setting for exploring the revolutionary possibilities of interdisciplinary exchange between cutting-edge art history and medicine. This session will consider not only what lessons we can learn from the intertwined histories of medical practice and the arts, but also how art historical methodologies and critical strategies can inform the practice of healthcare professionals today. How can universities, museums, and medical institutions enrich and inform each other through the arts? Topics may

include: the representation of mental and physical illness; the body as a site of knowledge and surveillance through the medical gaze; the socio-political uses of medical imagery; sexuality, pregnancy, and the representation of the female body; physical perception and the operation of cultural bias; the doctor as a figure of authority; trauma and representation; death and grieving through the arts; and the depiction of beauty, disease, and deformity. Papers are welcomed from art historians, museum professionals, and medical clinicians.

Chair: Andrea Wolk Rager, Case Western Reserve University, [andrea.rager@case.edu](mailto:andrea.rager@case.edu)

### Digital Art History

The concept of digital art history has emerged over the past decade to describe an array of new approaches and practices in art history (in both academia and art museums) made possible by the rise of the internet and greater accessibility to computational resources. These include born-digital publications, new tools and techniques for the analysis of art objects and texts as well as building and investigating art and archival collections, and new scholarly interpretations that have resulted from such tools and techniques. It has been manifested by exemplary publications and projects as well as a robust and growing bibliography and has fostered new forms of collaboration across disciplines and institutions. Digital art history has also been an important impetus for open access within the discipline. This session seeks papers that illuminate exemplary projects as well as lessons learned; that is, speakers are expected to share with the audience the perspectives they have

acquired through developing and implementing their projects in digital art history so that the session may result in a meaningful discussion of best practices that can be disseminated to the field.

Chair: Anne Helmreich,  
Texas Christian University,  
[a.helmreich@tcu.edu](mailto:a.helmreich@tcu.edu)

### Gender and the Avant-Garde

This panel seeks to complicate the meaning of the avant-garde in the history of transnational modern art. While the avant-garde can be defined as a praxis of alterity vis-à-vis the status quo—whether aesthetic, cultural, social, or political, its history has also been institutionalized globally as a major “tradition” in modern art. Subversive artistic intentions have contributed to revolutionary change at times, whereas at other moments, these reactive models can recreate the circumstances they sought to shake off. This panel examines the historically specific ways that the dialectic between marginality and radicality on the one hand, and authority and elitism, on the other, has manifested itself in the visual arts produced globally from the 1930s to the present. We specifically seek to open up how gender has informed and challenged avant-garde status. What has been historically understood by the term avant-

garde, and how has this amorphous term shifted in response to gender norms? How has the material experience of gender informed men’s and women’s participation in avant-garde movements and the use of gender in avant-garde representations? Finally, how has the relationship between gender and transnationalism permitted and limited new forms of avant-garde expression?

Chair: Namiko Kunimoto,  
The Ohio State University,  
[kunimoto.3@osu.edu](mailto:kunimoto.3@osu.edu)

### Is There an African Atlantic?

The Atlantic Ocean provides Africanist art historians a rich model of investigation and analysis. Connecting Africa to Europe and the Americas, the Atlantic maps the flows, circularities, and dislocations of African arts in and out of diaspora. But it also separates. In the hulls of slave ships, new worlds were both forged and lost, underscoring a separation that lives on as today even distinctly black Atlantic scholarship often includes little space for African ideas and worldviews. Responding to the inclusion of open panels dedicated separately to both African and African-American art, this thematic panel seeks contributions that take up African arts’ indeterminate space in the Atlantic world as both possibility and pitfall. Such

case studies may include, but are not limited to, the role of African artworks in negotiating new identities and profound social changes wrought by the Atlantic world; the impact of diasporic arts on the African continent; African artistic responses to slavery and the slave trade; and efforts to re-center African epistemologies in diasporic contexts.

Chair: Matthew Francis Rarey,  
Oberlin College, [mrarey@oberlin.edu](mailto:mrarey@oberlin.edu)

### Considerations of Material Culture and the Creation of Cultural Infrastructure in Cleveland’s Gilded Age & Progressive Era

Jeptha H. Wade’s gift of 63 acres of parkland to the City of Cleveland in 1882, one of the first large gifts of open space to the city, set in motion a complex sequence of human interactions. What were the interests, ambitions, and challenges of the real families that created Cleveland’s cultural infrastructure (as well as much of the city’s health, education, and welfare infrastructure) at the end of the Gilded Age and throughout the Progressive Era? This session explores fluctuating notions of the role of the arts and material culture in the life of the individual and the community in the Gilded Age and Progressive Era.

Chair: Holly Witchey,  
Johns Hopkins University,  
[hwitche1@jhu.edu](mailto:hwitche1@jhu.edu)

### Rehearsing Raphael: Prints and Drawings for, by, about, and after Raphael

On the occasion of the historic conservation of Raphael’s School of Athens cartoon at the Pinacoteca Ambrosiana in Milan, this session seeks papers that contribute to the

**Hotel Accommodations:** The conference hotel is the Westin Cleveland Downtown, located in the heart of downtown Cleveland, one block from the Rock and Roll Hall of Fame, and steps from the newly renovated Public Square and the East 4th Street restaurant district (777 Saint Clair Avenue NE, Cleveland, OH 44114, 216-771-7700, <http://www.westincleveland.com/>). The hotel is holding 50 rooms at a conference rate of \$149 per night, with a 20% discount on valet parking (normally \$30 per night). Participants have until March 15, 2017 to book before the rooms will be made available to others and the conference rate will no longer apply. Shuttle service to and from the hotel will be available. Detailed information on shuttle service will be forthcoming on the MAHS conference website. Use the following personalized website for conference hotel registration:

<https://www.starwoodmeeting.com/Book/MidwestArtHistorySociety2017Conference>

Participants can access the site to learn more about the event and to book, modify, or cancel a reservation.

## CALL FOR SUBMISSIONS continued from page 5

historiography and understanding of the reception of his work from the sixteenth through the nineteenth centuries. How were Raphael's works read, or perhaps misread? Is there any evidence of aberrant decoding, and what might it tell us about prevailing interpretive strategies? What did artists, collectors, connoisseurs, critics and theorists know about Raphael, and how did they know it? By focusing on Raphael's compositions in either reproductive or original prints and drawings, interpretations by subsequent artists can offer new insights about artistic practice and attitudes prior to the twentieth century.

Chairs: Robert Randolph Coleman, University of Notre Dame, [rcoleman@nd.edu](mailto:rcoleman@nd.edu), and Cheryl K. Snay, Snite Museum of Art, [csnay@nd.edu](mailto:csnay@nd.edu)

### Shifting Meaning: Recontextualizing Objects Through Action

This session will address the long afterlives of objects, which are by the very nature of their materiality often intended to survive their creators. With topics of reuse, recycling, appropriation, and conversion in mind, we invite papers that explore the multilayered aspects of meaning created through the physical interactions

of people and objects in a variety of cultural contexts: public or private, civic or religious, ritual/ceremonial or mundane, elite or non-elite. Questions addressed might include: When objects and buildings are separated in time from their creators' original intentions, how do their later uses fill out or complete—or perhaps simplify—these 'degraded' original meanings? What might the practice of materially altering an object from the past tell us about later understandings of its symbolic value? How might the physical accumulation of reused and recycled objects

through repeated action transform understandings of not only the objects but also the spaces in which they are deposited or displayed? Submissions are welcome from all time periods and geographies that critically reflect on the nuanced ways in which intentional and unintentional interactions with objects from the past have the capacity to create and transform meaning in the present.

Chairs: Amy Sowder Koch, Towson University, [akoch@towson.edu](mailto:akoch@towson.edu), and Susan Ludi Blevins, Washington University in St. Louis, [blevins.susan@wustl.edu](mailto:blevins.susan@wustl.edu)

### Studio Practice, Research Practice

This panel will explore the intersecting worlds of art making and research practice. Presentations might explore the work of contemporary artists who reference the art historical past; the pedagogical link between material study, observational experience, and research; and multi-sensory approaches to research and learning.

Chair: Cyra Levenson, The Cleveland Museum of Art, [clevenson@clevelandart.org](mailto:clevenson@clevelandart.org)

### The Teaching Museum: Best Practices and Future Development

College and university art museums have grown significantly in the last twenty years. Many institutions have created new museums and/or museum studies programs, while established museums have revisited their mission to deepen their educational contributions.



Caravaggio (Italian, 1571-1610). *The Crucifixion of Saint Andrew*, 1606-1607. Oil on canvas; framed: 233.5 x 184.0 x 12.0 cm (91 7/8 x 72 7/16 x 4 11/16 inches); unframed: 202.5 x 152.7 cm (79 11/16 x 60 1/16 inches). The Cleveland Museum of Art, Leonard C. Hanna, Jr. Fund 1976.2

For example, Oberlin College's Allen Memorial Art Museum has pushed to integrate the Museum's collection and resources into the College's curriculum as a whole, and developed a rigorous docent training program that serves as a professional portal. For this roundtable, timed to the Allen's centennial, we seek case-studies from faculty and museum professionals highlighting how museums contribute to a wide range of student learning. Such cases might include but are not limited to: empowering students as educators in docent programs; involving students in the curatorial process; collaborating with faculty on teaching exhibitions and curatorial projects (real or virtual); bringing STEM faculty and classes

into the museum; and training and mentoring students for careers in museums, the arts, and education.

Chairs: Liliana Milkova,  
Allen Memorial Art Museum,  
[lmilkova@oberlin.edu](mailto:lmilkova@oberlin.edu), and  
Erik Inglis, Oberlin College,  
[einglis@oberlin.edu](mailto:einglis@oberlin.edu)

### Technical Art History: Evaluating the Progress of the Interdisciplinary Study of Works of Art

The development over the last century of the technical examination of works of art has completely altered the ways in which we evaluate objects. Employing an increasingly wide range of analytical tools, researchers from the fields of academic art history,

museum curatorship, conservation, and conservation science are demonstrating the value of working together in an interdisciplinary manner in a burgeoning field of study called technical art history. This session invites papers on recent research that addresses any aspect of the creation of or later adjustment to the work of art and that challenges accepted views or leads to a new understanding of an object's place in history. Papers that demonstrate cooperation between individuals in different fields in a jointly-communicated paper will be most welcome.

Chair: Maryan Ainsworth,  
The Metropolitan Museum of Art,  
[Maryan.Ainsworth@metmuseum.org](mailto:Maryan.Ainsworth@metmuseum.org)



Joseph Mallord William Turner, English, 1775-1851, *View of Venice: The Ducal Palace, Dogana and Part of San Giorgio*, 1842, On View, Overall 25 x 36 5/8 inches Framed: 34 7/8 x 47 x 5 inches, Mrs. F. F. Prentiss Bequest, 1944.45 Allen Memorial Art Museum.

## Open Sessions

### African Art

Chair: Costa Petridis, Art Institute of Chicago, cpetridis@artic.edu

### African-American Art

Chair: David Hart, Cleveland Institute of Art, dhart@cia.edu

### American Art

Chair: Mark Pohlad, DePaul University, mpohlad@depaul.edu

### Ancient Art

Chair: Michael Bennett, The Cleveland Museum of Art, mbennett@clevelandart.org

### Art of the Americas

Chair: Caitlin Earley, Metropolitan Museum of Art, caitlin.earley@metmuseum.org

### East Asian Art

Chair: Noelle Giuffrida, Case Western Reserve University, noelle.giuffrida@case.edu

### Islamic Art

Chair: Emily Neumeier, The Ohio State University, neumeier.25@osu.edu

### Latin American Art

Chair: Daniel Quiles, School of the Art Institute of Chicago, dqviles@saic.edu

### Medieval Art

Chair: Marian Bleeke, Cleveland State University, m.bleeke@csuohio.edu

### Modern and Contemporary Art

Chair: Matthew Levy, Penn State Erie, The Behrend College, mll33@psu.edu

### Nineteenth-century Art

Chair: Catherine Goebel, Augustana College, CatherineGoebel@augustana.edu

### Photography

Chair: Andrea Wolk Rager, Case Western Reserve University, andrea.rager@case.edu

### Recent Acquisitions in Midwestern Collections

Chair: Beau Rutland, The Cleveland Museum of Art, brutland@clevelandart.org

### Renaissance and Baroque Art

Chair: Erin Benay, Case Western Reserve University, erin.benay@case.edu

### South, Southeast Asian, and Himalayan Art

Please note that papers on art from these regions from all periods, ancient through contemporary, are welcome.

Chair: Kimberly Masteller, The Nelson-Atkins Museum of Art, kmasteller@nelson-atkins.org

### Works on Paper

Chairs: Robert Randolph Coleman, University of Notre Dame, rcoleman@nd.edu, and Cheryl K. Snay, Snite Museum of Art, csnay@nd.edu



Facade of Allen Memorial Art Museum in Oberlin, Ohio

Photography by Mike Reynolds





Willard-Newell Gallery of 17th century Dutch and Flemish art, Allen Memorial Art Museum, Oberlin. Photography by Ralph Lieberman



The Cleveland Museum of Art Ames Family Atrium, image courtesy of The Cleveland Museum of Art.



Gustav Medicus, Editor  
School of Art, Kent State University  
Kent, Ohio 44242

### Conference Registration:

Information on conference registration will be found at the conference link at [mahsonline.org](http://mahsonline.org). Registration for the conference will commence December 1. Registration online is highly recommended, but you may also register at the conference, paying by check, or by filling out the form available on our website and mailing the form and check to the treasurer's address there provided.

MAHS membership is required to register for and attend the conference.