2008 Conference: Chicago
April 3rd – 5th

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MAHS 2008 Conference Abstracts

Pre-Columbian and Colonial Art of Latin America
Chair, Virginia Miller, University of Illinois at Chicago

“Dressed for Success: Elite Identity and the Adorned Head in Classic Maya Art”
Catherine Burdick, University of Illinois at Chicago

During the Classic Maya period (ca. A.D. 600-900), the institution of rulership was crucial to the success and longevity of urban centers. The significance of this institution is evidenced by abundant artworks which combined hieroglyphic histories and royal portraits to commemorate elite accomplishments. The regalia which embellished a ruler’s portrayed body was a focal element of these images as it signified royal status through representations of precious materials such as jade. In addition, these trappings of rulership visually aligned kings with patron deities and royal ancestors.

This study engages with the hieroglyphic and iconographic adornment associated with the heads of rulers in Classic Maya sculptures and paintings. Studies which correlate constructed notions of self with the human head currently occupy a central place in epigraphy, but little scholarly work has explored iconographic connections between identity and head ornamentation. While much of the regalia depicted on elite bodies is comparatively formulaic, headdresses and facial adornment are often laden with personal information.

A visual correlation exists, this study proposes, between the depicted regalia of the Classic Maya royal headdress, the depicted royal head, and the personal identity of the ruler. The “decorated head” not only assists viewers in efficiently identifying the depicted king, but also conveys, even advertises, the name, titles, accomplishments and other personal traits that make him/her a unique being. This suggests that in addition to the support of patron deities and elite ancestors, a strong sense of individualism was central to the sustentation of kingly power.

“Historical Reenactment or Mythological Scene?: Questioning Representation on a Maya Shell Plaque”
Meghan Rubenstein, Indiana University

The Indiana University Art Museum has in its collection a little studied Classic Maya shell plaque. The carved surface shows three figures, a reclined anthropomorphic jaguar figure and two other individuals with supernatural characteristics. My earlier iconographic analysis compared this scene with the “Sacrifice of the Baby Jaguar” collection of ceramics published in The Maya Book of the Dead: the Ceramic Codex. I concluded that while the iconography and composition were similar, some of the iconographic elements did not correspond with the mythological narrative presented on the ceramics. I was wary
to identify the figures on the shell plaque as the same figures in the ceramic scenes, though I felt the similarities were indisputable.

This paper proposes that the multiple characteristics present in each figure might indicate that these are not the same individuals depicted on the codex ceramics, but a historical reenactment of this mythological scene. I will further explore the iconography of the plaque, and seek out elements that may indicate whether the Maya shell plaque is a historical, rather than mythological, record. By comparing this shell plaque with other narrative scenes in Pre-Columbian Art, I will suggest how the scene on the shell plaque relates to earlier research in Maya studies regarding mythological scenes and reenactments.

“The story of one man’s regalia at Sitio Conte”
Karen O’Day, University of Wisconsin-Eau Claire

My presentation will report my research into one component of the indigenous art traditions of Central America. The impetus for this project was a comment by archaeologist John Hoopes, “Jewelry from the Sitio Conte burials suggests that an important role of the individuals buried there was to adorn themselves in ritual costumes that persisted in patterned forms across several generations” (Hoopes 2005, 8). Upon pondering Hoopes’s comment, I knew that his suggestion might change the trajectory of research about Sitio Conte with more emphasis on the individuals. Moreover, his idea could be tested because, unlike most regalia, the archaeologists extensively documented the gold, bone, and stone regalia. I also knew that the research I carried out for my dissertation (O’Day 2003) prepared me to dive into the abundant and diverse excavation data required to test Hoopes’s notion. Additionally, I have completed a project recently (O’Day 2007) about Chibcha gold regalia from southern Costa Rica that examined the relationship between regalia and wearers. For these reasons, I set about testing his idea by starting with the regalia ensemble of one person buried at Sitio Conte ca. 950 CE. I will make a presentation that highlights individual pieces and remarks on the prevailing trends of the ensemble. In conclusion, I will respond to Hoopes’s suggestion about ritual costumes.

“Gender and Genealogy in Colonial Mexico”
Delia Cosentino, DePaul University

Mexico’s genealogical records are as old as some of its earliest, pre-classic stone carvings. Later, post-classic codices demonstrate an ongoing concern among native populations for tracking blood and marital bonds over time. In the wake of the Spanish Conquest, a fresh set of historical circumstances give genealogical records a new kind of urgency, as local, hierarchical social structures become threatened by colonial change. In Central Mexico, a flush of genealogical production over the course of the sixteenth century signals some of the shifting social structures that characterize the time-period. Without a doubt, the divide
between nobles and commoners among Nahuatl-speakers was of central importance, but shifting gender dynamics also rocked social realities in significant ways. This paper considers the correlation between women and genealogy in the colonial Central Mexican context. In particular, a look at the changing visibility of female figures in Nahua genealogical representations is used to suggest how indigenous women, at certain peak moments when opportunities presented themselves, served not simply as genealogical enablers but as the purveyors and inheritors of their lineages’ biological legitimacy.

**Nineteenth-Century American Art, Science, and Technology**

Chair, Sarah E. Kelly, Art Institute of Chicago

“The Patent and Trademark Wars of a Nineteenth Century Photographic Process”  
*Sarah J. Tempton, Ohio University, Athens, Ohio*

The ambrotype was the most popular photographic process in the middle of the nineteenth century. How did this process go from being celebrated by Matthew Brady, a famous nineteenth century photographer, to being maligned by Beaumont Newhall, one of the fathers of photographic history? The ambrotype’s fascinating history, which is interwoven with the patent and trademark controversies surrounding its early origins, is crucial to understanding how early technological developments in photography affected the writing of photographic history.

James A. Cutting first patented in the United States in 1854; the technology used to create it, though, had been utilized for several years in Great Britain under another name and without widespread popularity. Threats of lawsuits and claims of patent and trademark infringement ensued. These debates fuelled the growth of early photographic societies as well as further invention and innovation in photography.

This paper will explore and analyze the origins of the term ambrotype, its physical characteristics, the validity of the patent claims, as well as the cultural response to the process. Court cases, journal advertisements, letters to the editor, and other nineteenth century primary sources are brought together to reveal an intriguing series of events that influenced photographic history.

“Mixing Metals: 19th-Century American Adaptation of Japanese Mokume Gane”  
*Elizabeth Williams, Nelson-Atkins Museum of Art, Kansas City, Missouri*

Originating from the traditional Japanese technique for forming sword blades, the seventeenth-century mixed-metal metallurgy process, known as *mokume gane*, was employed for nonferrous sword fittings, where it developed into a highly aesthetic element of metalworking. The 1854 opening of Japan and the country’s consequent participation in European and American International Expositions brought the artistry and technical process of *mokume gane* to the West.
Fascinated by the Japanese use of mixed metals, American silver companies, most notably Tiffany & Company and the Gorham Manufacturing Company, experimented with and eventually perfected the production of *mokume gane* metalwork, by which fused layers of different metals are hammered in a thin sheet, thus exposing and forging the metals together. By varying the metal type and alloy formulations, and manipulating the hammering processes, myriad color palettes, patterns and sheens could be created.

American understanding of this metallurgy process did not derive from Japanese instruction of any kind, nor did either firm employ Japanese metalworkers. Rather, the American companies adapted *mokume gane* in non-traditional ways to create hybrid types of this mixed-metal alloy technique. The results were visually stunning works of copper, gold, silver and brass characteristic of the Aesthetic Movement, which drew heavily from Japanese motifs and designs.

The beauty of Japanese mixed-metalwork encouraged imitative reproductions in America yet, more significantly, the ingenuity of traditional Japanese processes, such as *mokume gane*, inspired the silversmiths of Tiffany and Gorham to develop a uniquely American realization of this technically challenging and aesthetically striking process.

“Under the Microscope: The Scale of Labor in Late Nineteenth-Century American Visual Culture”
*Jason Weems, University of Michigan-Dearborn, Dearborn, Michigan*

During the later nineteenth century, American visual culture was awash in images, culled from science, that pushed up to and beyond the physiological limits of human vision. From the cellular-level pictures of medical micrography to telescopically extended visions of celestial bodies, people found themselves able to view representations of things they couldn’t possibly see for themselves—objects literally beyond the capabilities of their eyes. Such visions certainly engaged the imagination, yet they also had more tangible cultural impact. Most significantly, these enhanced modes of visualization induced a substantial reassessment of commonly accepted notions of scale. Since the Renaissance, the conceptualization of scale had relied upon the individual human body as its relative measure. The linking of photography to new optical instruments, however, enabled scientists to produce a competing body of images that pushed beyond the human body—and the human eye—as an anchor for sight. The emergence of this new imagery into visual culture promulgated an alternate model of vision wherein scale was no longer co-extensive to the viewing body, but rather independent, objective, and abstract.

This paper explores the impact of microscopic visualization on representations of labor in the context of industrialization. In this moment when new modes of mass production were fundamentally altering the nature of work, my contention is that practices of microscopic looking provided the means to visualize a new image for the laboring (and social) body. Just as factory lines rescaled labor to prioritize broad and abstract systems over individual craftsmanship, the microscope replaced the unified picture of the human body with and understanding that focused on its cellular structures and component organization. In a
surprising number of instances, this new, microscopically-inspired visual lexicon encouraged people to conceive of the physical body as a microcosm of industrialization. This paper will explore the formal and social ramifications of this crossover by looking specifically at the painting of Thomas Anschutz and the photography of Jacob Riis.

**African Art**
Chair, Mark DeLancey, De Paul University

“Ethnicity and Visual Culture in the Western Sudan.”
Fred T. Smith, Kent State University

The current nature of visual culture in the Western Sudan has resulted from various types of internal change as well as external influences reflecting migrations, borrowings and adaptations. In this paper, a fluid and pragmatic view of culture - one that takes into account the interrelationships of numerous ethnic groups over broad geographic areas will be used. The paper will demonstrate that items of visual culture are borrowed for particular reasons, selectively incorporated into a culture and often modified or transformed in order to better fit the new environment.

Differences and similarities in architecture, architectural embellishment, dress, basketry and pottery for the Frafra of northeastern Ghana will be the focus of the investigation. Connections between the Frafra and other Western Sudanic groups will also be considered. Moreover, the term Frafra itself is a 20th century name given by the British to three similar but distinct ethnic groups: Gurensi, Tallensi and Nabdam. In addition, the role of visual culture in the sociocultural system will be included in order to achieve a greater understanding of the dynamics of cultural contact.

“Adrift on the Kalunga: The Transculturation of Kongo Minkisi”
Matthew F. Rarey, University of Wisconsin-Madison

Kongo minkisi, as markers of cultural heritage in institutional settings, are generally considered exemplars of Kongo visual identity. Yet the nkisi nkondi’s history is wound together in a web of transcultural connections, owing its genesis to influences from all sides of the Atlantic – Christian theology and Kongo religion; colonial politics and the postcolonial exhibitionary complex. In this paper, I trace the transcultural history of the Kongo nkisi nkondi. I begin with a discussion of the nkondi as emerging out of the integrative struggle between Christianity and Kongo religion in the Kongo Kingdom at the end of the 15th century; I move on to discuss the nkondi’s use as a symbol of Kongo national identity and resistance during the terror of the Congo Free State period; and finally I discuss the nkisi’s positioning as a “fetish” – and the cultural implications of this term – in museum exhibitions during the early (and contemporary) 20th century. All the while, I imply that the nkondi’s religious function as a mediator between the land of the living and mpemba, the land of the dead, is actually mimicked by its historical genesis,
where the symbols were constantly used as spiritual mediators between religions, nations, and identities.

“God versus Apartheid: Black Theology and the Art of John Muafangejo.”
*Meredith Palumbo, Ferris State University*

The debate whether John Muafangejo produced the first genre, historical, and religious prints by a black Namibian or if he generated some of the most politically charged images of the apartheid era is still being debated. It is my contention that the iconography of Muafangejo’s prints must be reconsidered in light of the artist’s deep attachment to the Anglican and Lutheran Churches and black theology. These Churches played an important role in the liberation struggle in Namibia of which black theology was a critical part. Radicalized black clergy, especially those trained at Lutheran Seminary and Theological College at Otjimbingwe, used scripture to challenge apartheid policies of the South African government. These new theologians promoted black self-awareness and self-esteem among their parishioners, and used the Bible to legitimize resistance to the suffering, humiliation, and exploitation imposed by apartheid.

When Muafangejo’s prints are examined in light of his strong religious convictions and black theology, his work can be reevaluated. He was not oblivious to the events transpiring around him, nor was he a political radical; instead his social consciousness came from the Church’s new theology teaching and not the anti-apartheid political parties in Namibia. His linocuts that celebrate black culture are not just genre, historical, or religious prints, nor are they strictly political, instead they are a unique combination that reclaimed black culture, built black esteem, and black consciousness, which was the objective of radicalized black clergy who preached from the pulpits of Namibia’s black Churches.

*Janine Sytsma, University of Wisconsin-Madison*

In October of 2006, the Frederick C. Hamilton building became the new home of the Denver Art Museum’s African Art collection. With its sleek, titanium exterior and jutting, acutely angled walls, the space refuses to reinvent an African experience. It was not, however, curator Moyo Okediji’s intention to simply evoke African history, be it real or imagined. He does not even conceive of the works in the collection as purely African. Instead, he believes the works manifest new, more complicated identities garnered from their unique experiences since being removed from Africa.

Thus, Okediji constructed a space that encapsulates this broader history. Sometimes the objects are presented in ways that recall their original use. On one stage, for example, masquerade costumes are presented on pedestals that revolve 360 degrees, enabling visitors to see them both in movement and from all sides, as was intended. Other times,
the objects are presented in ways more recollective of their recent experiences in the West. This is the case for the myriad sculptures that are encased in mismatched angular glass boxes, like spoils of war.

This paper seeks to address the implications of distinguishing between works like these and ones that remain in Africa. By means of examining the installation, I will suggest that by providing new contexts for these works, Okediji effectively confounds the sometimes-problematic notions of the “traditional” in African art, and that he blurs - to positive ends - the artificial lines between that which has been deemed “traditional” and that which is designated “contemporary.”

**Nineteenth-Century European Art**
Chair, Hollis Clayson, Northwestern University

“Dante Gabriel Rossetti’s Mrs. William Morris in a Blue Silk Dress and the Problematics of Ethnic Alterity”
*Amy Bingaman, Bowling Green State University*

This paper will focus on Dante Gabriel Rossetti’s painting *Mrs. William Morris in a Blue Silk Dress*, commissioned by William Morris and completed in 1868 and the painting’s “partner poem,” the sonnet titled “The Portrait,” penned in the same year. Much scholarship on both Rossetti’s painting and his poetry has focused on the “search for his soul” in the faces of the women he painted/wrote about. This paper’s focus will be on the actual identification he found in Jane’s racial alterity and the lengths to which he went to guard it as his own. Rossetti had an uncanny propensity to turn portraits into types—and Jane was a model whose actual physiognomy was ethnically very ambiguous. Thus, Rossetti’s images of her from this period present peculiar problematics of identity and alterity.

In the summer of 1865, Jane sat for a series of photographs in the garden of Rossetti’s Cheyne Walk house. Most of these show Jane in unmistakably erotic poses; many simultaneously reveal her “plainer” side as well: her thick features, dark and heavy brow, frizzy hair, and soft, uncorseted posture. These photographic *aides memoires*, when viewed in juxtaposition with the finished paintings, reveal the edges Rossetti smoothed out, refined, and polished (cheekbones, jawline, forehead) and the details he idealized (fuller lips, glossier and tamer curls)—in other words, the features he anglicized according to the female aesthetic norms of the period. While the face that appears in Rossetti’s paintings may not be a typical English beauty, the face that appears in the photographs is more foreign still. As a result, the viewer of the photographs also witnesses something closer to the features that actually attracted Rossetti and inspired him to paint so many works of her and write so many poems about her.

However, insofar as likeness and verisimilitude evaporated as a face was imaged photographically and the photograph, in turn, was translated into a painting, and that
painting, in turn was ekphrasisized into a poem, Rossetti continually turned women into types.

The face that we see in the photographs is the one that Rossetti painted over and over again. Since he used these prints as *aides mémoires*, one may assume that he revered them as relatively truthful copies of the beloved original. The qualities of Jane’s appearance that Rossetti diluted for the paintings were precisely those that marked her as ethnically other. Though he may have been drawn to her for her atypical physiognomy, the paintings would not have sold had he pictured her with visual verisimilitude. Thus, in Jane’s case, Rossetti’s practice of portrait-typing might be said to have been market-driven. This reveals a tension not only between commercial forces and avant-garde practice, but also between commercial art production and the drive to explore one’s self through representational integrity.

But, what, then, do we make of *Mrs. William Morris in a Blue Silk Dress*? This painting was, after all, commissioned as a portrait by William Morris himself, the patron who might have been expected to appreciate an accurate rendering of his wife.

Given the circumstances of the commission, should one expect Rossetti to remain consistent in his idealization of Jane’s features or might one not suppose that this would be the one instance when he did aim for more realistic likeness? Indeed, Rossetti remains absolutely constant.

By way of a close reading of the sonnet “The Portrait” and a close examination of a textual inscription at the top of the painting, this paper will conclude that the reasons for Rossetti’s unswerving “idealization” of Jane’s physiognomy were that he wished to keep her likeness to himself. As three-quarters Italian and only one-quarter English in the phrenology-obsessed British culture, Jane’s racial alterity was of great comfort to him and it was that part of her that he did not wish to share with the rest of the world, much less his best friend, and husband of his model/lover.

« Repose au contraire: Edouard Manet’s *Le Repos* (1870) and Berthe Morisot’s Dress »

Zirwat Chowdhury, Northwestern University

Berthe Morisot’s complaints to her daughter Julie about the difficulty of posing for Manet’s *Le Repos* of 1870 make the title of the painting seem at best ironic. Morisot’s ambiguously reclining posture, the precarious positioning of her right foot and the awkward twist of her body against the weight of her dress all underscore an ambience quite contrary to one of repose. This paper will argue that it is this ironic deployment of repose that was picked up by the caricaturist, Cham and represented in his caricatural response to *Le Repos*. In a striking caricature of the painting in his 1873, *Le Salon pour Rire*, Cham represented Manet’s sitter covered in soot, explicating his interpretation with the following caption: “Une dame se repose après avoir ramoné elle-même sa cheminée.”

Limiting an analysis of this caricature by Cham to its caption and thus reading it as Cham’s commentary on the ‘dirtiness’ of Manet’s canvas, I will demonstrate, holds the same
shortcomings that such a methodology would create for limiting Manet’s painting to its title, Le Repos. Instead, drawing upon Thierry Chabanne and Bertrand Tillier’s insightful studies on French salon caricature, respectively Les Salons Caricatureaux and A la Charge: la Caricature en France de 1789 à 2000, I will closely compare the caricature with the painting that it was ‘charging’. I will thus argue that rather than reiterating the critics’ harsh response to Manet, Cham was astute in foregrounding the sexual tensions that underpinned the production of this painting.

“Reverse Strategies: Photography and Edouard Manet’s Prints circa1871”
Jacob Lewis, Northwestern University

Scholars have addressed Edouard Manet’s citationality with respect to paintings from art history, yet self-citationality in his printed work presents a different problematic. This is particularly in evidence in his lithographs of the Paris Commune, Civil War and The Barricade, which cite figures and poses from his earlier paintings, namely The Execution of Maximilian and The Dead Toreador. While authors of diverse methodologies have tended to read Manet’s self-citation as a means of emotional detachment and disassociation from the motif, I will argue that this modernist position brackets Manet’s work and unnecessarily separates it from an assortment of concerns fundamental to their context in the “age of reproduction” (see Stephen Bann). Manet’s prints cannot be understood without taking into account his role in the larger cultural landscape of reproducibility, of which photography held an important position. Manet reinterpreted several of his painted works as etchings and lithographs, yet frequently left the ‘copy’ in the reverse orientation to the ‘original’. By calling attention to the fact of reversal in printmaking, Manet effectively sets his own representations in practical opposition to photography, and in the Commune prints, to how photography was able to represent the “bloody week” of 1871. Manet depicted the instantaneous gun-blast of an execution squad in The Barricade, and the aftermath of a barricade skirmish in the body of a fallen fédéré in Civil War, subjects for which no photographs exist. In citing his previous works, Manet employed allegorical repetition and, as a consequence, cast into relief the relative poverty of photographic representation in its ability to convey the political situation of France circa 1871.

Marguerite V. Hodge, University of Louisville

The fin de siècle French theater of horror—the Grand Guignol—cultivated terror through its exploration of extreme psychological states and lurid displays of sexualized violence. Narratives of madness, atavism and revenge gave voice to interior menace. And these themes were viscerally enacted; eye-gouged, amputated, impaled or flayed, the dramatic locus of the Grand Guignol was mutilated human flesh.
A parallel to the Grand Guignol’s forceful theatricality was its graphics. Like their dramatic
counterpart, these visuals evince a complex amalgamation of artistic influences. Also like
the theater, the graphics radically reconfigure their stylistic sources to create a distinctive
expressivity of horror. By subverting traditional application of visual elements, the imagery
articulates tension at the formative level, antecedent to representation. This transfiguration
engenders a visuality which both embodies and evokes violence.

This paper redresses that neglect by considering the visuality of the Grand Guignol. My
thesis is that a distinctive visual language of horror was developed in the Grand Guignol,
forged in its unique theatricality and expressed in its graphics. While the theater and
graphics were co-creators in this language, this study focuses on the heretofore
unexamined graphics. By analyzing the configuration of these posters and ephemera
produced for the theater in its foundational years, I assess in what way(s) they manifest an
original formalization.

**Seventeenth- and Eighteenth-Century Session**

Chair, John Beldon Scott, University of Iowa

“Pyrotechnics and the Unfolding of Military Urbanism”
Martha Pollak, University of Illinois – Chicago

Baroque military urbanism unfolds in a logical--and chronological--sequence: the
invention of cannon demands a new kind of fortification and a new kind of scientific
engineer to design it; vast, geometrically-regular bastions and citadels define the new city,
and the internal geometry of its streets becomes equally regular. New spaces such as the
rampart walk and the uniform central square open up for military exercise and urban
recreation, and they are further defined by monuments that cast the triumphal victory
procession in permanent form--the triumphal arch and the equestrian statue. The
spectacles of military urbanism are disseminated in prints of equivalent power and
virtuosity. Elaborate festivities crowned every military campaign, and they always
culminated in fireworks. I propose that these pyrotechnic displays incorporated, and
summed up, the achievement of military urbanism.

Fireworks appropriated the new weaponry for court and urban display; the danger of
siege is ritually enacted through controlled explosions and conflagrations, where models
of significant buildings are symbolically incinerated. Though this occurred in all the
capitals of Europe, I take my examples from Turin and Rome, concluding with the
spectacular *Feux d'artifice* etchings of Claude Lorrain.

“Towards a ‘Franciscanization’ of Space: Mexico City’s Way of the Cross”
Alena Robin, Université de Montréal

Chapels remembering the painful events of the Passion of Christ were built in Mexico City
between 1684 to 1706. These small buildings were raised thanks to the financial support
of the mercantile elite of the city, mainly Spanish immigrants. The processional road began in the Convent of San Francisco, they were then positioned in a straight line on the south side of the Alameda and ended near the Convent of San Diego. This area remained the very west limits of the city throughout the Viceregal era.

The purpose of this paper is to understand the relation the chapels played in the urbanism of this part of the city, and the different levels of meaning this urbanism took, through close examination of documentary and visual evidence. The Way of the Cross served to sacralize the space, but more than a sacralization of space we can consider it a franciscanization of space. Since it was a marshy zone it remained a depopulated area well into the 18th century, and there is a strong possibility that the Franciscans took advantage of the situation to orchestrate propaganda in favor of the order. Indeed, the Way of the Cross was not the only Franciscan bulwark in the area. Different Franciscan institutions were founded through the years and each played a specific role and represented different aspects of Franciscan rule.

“Piranesi’s Imperfect Ruins”
Heather Hyde Minor, University of Illinois – Urbana-Champaign

Giovanni Battista Piranesi’s great map of ancient Rome, his Campus Martius, which he published in 1762, offers a rich reconstruction of the city. His contemporaries would have been immediately familiar with his chosen subject, the Campus Martius, or Field of Mars, as the low-lying plain that sat outside Rome proper in ancient times. This was the area where military exercises took place and soldiers returning from combat exchanged their armor for togas before re-entering the city. The Campus Martius later became the center of Renaissance and Baroque Rome. Monuments that were well-known and still visible in the city, such as the great tombs of Hadrian and Augustus appear. But any of the men who imbibed antiquity as Piranesi did would have found his map immediately strange and odd. A number of ancient urban features that were still visible in the city in Piranesi’s day are either misplaced or eliminated entirely from his reconstruction. Piranesi’s urban “mistakes” can tell us much about his general vision of ancient Rome, as well as this particular visual representation of that site.

“Two Views of Rome: Jacques-Louis David and Hubert Robert”
Heidi E. Kraus, University of Iowa

As a student in Rome from 1775-1780, Jacques-Louis David made a vast number of drawings that he would use as a visual vocabulary for the remainder of his career. Many of these austere renderings depict antique architectural structures that would serve as inspiration for his later paintings, such as The Oath of the Horatii and the Sabine Women. The liveliness and immediacy of the drawings suggest that David worked en plein-air. It is important to remember, however, that David’s seemingly spontaneous sketches of Roman architecture were, in fact, informed by and in dialogue with the genre of the Roman vedute. The popularity and accessibility of these Roman vedute, epitomized by the
quixotic engravings of Piranesi, allowed for their proliferation throughout eighteenth-century European culture.

This presentation examines a source of inspiration for David that hitherto has been completely overlooked by Davidian scholars, namely, the influence of the extensive body of Roman architectural drawings made by the famous painter of antique ruins, Hubert Robert. These drawings, made during his period of study at the French Academy in Rome from 1754-1765, are much neglected and merit further attention. It is documented that other French artists copied Robert’s Roman drawings directly for their own use. This inquiry will suggest that David, like his fellow artists, had access to the drawings and was inspired by them in the creation of his own Roman views. Furthermore, this lecture reconsiders the nature, function and purpose of the Roman architectural sketches made by both artists. I show that the Roman views by David and Robert served a greater pedagogical role than their accepted use as aides-mémoire. The remarkable parallels between David and Robert offer rare insight into what these artists observed during their Roman sojourns and the choices they made about what to record, interpret and remember.

**American Art, 1938-1950**
Chair, Judith Barter, Art Institute of Chicago

“Doomsday and Deliverance: Postwar Anxiety and the Dialectic of Human Creativity in Peter Blume’s *The Rock*”
*Mark White, Oklahoma State University*

Peter Blume painted *The Rock* in 1948 as a commission for Pittsburgh entrepreneur Edgar Kaufmann. Kaufmann initially approached Blume in 1939 for an image of his family and their new home Fallingwater, which had been completed recently by Frank Lloyd Wright. The commission occupied Blume for much of the next decade as he struggled with physical and mental fatigue. He slowly crafted an enigmatic painting that has often been interpreted as an optimistic image of renewal in the midst of a postwar world plagued by decay and destruction.

Yet evidence suggests that Blume may have painted *The Rock* as a piercing allegory of the creative act, in which imaginative production may promise renewal or regeneration but it may also require sacrifice and result in unforeseen devastating consequences. Seeking accessible archetypes for cataclysm and human frailty, Blume quoted from Christian altarpieces such as Hieronymus Bosch’s *Haywain*, c. 1485-90, which offered the former both a useful compositional structure and an allegorical framework for examining the consequences of human folly. Human recklessness in *The Rock* is conceived not in terms of theology, however, but a dialectical view of nature that emphasizes interconnectedness and interdependence. As such, *The Rock* offers a dialectical view of human interaction with the environment in the building of Fallingwater through an allegory of
Creativity/destruction informed not only by Blume’s recent fatigue and societal fears of nuclear apocalypse but also by Bosch’s Christian vision of damnation and redemption.

“Bombs and Bridges:  Guglielmi Paintings from the War Years”
Brandon K. Ruud, University of Illinois at Chicago

Alternately labeled a social realist, a magic realist, a surrealist, and “social surrealist” – labels his dealer, Edith Halpert denounced – O Louis Guglielmi’s paintings reflect the tension and unease of both prewar and postwar American society. In his canvases from the 1930s, the artist made the Brooklyn Bridge a recurring motif; but rather than the glittering icon of human possibility painted by Georgia O’Keeffe and Joseph Stella, Guglielmi’s depictions show humanity diminished by industrialization and modernity, alienated from their own surroundings. During the late 1930s, Guglielmi imagined the Brooklyn Bridge as a twisted pile of shrapnel and rubble embedded with missiles, the artist’s response to escalating European fascism. By the American entry into the war – and Guglielmi’s own subsequent participation – the artist’s quasi surrealist urban views shift to a distinctly feminine landscape: women react to the city depopulated by men at war, interacting with the factories and industries that are now their sphere. Guglielmi’s postwar painting signals Cold War anxieties, as people look to the sky, anticipating falling bombs and air raids. Embroiled in the Advacing American Art scandal, by the late 1940s, Guglielmi eventually abandoned his representative style in favor of a less socially conscious, abstract one.

Guglielmi’s career and stylistic shifts mirror the stages of America’s involvement with World War II, from the most artistic response to fascism to the everyday routine and monotony of the country at war and finally to atomic age apprehension and Cold War paranoia. This paper addresses the changes in content of Guglielmi’s paintings over a ten-year period, reinterpreting the artist’s output within the framework of pre- and Cold War history and tracking the critical responses his works engendered.

“Willem de Kooning’s Excavation:  Popular Sources, World War II and the Cold War”
Michael Klein, Western Kentucky University

Willem de Kooning’s Excavation is known as a powerful and disturbing painting, which fuses European modernism with American popular culture. Not fully discussed, however, are the painting’s cartoon-like faces, which snarl, grimace and bite aggressively and its figures, which struggle and twist in a shallow space. This paper will explore their meaning. It will examine the paintings’ diverse sources, which range from modern and medieval art to animated cartoons, comic books and newsreels. These sources suggest a connection to World War II violence, Cold War anxiety and to de Kooning’s troubled personal history.

The unprecedented scale of human suffering and death from 1931 to 1945 coincided with an equally unprecedented quantity of dramatic visual documentation in newsreels,
newspapers and magazines. After World War II, the destruction possible from nuclear war was at least as terrifying. Animated cartoons, which were shown after newsreels, showed human anger and violence using fanciful, humorous creatures, *Excavation* contains traces of these humorous cartoon animals but with a much more ominous mood, suggesting that the substance of newsreels and animated cartoons were merged in de Kooning’s mind.

**Twentieth Century American Art**
Chair, Paul B. Jaskot, DePaul University

“Robert Henri’s Portraits of Dance: A Reflection of Life and Philosophy”
*Rachel Duszynski, Case Western Reserve University*

At the turn of the twentieth century, the continuing development of the modern city coincided with a rise in immigration, a shifting of gender roles, and the growth of urban entertainment including dance, vaudeville, theater and film. These changes inspired many American artists including urban realist painter Robert Henri (1865-1929) to focus on scenes of daily life in the city, but also on the art of dance, which was progressing away from the strict guidelines of academic forms of dance, including ballet. Henri viewed modern dance as a sign of his own rejection of conventional aesthetic and moral values. This interest in the development of independent art forms is revealed in Henri’s portraits of dancers. The objective of this presentation is to discuss the evolution of Henri’s portraits of dancers from 1901-1919, beginning with his early portraits of Spanish dancers and ballerinas, to those of vaudeville and Broadway performers, and concluding with this portraits of solo dancers Isadora Duncan and Ruth St. Denis.

“Collage and Montage in American Post-War Visual Culture and the Early Art of Robert Rauschenberg”
*Gregory Gilbert, Knox College*

My proposed talk seeks to examine the paradigm shift associated with Rauschenberg’s early art as related to significant changes within American visual culture itself during the late 1940s and 1950s, specifically the growing dominance of collage and montage practices in both avant-garde art and mass forms of visual communication. While the Neo-Dada works of Rauschenberg and Jasper Johns are typically heralded by art historians as marking the revival of collage and mixed-media strategies in contemporary American art, there had actually been widespread interest in collage and montage throughout the 1940s and 1950s. Moreover, collage and montage design principles became prevalent within commercial media in these decades, and given Rauschenberg’s fascination with televised signs as a prominent motif in his art, it should be noted that filming and editing techniques based on cinematic montage came to typify the early style of television broadcasting during the fifties and early sixties. A major part of my talk will be devoted to a discussion of montage structures within early forms of television, which I will argue had
a profound impact on Rauschenberg’s early art. I aim to use this overview of montage and collage in the 1950s to suggest that Rauschenberg’s early art constituted a project similar to McLuhan’s media theories to recognize and examine a profound shift in perceptual modalities that could be linked to the new signifying systems of the post-war industrial age.

“Westward Route 66 Takes Its Way: Ed Ruscha and the Promised Land”
Michaela Merryday, University of Tulsa

In 1956, Edward Ruscha set out on Route 66 from Oklahoma City to Los Angeles. The sites he encountered along the road eventually became the basis for his book, Twenty-six Gasoline Stations (1962) and reappeared in paintings such as Standard Station, Amarillo Texas (1963), Hotel (1962), Norms, La Cienega, On Fire (1964) and, of course, the large Hollywood sign. The Hollywood sign not only marks the final destination, but also stands for the dreams and promises that have beckoned thousands to California. I want to suggest that Ruscha’s work presents a contemporary version of the myth of Manifest Desinty given visual form in the landscapes of 19th-century painters such as Thomas Cole, Emanuel Gottlieb Leutze or Albert Bierstadt. Bierstadt presented the West to viewers weary of the trials of the Civil War as a beautiful and benevolent land, a paradise where one could start over again. This promise was inscribed into the landscape itself: lush valleys bathed in heavenly rays welcomed settlers. A similar promise seems to be inscribed in Ruscha’s images of roadside signs pointing westward as in his Twenty-six Gasoline Stations (1962), his book Real Estate Opportunities (1970), and his more recent paintings and drawings of maps, such as Laurel Canyon (2001), which suggest the surveying of the land that went hand-in-hand with the westward expansion.

The History of Photography as the Study of Photographs
Co-Chairs: Greg Foster-Rice, Columbia College Chicago and Mark Pohlad, DePaul University

“Modernist Photographs in the Zodiaque Series of Books on Romanesque Art.”
Janet T. Marquardt, Eastern Illinois University

Between 1951 and 2001, La-Pierre-qui-Vire monastery in Burgundy published multiple series of lavishly illustrated books on Romanesque architecture that aimed at reinforcing France’s relation to its medieval, Catholic past. Many of these volumes organized artistic styles by traditional geographic regions associated with medieval boundaries and suggested a cultural network between France and other European countries through the agency of Romanesque art and architectural projects. The monks’ cataloguing of the sites was so comprehensive that the regional designations they employed affected the way art historians conceived of European Romanesque art, bearing upon theoretical discussions of schools, styles, and influences. The photographs were also designed to underline the relationship between modern notions of the spiritual power of visual art and the
straightforward style of religious scenes from the eleventh and twelfth centuries, thus
breaking down the boundary between “old” and “new” modes of representation in order
to propose that France had always had the answer to the search for a “sacred art.” The
black-and-white photogravures present the selected monuments in a highly aestheticized
light, going far beyond mere documentation by using compositional choices to coordinate
their visual properties with the abstract style of the architecture along with its decorative
sculpture and painting. I will analyze selected photographs to show how the early training
of the Zodiaque directors in Cubist painting shaped their appreciation for and presentation
of Romanesque art in a renewed modernist mode.

“Beautiful Science: Science Illustrated, Eye Appeal, and a Photographic Inversion.”
Michael J. Golec, Iowa State University

The July 1946 issue of Science Illustrated is a startling example of a photographic portrait
of science that was intended for a non-scientific public. It is an image of great complexity,
although it’s hard to appreciate its organization of multiple meanings at first glance. The
full-color photographic reproduction of a bikini-clad beauty illustrated the impact of the
sun’s ultraviolet rays on the human body. The “eye appeal” of the Science Illustrated
cover, as one commenter described the way it exploited a pin-up stereotype, disguised its
complexity for Cold War readers. Indeed, the photograph was a reverse image of the
Bikini Island atomic bomb tests in 1946 under the auspices of Operation Crossroads.
“Beautiful Science: Science Illustrated, Eye Appeal, and a Photographic inversion”
explores how the photograph represents the aspirations of a Cold War belief in the
emancipatory benefits of science. These benefits were best expressed by the swimsuit
model whose bright future is assured in the illuminating gaze of science but who has to
face the destructive potential of atomic blasts and radiation poisoning.

“Encounter Non-Critical: Form and Flickr.”
Kris Cohen, University of Chicago

What would one have to know to become a formalist of a flickr photo? Or maybe it's less
a question of knowing than of tracking, of following and attending—attending to detail not
just intimately, but extremely, vectoring through titles and captions, tags and links,
comments and counter-comments, compliments and flames, photo groups and all of the
potential stranger relations that flickr photos engender or fail to. Even when the form of a
flickr photo functions
more like a frame than a vector, ballasting the hermeticism that formalism ballasts from
the other side of looking, affect often makes form porous and extensive again, opened up
to people’s desire for contacts, for friends, for links and comments, or opened always
before the fact by people’s anxiety about just these styles of contact, which feel to some
like a threat to "privacy" or to more familiar styles of intimacy. This paper will sketch the
procedures of a reconceptualized formalism, one which tries to attend to images whose
form potentializes diverse styles of stranger sociality. It will take a single flickr photo as its case. Form, here, will start to look like a collection of fragile, dynamic, affective materializations which engender practices, and a concomitant formalism will require improvising analytics and inventing concepts in order to follow form's movements as well as to constantly re-imagine the ethics and politics of doing so.

Byzantine Connections
Chair: Elena Boeck, DePaul University

“Picturing Universal Rule in Medieval Byzantium: The Emperor and the Other”
Alicia Walker, Washington University in St. Louis

Like many images of imperial rule from throughout the ages, depictions of the Byzantine emperor produced between the mid-ninth and early-thirteenth century promote a notion of the ruler's universal authority. In the official realm of coinage and monumental decoration, this message is conveyed in part by depicting the emperor in association with sacred figures, foremost Christ and the Virgin Mary, who communicate the divine sanction of royal authority. In some instances, images preserve and perpetuate types inherited from early Byzantine and pre-Christian Roman visual traditions of imperial might. The latter iconographic vocabularies portray the emperor, for example, engaged in war or the hunt, expressing his military prowess, both literally and figuratively, as well as his ability to defend and even expand the borders of empire.

Within this highly conservative visual rhetoric, however, instances of responsiveness to current artistic influxes can also be detected. In particular, evidence for the impact of foreign medieval cultures on Byzantine imperial programs is found in select works of art, which indicate another means of conveying universal rule beyond that of traditional Christian and Roman iconographies. These works of art, both extant and described in texts, suggest that middle Byzantine artists and designers could draw from a diversity of sources to articulate an ever shifting and highly responsive notion of Byzantine power. While some of these works of art fall into categories of official imperial imagery noted above, others can be argued to derive from less regulated realms of aristocratic patronage. As such they suggest that the imperial image was the product of not only imperial propaganda but of broader courtly aspirations as well.

This paper proposes that the need for Byzantine imperial imagery to convey an impression of universal rule that was relevant to medieval reality inspired the use of foreign iconographic and stylistic types as a means to promote the expansiveness of Byzantine authority. I begin by examining scholarship in the fields of history and literature that has established a firm basis for viewing medieval Byzantine culture—and particularly the articulation of imperial authority—as more flexible and responsive than is usually perceived within art historical studies. I then cast a broader perspective on medieval ruler imagery, noting how scholars increasingly interpret an active interest in foreign artistic traditions and an ability to control multiple visual languages of rulership as key
characteristics in the display of universal political authority, for instance in the tenth-century Armenian kingdom centered at Aghtamar and the thirteenth-century Byzantine imperial court in exile at Trebizond. I conclude by analyzing the specific ways in which select middle Byzantine imperial works of art articulate notions of Byzantine universal authority that continue the essential messages of earlier Christian and Roman iconographies of rule while simultaneously projecting an innovative image of imperial might that draws from foreign visual vocabularies. I argue that these objects responded to the particular circumstances of the Byzantine Empire in the medieval world and conveyed a message of power and authority appropriate to the era.

“Greeks Bearing Gifts: Byzantine Art and Diplomacy in an Age of Decline”
Cecily Hilsdale, Northwestern University

Politically and economically it is hard to deny that the final three centuries of the Byzantine Empire emerge as a pale shadow of its former glory. After the systematic looting of the capital city’s most precious treasures during more than fifty years of Latin occupation (1204-1261), the streets of the once magnificent capital of Constantinople were empty, outbreaks of famine and plague common, and imperial funds depleted. Despite these grim economic and political realities, classical education and intellectual life flourished. My research addresses the relationship between culture and economy through a reading of art objects created and deployed as diplomatic gifts from the thirteenth to fifteenth century. I argue that in the increasingly cosmopolitan late Byzantine world wealth must, out of economic necessity, be constructed in non-monetary terms. In this way, my work critically expands discussions of cultural exchange and boundary crossings by questioning how the concept of political decline re-figures categories of wealth and value, categories that lie at the core of cultural and diplomatic exchange.

“Engaging the Byzantine Past: Strategies of Visualizing History in Sicily and Bulgaria”
Elena N. Boeck, DePaul University

The two manuscripts under examination here are well known, but their strategies for visualizing history are poorly understood. Owing to its unambiguous Bulgarian identity, the Vatican Manasses manuscript (Vat. Slav. 2) has evaded the infatuation of Byzantinists. In contrast, the Sicilian illustrated Skylitzes manuscript (now housed in Madrid, B. N. Vitr. 26-2) has been embraced at times by both scholars and popular imagination as an authentic vision of Byzantium. Mined by creators of book jackets for scenes of life in Byzantium, scholars have often treated Skylitzes images as eyewitness snapshots of Byzantine life rather than as sophisticated political and cultural constructs. Though both manuscripts engaged in the visualization of Byzantine history and drew to an extent on Byzantine artistic forms, each created a partisan and outlandish vision of Byzantium.

This pair of manuscripts serves as a reminder that medieval narratives could be creative, contentious, prejudiced, and political. Each manuscript presents a dynamic interplay
between text and image, visualization and politics. It is fruitless to view either manuscript as a window into a lost Byzantine world, since each is a world of its own. However, by tracking how both manuscripts were attracted or repelled by Byzantium, we might better understand the changing contours of the empire’s cultural orbit.

Public Art in Chicago
Chair, Levi Smith, School of the Art Institute of Chicago

“Millennium Park as Representation”
Patrick Page, School of the Art Institute of Chicago

In August of 2005, the Chicago Sun-Times ran a series of articles comparing the 1967 Chicago of the “Picasso” to the 2005 Chicago of the “Bean.” With the city’s downtown in the age of the “Bean” reasserting its vibrancy amid a growing urban region, Millennium Park is at its heart both in terms of location and spirit. The success of the park offers pragmatic lessons in terms of private and public partnership and has set a new level of confidence — each key factors in the development of Chicago’s 2016 Olympic bid. A vision of the park in the summer of 2007 bears comparison with Ambrogio Lorenzetti’s Effects of Good Government in the City and in the Country (1338-1340) with the park filled with people conversing and playing surrounded by scenes of commerce and construction. This presentation will look at the park, with Cloud Gate and the Crown Fountain as arguably its most prominent features, in representations and as a symbol of Chicago as the park is not only something to be looked at, but as something that in its interactivity allows visitors to look back upon the city. Part of this will be a review of artworks by Chicago area high school students with the park as a subject as well as a discussion of survey results asking participating students about their perceptions and use of Millennium Park.

“Performing Memory, Performing History: Magdalena Abakanowicz’s Agora in Chicago’s Grant Park”
Joanna Inglot, Macalester College

This paper examines Magdalena Abakanowicz’s outdoor installation “Agora,” permanently installed in Chicago Grant Park in 2006. Consisting of 106 iron cast figures, this monumental work acquired a great presence in Chicago’s landscape of public sculpture, which includes works by other modernist artists such as Calder, Chagall, Dubuffet, Miro, and Picasso. Supported by Polish Ministry of Culture and a Polish foundation, “Agora” has been presented as a gift from Poland to the City of Chicago and as such it carries a significant symbolic meaning. Examining “Agora” in the context of Abakanowicz’s famous “Crowds” and numerous outdoor figurative installations in many places around the world, this presentation shows how “Agora” emerged out of a dialogue with Polish postwar figurative sculpture and how it is rooted in deeply ingrained array of
national symbols, ceremonies, and rituals that define Polish national identity while striving to communicate a transnational message.

“Local Public Art in Chicago: The Pedagogy of Practice”

Drea Howenstein, will co-present two innovative local projects with her students, Rachel Moore, Kirsten Larson and Brendan Hudson, which grew out of a praxis class, Site/Environment/Community that she teaches at the School of the Art Institute of Chicago. In an effort to help students better understand the complex intersection of the social, political, cultural, built, and natural environment essential to artists and designers working in public spaces, this course meets in Chicago neighborhoods and schools. Students conduct surveys and charettes to identify critical issues of concern to community residents, network between social and cultural institutions to identify resources and partner with schools and organizations to actualize creative and meaningful sustainable projects.

This presentation will feature the pedagogical process and outcomes of two projects in East Garfield Park, Maypole Lot(s), an ongoing project partnered with Openlands, Kidstart, Chicago Public Schools that involves residents and youth to design local common green spaces and Conserve-A-Story: A Community Exhibition, a collaborative project and exhibition developed in conjunction with the Garfield Park Conservatory Alliance and the Conservatory’s Centennial celebration, which shares first person stories of the people who have lived in this neighborhood through multiple audio and visual media.

Narration and Naturalism in Renaissance Art
Chair: Ann Roberts, Lake Forest College

A Wrinkle in Time: Narrative and Space in the Travels of Sir John Mandeville
Andrea G. J. Kann, University of Iowa

The Book of John Mandeville, also known as Mandeville’s Travels, can be considered a late medieval best seller. The nearly three hundred extant manuscripts of this narrative display an unusually open, collaborative text, one that constantly was re-presented through textual manipulation and modification. Curiously, only about twenty of these existing manuscripts are illustrated, and the imagery in these books varies even more widely than the texts. In my paper, I consider how illustrations from fifteenth-century Mandeville manuscripts participated in the re-creation of the narrative for the local needs of specific audiences. These images emphasize different elements from the story to encourage readers to experience the text in specific ways, sometimes even presenting separate subtexts or meanings to persuade, instruct or entertain these intended viewers.

Imagery in these manuscripts ranges from indexical or emblematic illustrations that condense a tale into a single image to more traditional space boxes packed with representations of elements described in the text. We also see imagery that replaces
narrative elements from the text with scenes or figures that may have had greater significance for the book's intended readers. My examination of illustrations in fifteenth-century Mandeville manuscripts suggests that space, time and story were visually manipulated to enhance the reading experiences of their audiences, making the narrative appeal in very specific ways to readers ranging from Carthusian monks to English merchants to French aristocrats.

Fra Angelico's Linaiuoli Tabernacle and the Modalities of Realism
Barnaby R. Nygren, Loyola College in Maryland

While older scholarship on Fra Angelico tended to view him as a late gothic painter, more recent studies firmly place him within the Renaissance tradition. In truth, Angelico's painting frequently displays multiple styles and nowhere is this mix of artistic modalities more apparent than in his Linaiuoli Tabernacle of 1433. The interior of the tabernacle features a gold-ground representation of the Virgin with Sts. Mark and John. The closed tabernacle presents Sts. Mark and Peter before a featureless black background; yet, the figures here have a monumental presence reminiscent of the statues at Orsanmichele. Most importantly, the predella below presents notably divergent narrative constructions illustrating scenes from the lives of St. Peter, St. Mark, and the Virgin; the spatial setting of the scene involving the Virgin is traditional, even conservative, while the two saintly narratives feature complex oblique spaces, views into partially seen spaces and dynamic diagonal movement.

My paper will examine the mix of artistic modalities in Angelico's work. Focusing particularly on his predella narratives, I will argue that, while Angelico often used quite conservative compositional schemes for the main fields of his altarpieces, his narrative paintings adopted some of the more radical and realistic spatial and narrative solutions found in period painting. I will use Angelico's willingness to adopt conservative pictorial modes on one hand and radical narrative solutions on the other to reconstruct his implicit theory of pictorial realism and its relationship to both perspective and the functions of the Renaissance image. What will emerge is a theory of painting both related to and independent from Alberti's dominant account.

Carpaccio's Dead Christ: Enigmatic Narrative and Spiritual Topography
Erin Sutherland, Washington University in St. Louis

The Carpaccio painting in the Kaiser-Friedrich Museum in Berlin, variously referred to as a Burial of Christ or Preparation of the Tomb, is an unconventional image of the dead Christ laid out on a stone. While some elements of the painting feature specific scenes from the Passion Cycle, other aspects of the painting undermine the narrative. Job of the Old Testament meditates beneath a tree near Christ. Pastoral musicians play instruments on a rocky outcropping. Directly below the musicians, a mass grave, with body parts strewn about, suggests the form of the pilgrims' entrance to the Church of the Holy Sepulcher in
Jerusalem. The Maries appear multiple times, both approaching and leaving Christ’s tomb. Figures journey along heavily traveled pathways in the background, journey up Cavalry Hill and meander toward the foreground. Carpaccio used illustrations from known pilgrimage accounts published in Venice to accurately present figures in eastern dress and represent the recognizable structure of Christ’s tomb.

Carpaccio’s use of ‘documentary’ sources to accurately represent the foreign topography and people suggests careful adherence to the biblical narrative, yet the juxtaposition of anachronistic figures undermines such clarity. I propose that the disjunctions within the painting force the viewer to actively seek typological and symbolic explanations of the imagery. Moreover, the prevalence of pathways and emphasis on travel throughout the painting suggests visual counterparts to physical pilgrimages to Jerusalem. The work purposefully deviates from traditional representations of the Passion narrative to encourage the viewer to actively undertake a visual pilgrimage.

Asian Art: Problems, Special Issues Relating to Researching and Exhibiting Asian Art
Chair, Helen Nagata, Northern Illinois University

Janice Katz, Art Institute of Chicago

The collection of Japanese illustrated books in the Art Institute of Chicago is one of the premier holdings of this type of rare material in the United States. It totals over 2,000 titles, the majority of which were acquired by the museum in 1926. The collection was published very early in 1931, in a catalogue by Toda Kenji of the University of Chicago. Since that time, however, the collection has grown, information on individual volumes has been added, and the time has come to re-catalogue the books and form a database to more accurately reflect the collection’s contents and make it accessible to scholars.

With that in mind, five years ago a project was begun to conserve the volumes, give them new protective boxes, and start a database in both Japanese and English. These efforts are well underway, with about 95% of the books in the database in some form, and 33% of the books with new covers (boxes).

In terms of content, the collection is wide-ranging including Saga-bon, books by Ukiyo-e artists, the Kano school, Maruyama/Shijo schools, and works by 20th century printmakers. Highlights include Saga-bon *Ise Monogatari* of 1608 and a complete *Miyako dori* by Katsushika Hokusai.

In this paper I will discuss the ongoing conservation and cataloguing efforts, as well as the unique challenges presented by this collection.
Making it Relevant: Contextualizing Asian Art at the Detroit Institute of Arts
Amelia Kit-Yiu Chau, Detroit Institute of Arts

Beginning in 2001, the Detroit Institute of Arts underwent a $158 million renovation that culminated in the grand reopening to the public in November, 2007. The new DIA unveiled a new approach to displaying art, aimed at encouraging general audiences to find personal connections to works of art from diverse cultures. In many of the 90 galleries, collections were installed according to themes to which visitors can relate, such as art commemorating the milestones in life in the African galleries, and paintings and objects related to the daily rituals of the upper classes in 18th-century Europe.

While the current temporary Asian installation only features a small selection of 38 masterworks in the collection, planning for the full installation of the Asian collections, consistent with the DIA’s visitor-centered approach, has been ongoing since 2001. In this paper, I will discuss the planning and execution of the current temporary Asian installation, as well as discuss three proposals to install selected Asian works of art in thematic groupings: Japan – Art of the Seasons, China and Korea – Arts of the Scholar, and Sculptures of the Hindu, Buddhist, and Jain Faiths. I will outline the rationales behind the selection of these themes, which include the very practical concerns of the necessity to rotate fragile works and the limitations of designated gallery spaces, as well as the need for cultural relevancy as it applies to the audience as well as to the objects displayed. Proposed interpretation for these installations will be outlined, as will any potential danger of reductionism which may result.

"When Institutions Go Native: Collecting Asia in a Small Town in the Rural Mid-West"
Anne Burkus-Chasson, The University of Illinois at Urbana-Champaign

My thoughts about collecting come from a class that I taught not long ago. The class was part of a larger project to make arrangements for the exhibition of a collection of Chinese paintings purchased for a museum in a small town in the rural Midwest.

In this paper, I should like to describe the assignments that I designed for the course that I called “Collecting East Asia.” Besides reading about conventions of collection inside and outside East Asia, the students in the course made what I called “visual constructions” based on the papers they wrote about a local museum collection and a personal collection. I was interested to compare the cognitive activities of writing and object-making. In the end, the students produced videos about local collectors of Chinese and Japanese art. The Office of the Provost supported the course I designed.

However, despite the economic support, the course had no place in the larger academic institution. Friction was perhaps most apparent with the museum that held the collection of Chinese paintings we were determined to exhibit. That friction will be the second focus of my paper. The question with which I grappled arose from the awareness that labels, verbal information, are--and have been for a long time--an inherent part of the viewing
experience in museums. But words did not always construct a viewing experience of collections. Is the label necessary?

Wenda Gu’s *Metamorphoses*
David Cateforeis, University of Kansas

This paper will analyze an artwork recently acquired by the Spencer Museum of Art at the University of Kansas: *Metamorphoses* (2004) by the internationally prominent Chinese artist Wenda Gu (b. 1955). Gu is best known for his ongoing United Nations series of site-specific “monuments” made of human hair fashioned into architectural forms as a metaphor for a utopia of human unification transcending political and cultural differences. At the same time, many of Gu’s installations also incorporate invented scripts based on Chinese, English, Hindi, and Arabic writing. Frustrating viewers’ ability to read them, these pseudo-scripts evoke persistent cultural difference as well as “‘misunderstanding’ as the essence of our knowledge.”

Closely related to the United Nations series, *Metamorphoses* consists of three suspended panels made of glue-stiffened human hair, shaped into unreadable English (left panel), unreadable Chinese seal script (right), and a synthesized Chinese-English character (center). My paper will describe the artwork; consider the artist’s stated intentions in creating it; and analyze it in relation to the United Nations series, whose central themes it expresses in microcosm. I will interpret some of the possible meanings of *Metamorphoses* in the contexts of the philosophy of language (relevant to Gu’s use of unreadable scripts); pertinent social and cultural meanings of hair, bodily materials, and the body (relevant to Gu’s use of hair as the medium); globalization (relevant to Gu’s presentation of major world languages juxtaposed, garbled, and hybridized); and cultural (mis)translation (relevant to Gu’s interest in demonstrating how the collision of cultures results in new creation).

**Women Artists and Patrons in Early Modern Europe**
Chair, Marilyn Dunn, Loyola University Chicago

“Camilla Peretti, Sixtus V, and the Construction of Peretti Family Identity in Counter-Reformation Rome”
Kimberly L. Dennis, Rollins College

Camilla Peretti (1519-1605) was one of many noblewomen patrons of art and architecture whose influence shaped the Roman cityscape in the early modern era. As the older sister of Pope Sixtus V (Felice Peretti, r. 1585-90), Peretti was well-placed to make a significant impact through her patronage, and her projects in Rome included the purchase of large tracts of land on the Esquiline hill, where she and her brother built a family villa, and renovation of the venerable church of S. Susanna al Quirinale, where she erected a convent for a group of reformed Cistercian nuns and funded decoration of a chapel.
These projects demonstrate that like many other patrons of her time, both male and female, Camilla Peretti used architecture as a means to express her support of Counter-Reformation values and to establish an impressive family image for the Peretti. This paper will explore how study of Peretti’s architectural patronage projects adds nuance to our expanding picture of the roles women played in the public spaces of early modern Rome. It will also examine how consideration of Camilla Peretti’s patronage projects calls into question some aspects of scholars’ traditional understanding of the urban interventions of Pope Sixtus V. In particular, it will challenge both his reputation as a solitary genius who collaborated only with his papal architect/engineer, Domenico Fontana, and the notion that while other popes’ patronage efforts were inspired by a desire to enhance their families’ social status, Sixtus V was driven by purely spiritual motivations.

“Rubens’ Vision for the Luxembourg Palace”
Jennifer Newlands, University of Missouri-Kansas City

This paper examines Marie de Medici’s commission of Peter Paul Rubens to complete a life cycle for herself and her late husband, Henri IV. It focuses in particular on the relationship between Marie de Medici and Henri IV’s galleries. The incomplete Henri IV cycle led to misinterpretations of Marie’s cycle and her reign after her husband’s assassination. Marie’s intentions were to illustrate her continuation of Henri’s policies after his death. The paper emphasizes the complementary qualities of the respected pendant cycles, which have been overlooked by many previous scholars.

“The Spaces of the Salons in 18th-century Paris”
Rochelle Ziskin, University of Missouri-Kansas City

This talk explores an aspect of female patronage of architecture in eighteenth-century France, through a consideration of the spaces of salons. Both the room, which came to be considered part of the woman’s realm within the dwelling, and the informal institution to which the term was later applied seem to offer a crucial context in which to examine the role of women clients in the evolution of French domestic design. I briefly consider the broader parameters of the question, then turn to two of most notable salons of the century, both centers of artistic, as well as literary, discourse. The most celebrated was that of Mme de Geoffrin on the rue Saint-Honoré, closely associated with authors of the Encyclopédie, but also with contemporary painters; she alone set aside two days a week for her assemblies, one for writers and a second for artists. She guided the discourse, and certain subjects -- especially politics and religion, which might draw the ire of the Crown -- were proscribed. Quite different were the contemporary gatherings at what came to be called “The Parish,” just outside the walls of the convent of the Filles de St-Thomas. There Mme Doublet and the art critic and amateur Petit de Bachaumont, her longtime companion, held daily assemblies at which habitués assessed “the news,” discussing primarily literary and artistic topics of the day, but also freely addressing politics. In
conclusion, I offer my preliminary thoughts about the significance of these sites architecturally, artistically and culturally.

Open Session
Chair, Simone Zurawski, De Paul University

“In the Womb of Nature’: Paul Klee’s Images of Fertility,”
Jonathan Perkins, University of Illinois at Springfield

In his famous Jena lecture of 1924 the Swiss artist Paul Klee asks rhetorically “What artist would not like to live ...[i]n the womb of nature, in the primal ground of creation, where the secret key to all things lies hidden?” 1 The metaphorical evocation of the womb in this statement underscores the importance of the theme of fertility in Klee’s art and thought.

Several of his works have Fruchtbarkeit [fertility] or associated words in their titles, and others depict figures that are pregnant or giving birth. By focusing on the actual processes of creating another human being, Klee implicitly makes a metaphorical connection to artistic creativity. My paper analyzes the interconnections between specific artworks dealing with fertility in order to explore this fundamental theme in Klee’s art. My examination treats fertility as a theme that is both personal to the artist, and also rooted in the contemporary beliefs of European society.

A fundamental work in my paper is the 1933 drawing ein Dichter geht schwanger [A Poet, Pregnant]. By depicting a figure as both pregnant and as male, Klee creates a remarkable autobiographical image that links artistic creativity and fertility. The other works that my paper treats elaborate on the connections evident in this remarkable drawing, and in so doing help elucidate a fundamental characteristic of Klee’s art—his intense interest in the genesis of form: “It is precisely the way which is productive—this is the essential thing; becoming is more important than being.” 2


“Art is Absolution”: Theorizing the Gaze in Representations of Prostitutes by Elfriede Lohse-Wächtler
Britany L. Salsbury, Art Institute of Chicago

Working in Weimar Germany, artist Elfriede Lohse-Wächtler aimed to capture the intricacies of urban life in her works on paper. She frequented the impoverished areas of Dresden and Hamburg representing the figures she encountered. In particular, Lohse-Wächtler displayed a marked interest in the depiction of prostitutes. This subject matter was not unusual, given the cultural atmosphere and societal developments of the time; the value of the German Mark had plummeted after Germany’s loss in World War I, driving many women to extremes in order to survive. The representation of prostitution by a
woman, such as Lohse-Wächtler, is particularly notable given the similar interest of canonical male Neue Sachlichkeit painters of the time, such as Otto Dix and George Grosz. To these male artists, the prostitute became an anonymous symbol of the evils of city life and capitalism.

In this presentation, I will investigate the intersections, and, most significantly, the divergences between prevalent iconography of prostitution and those created by Lohse-Wächtler. It is my ultimate assertion that the objectifying relationship between subject and viewer in these works is subverted through the implementation of an acknowledged gaze. Drawing on visual analysis, cultural representation, and theoretical examinations of the power relations implicit to the act of viewing, I aim to prove that representations of prostitution by Lohse-Wächtler differ fundamentally from her male contemporaries in the attribution of humanity and empathy to disenfranchised female subjects.

“From Kirchner to Kiefer: the Search for Agency in the Confrontation of History”
*Erin Schwartz, Ohio University*

This research in progress examines the theme of individual agency in the category of the artists-as-creator in an attempt to trace how this role has reappeared and changed in its various conceptions in German art. In particular the social anxiety of E.L. Kirchner’s urban-themed works will be examined as an archetype of masculine instability. Expressionist films offer an equally troubled expression of the location of the individual as an activist for social change. These expressionist tendencies will be scrutinized in the light of Neo-Expressionist artist Anselm Kiefer, whose almost neurotic quotations of historic atrocity seem to completely debase any notion of individual agency within a historicized specificity. These artists are grappling with the themes of man versus culture and/or man versus history. My exploration within these artists’ works seeks to determine if one can discover a common thread of agency empowering the individual artist to move against cultural/historical restrictions as an agent of change? Is this notion possible without reverting to a romantic notion of the tragic artist-savior?

“Beyond the Exotic: The Transnational Dimension of Ana Mendieta’s Work”
*Isabel Graziani. Shawnee State University*

This paper examines Cuban-American artist Ana Mendieta’s notion of fluid identity as manifested in her *Silueta* Series. Mendieta’s images form a marker with pictorial elements that are archetypal representations of women within a narrative influenced by historical sources. Mendieta shifts the focus from herself to a historical narrative that reveals different aspects of female power. While her work has often been examined in terms of cultural specificity related to her ethnicity, this approach neglects an analysis of her transnational circumstances and the complex dynamics of her visual narrative. Scholars have often attempted to divorce Mendieta’s unique iconography from this larger context thus diminishing their intended meaning. In fact, the larger questions addressed by her work have often been ignored. Consequently, questions come to mind like: How do these
images work within this larger transnational context? How does one address the conceptual aspect of her work in all its latent power? Such issues still need to be addressed.

As a displaced artist, Mendieta typically worked within several different realities simultaneously. In this paper, I propose an interpretation of Mendieta’s work that incorporates her complex diasporic circumstances. Furthermore, it seems important that her work be read within a feminist context that incorporates issues of transnationalism versus cultural specificity. Most importantly, in an attempt to better understand the transnational nature of her work, I interpret the archetypal meaning of Mendieta’s evocative imagery.

Ancient & Medieval Art and Architecture
Chair: Susan Solway, DePaul University

Dual Patronage in the Architecture of Roman Asia: Two Case Studies
*Onur Öztürk, University of Texas at Austin*

In the provinces, Roman imperial architecture lacks one of its most essential elements: the emperor. Particularly in the East, the emperor hardly involves in any major building project. Instead, local patrons sponsor the erection of monumental buildings that have transformed cities dramatically. These structures not only commemorate their patrons in their dedicatory inscriptions, but they also reflect their political struggles, daily concerns and cultural backgrounds. Such reflections become particularly interesting in the cases where more than one patron sponsor the construction. In such buildings, the multiplicity of the sponsorship sometimes results as rather unique structures that show the individuality of each patron. This paper will focus on two such cases from Roman Asia: The South Gate of Lower Agora at Ephesos and the Temple of Deified Emperors at Aphrodisias.

Both buildings were constructed in the early imperial period and sponsored by the local patrons. Although they used distinct forms and served different functions, there is a common denominator. In both structures, the duality of the sponsorship can be traced in their architectural features. These structures represent a reconciliation of general concerns of the empire with the interests and needs of local patrons. Both act as mediators between old and new aspects of their cities through their locations, architectural designs, and sculptural programs. In this paper I reevaluate recent scholarship in terms of patronage and on the basis of my new on-site studies and reconstruction drawings.

Material Contributions: Bishops and their Gifts in the Early Middle Ages
*Sigrid Danielson, Grand Valley State University*

For art historians, the chalices, reliquaries, and book covers of the early middle ages are key monuments from a period which is notorious for its resistance to tidy explanation in
the classroom. These works elicit the occasional gasp of awe from students in the
darkened lecture hall and, because of their frequent associations with known patrons, are
used illustratively by scholars as visual backgrounds in conference lectures. Curiously,
newer methodologies which have revitalized scholars’ examinations of the manuscript
and hagiographic fields have not been systematically applied to the ecclesiastical portable
arts. Instead, formalist and iconographic examinations of these works frequently remain
the norm in publications.

This paper examines objects created for use at the altar to re-integrate them into the
historical contexts that shaped their production and reception. Specifically, it investigates
the broader connections between precious materials and the social construction of
episcopal identity during the early medieval period. Extant ecclesiastical objects
commissioned by known patrons, inscriptions, and textual sources make frequent
associations between precious materials and the character of bishops. In addition, the ties
between precious materials and early medieval gift giving practices reiterate the potential
for ecclesiastical commissions to be understood as components of an economic exchange
between the donor and the Divine. These diverse associations for the materials used in the
production of sacred visual arts shift this study away from conventional iconographic
analysis in favor of one that recognizes the role of materials as active agents in the
promotion of episcopal authority.

Formulations of Power and Legitimacy in the Latin East
Lisa Mahoney, John Hopkins University

With the success of the first crusade against Muslims in the Levant at the end of the
eleventh century came the formidable task of establishing Latin rule in a foreign and
hostile land. On one level, this problem seems to have been addressed by appropriating
Byzantine symbols of power on the coinage issued within the Latin Kingdom and the seals
produced by its kings and emperors. This paper will analyze the sources of those symbols
of power and the instances of their use in an effort to determine their meaning in the
hands of this new government. Both of these mediums are traditionally considered to be
very conservative and, accordingly, have been given little consideration in the study of
how political identity was expressed in the Latin East. It is my contention, however, that
the designs of these coins and seals show a thoughtful application of Byzantine formulae
that corresponds to the requirements of a given region and its specific political position.
Indeed, it seems we see here the conscious construction of a relationship to the power of
Byzantium that goes beyond the requirements of mere practicality, as well as an attempt
to draw on this power in the establishment of a new Christian empire and the
announcement of its new rulers. This claim finds support in the art and even the
coronation rituals of the Latin Kingdom. The ways in which specifically Byzantine
imperial practices are appropriated in each of these areas suggests, on the one hand, that
this imperial mode was understood by the Franks to possess a powerful local currency.
On the other hand, they suggest that the Franks recognized the long history of the
Byzantine Empire in this area—as the local inheritors of the Roman Empire and as the
custodians of holy sites—and that the Franks aligned themselves with this great Christian power precisely for these reasons.

Signets for a City: The Lion, the Girl, and the Holy Lamb as Medieval Ghent
Jesse Hurlbut, Brigham Young University

The official seal of the aldermen of Ghent featured a representation of John the Baptist and the Lamb of God. Angels on the right and left swing their thuribles toward the central figures and the entire scene is framed in Gothic architectural structures. The Ghent Altarpiece, completed by Hubert and Jan van Eyck in 1432, includes many of the same features. This paper will present hypotheses connecting the seal to the famous polyptych. The consequent implications infer that in addition to its private and public ritual functions, the altarpiece served as an elaborate municipal signet. Evidence supporting the medieval perception of the painting as a representation of the city includes the theatrical production of the painting with live actors in 1458. This performance took place on the occasion of the ceremonial entry of Philip the Good, Duke of Burgundy into Ghent—his first entry following his war against the city. On this occasion, the city used a variety of symbolic forms, including heraldry and allegory to represent favorable relations between the city and the duke. As the duke approached the stage on horseback, he was integrated into the scene of the Adoration of the Mystic Lamb. At the same time, the scene represented the political event of the duke's return to his city through indirect reference to the aldermen and their seal.

The Criticism of Art Criticism
Chair, Annika Marie, Columbia College, Chicago

Art criticism often finds itself the object of a good deal of criticism and complaint: that there is no good criticism to read; that nobody reads criticism anyway; that it is necessary but lacking; or that it is superfluous and should be cut out. The contradictions of this “crisis” of criticism can be hinted at by its simultaneous “death” in periodicals as the publishing venues for sustained and critical reflection shrink and its “birth” in universities and art academies as programs of art writing and criticism are instituted, or in the antagonisms between the artist, critic and art historian as well as the interesting moonlightings that each does in the other’s job. This session invites the submission of papers that grapple with art criticism’s vexed status and relationships within the fields of modern and contemporary art. Are there historical models from which we might gain insight? Or, are there illuminating examples of art criticism in the present? Are there different, perhaps more productive ways of framing the problems or articulating the terms of this “crisis” in art criticism?
James McNeill Whistler took criticism seriously—hiring a press clipping agency to keep him apprised of any mention of his name in print. In some cases, he even wrote critiques of his critics’ reviews, many published in contemporary journals. He was determined to shape his legacy, particularly through the press, leading to his challenging the pre-eminent Victorian critic, John Ruskin. Ruskin’s biting review, which crossed the line of fair criticism by attacking the artist along with his art, led to a very public libel trial where, as one critic reported, “the butcher, baker and candlestick maker” as jurors determined its artistic outcome. Although Whistler officially won, he was only awarded a farthing in damages, resulting in his subsequent bankruptcy. Whistler consequently challenged all critics by sending his pamphlet, Whistler V. Ruskin: Art and Art Critics, to London editors. In it, he questioned Ruskin’s authority: “A life passed among pictures makes not an artist, else the policeman in the National Gallery might assert himself…” and summarized critics as “an evil quite unnecessary.” The self-reflective responses of his critics, however, are instructive. One suggested that the pamphlet would “have its use if it turns attention to the nature of newspaper criticism” and Henry James acknowledged that: “criticism in our day has become inordinate, disproportionate...idle and superficial.” Yet others boldly upheld the merit of criticism toward artistic “improvement.” Thus in Whistler’s case, perhaps more than any artist on record, criticism of art criticism was essential toward his defining the modern artist for posterity.

"Sublime Eyesight: Art Criticism and Early Americanist Art History in the 1950s and 1960s"
Emily Burns, Washington University in St. Louis

This paper addresses the cultural and critical moment of the establishment of American art history as a formal discipline in the late 1950s and early 1960s. How did members of the “American Mind” school like John McCoubrey, Richard McLanathan, and Barbara Novak engage with critical discourse on Abstract Expressionism? This paper argues that early Americanists pull selectively from the critical approaches of Clement Greenberg and Harold Rosenberg in their construction of a narrative of American art history. They embrace Greenbergian formalism in ways that reveal an anxiety about representation but ultimately engage with Rosenberg to narrativize abstraction by locating the sublime in their subjects. This critical situation influences both their discussion of Abstract Expressionism and their creation of a teleology that bestows sublimity not only on Hudson River School painting, but also on early American portraiture and nineteenth-century American genre painting. The dialectic between Greenberg and Rosenberg's writings and an engagement with the sublime can also be read in more contemporary Americanist art history, particularly in Jules Prown's material culture theory.
“Art Criticism and the Local”
Patricia Briggs, Minneapolis College of Art and Design

The “crisis” of criticism is a struggle over authority, legitimacy, and professional status among writers. The discussion of this “crisis” assumes a national/international framework for criticism and generally neglects reference to the local. Shifting focus from the “crisis” (over the legitimacy) to the “practice” of criticism within local and regional communities we see clearly the continuing relevance of criticism, especially in an age when digital technology has narrowed the gap between the local, national and international. What does criticism look like from the perspective of the local? This practice does not lose sight of the goal of encouraging the production of discourse around art works and it involves studio visits with artists, critical presentations on local exhibitions, writing reviews of regional exhibitions for local online publications as well as in national journals. It can also involve organizing, in the Minneapolis/Saint Paul area critics have organized a group V.A.C.U.M. (Visual Art Critic’s Union of Minnesota/www.vacum.info <http://www.vacum.info>) which nurtures collaboration among critics rather than competition.

“The Politics of Persuasion in Relational Aesthetics”
Corinna Kirsch, School of the Art Institute of Chicago

The term relational aesthetics refers to contemporary art production that links together actors in an art event. The product of a relational aesthetics art event is intended to produce relationships of interconnectivity among its actors. This interpretation of contemporary art personalizes interactions between viewers and artworks, even though it has been criticized for duplicating current economic practices rather than making sites for new types of relationships. First utilized by Nicolas Bourriaud in the mid-1990s, the term has become associated with the gallery Le Palais de Tokyo—which Bourriaud co-founded—and a network of artists shown there and abroad, including: Liam Gillick, Rikrit Tiravanija, Andrea Zittel, and Pierre Huyghe.

One article specifically critical of relational art practices, “Antagonism and Relational Aesthetics,” was written by Claire Bishop, a professor of Art History and Curatorial Studies and contemporary art critic. The model of antagonism she bases her critique of relational aesthetics upon is the term modeled by Chantal Mouffe. Bishop’s rhetorical use of Mouffe’s term attempts to persuade an art world audience of the meaninglessness of relational art. I will begin with Bishop’s discussion of relational art in terms of Mouffe’s antagonism and will then turn to how her discussion compares to Bourriaud’s writing on the subject of relational art. From these two comparisons, the rhetorical dimension of how Bishop makes an argument based upon a word that is not her own can be seen to be persuasive or not, and also how her rhetoric develops a prescriptive argument on the subject of modernism and art criticism.
Keepin' It Real: African American Art and Popular Culture
Co-chairs, Amy M. Mooney, Art + Design, Columbia College Chicago and Kymberly Pinder, Art History, Theory, and Criticism, School of the Art Institute of Chicago

The papers in this session examine how artist’s relationship with popular culture contributes to contentious notions of authenticity or being "real." Drawing from diverse sources, African American artists have long incorporated high and low sources into their works, requiring audiences to consider context beyond a given object or framing device. From the filmic photomontages of Romare Bearden to Jamal Shabazz’s documentation of emerging hip-hop culture to Hank Willis Thomas’s appropriated corporate logos from Timberland and American Express, viewers participate in a series of convergences and contingencies that are frequently positioned as “real” because they step beyond the practices of academia or notions of middle-class normalcy. In fact, it is this notion of being counter-cultural and defying categorization that lies at the heart of being “real.” This panel will consider how the designation of “keeping it real” may represent an artist’s attempt to simultaneously control the discourse of their work and to refute the expectations of race and academic practices.

“Collage in Motion: Romare Bearden and Contemporary Cinema”
Mark A. Smith, The School of the Art Institute of Chicago

Romare Bearden’s paintings have the right ingredients for a powerful motion picture. Although working in a seemingly fixed, two-dimensional world with an aesthetic ranging from found photographs to pencil lines to cut paper, Bearden’s work can be analyzed with the same language found in film theory—motion, montage, mise-en-scene, jump cut, kinetic, edit, and cinematic. In his works, all of the necessary characters are present telling their stories of humanity and community, living in a specific time and place in urban America, or, in film lingo, a “set,” transformed by a photographic lens (in his case, the Photostat enlarger), and all in the hands of a visionary director, played by Bearden himself. At a time when the Eisensteinian “intellectual cinema” model demanded deeper meaning from a confluence of disparate visual representations, and graphic designer Saul Bass was informing the face of motion picture title design and advertising art through the use of cut paper collage, Bearden was introducing his Photostat Projections as a photographic answer to the convergence of the mass media culture in which he was working. With their flickering feel and edited construction, it’s no wonder that Bearden’s Projections were first inspired by the moving image—in this case, the 1963 civil rights March on Washington as projected on television sets worldwide. Bearden created during the avant-garde height of a media-saturated, television-influenced world, and elevated the collage aesthetic into a visual watershed of African American representation, ultimately fueling an explosion of minority representation at the box office. Via cinematic styles of montage, jump cuts, freeze-frames, colored filters, elliptical editing, and split screens, which became the stylized prescription of the genre, the cinematic Blaxploitation movement of 1969-1974 pushed the softer, more realistic images of Bearden’s Projections of working-class black America into a hyperreality of action-adventure and inner-city
aggressiveness with films such as Gordon Park’s Shaft and Melvin Van Peeble’s Sweet Sweetback’s Badasssss Song. Today, Bearden’s collage paintings continue to evoke parallels within contemporary cinema—his 1971 collage painting, The Block, has much in common with Spike Lee’s 1987 film, Do the Right Thing, and, one could argue, even influenced the stylized art direction of the film, complete with a saturation of warm tones throughout set, costume, and lighting design, and the cut-and-pasted feel of the cinematographer’s camera work.

Through my research, rooted in Eisensteinian “intellectual cinema” montage editing, I will use examples from Bearden’s 1964 Projections, including The Street, Pittsburgh Memories, The Dove, Conjur Woman, and Evening Meal of the Prophet Peterson to demonstrate the effectiveness of intentionality within mise-en-scene and forced juxtapositions. With a comparison to Melvin Van Peeble’s watershed 1971 film Sweet Sweetback’s Badasssss Song, I will show that the Projections not only captured the feel of a motion picture, but also served as a precursor to the contemporary polyglot shift toward cinematic African American representation rooted in ’70s Blaxploitation filmmaking. Finally, through a discussion on contemporary film practices, using Bearden’s 1971 painting The Block as argument for inspiring Spike Lee’s 1987 film Do the Right Thing, I will prove that Bearden’s stylistic influence still speaks to auteurs filmmakers searching for a fresh vocabulary for African American media representation.

“Cool Sound, Cool Image: Jamel Shabazz and the Visualization of the Sonic Subject in Hip-Hop Culture”
Angelina Lucento, Northwestern University-Ph.D. Student

When he first hit the streets of New York with his mother’s Kodak Instamatic camera in 1975, Jamel Shabazz was a man on a mission. Born in 1960 in Brooklyn, Shabazz spent his childhood in the Red Hook Houses—a cluster of public housing projects ridden with crime and unemployment that in the 1990s became known as “the crack capital of America”—and his adolescence in East Flatbush, a neighborhood filled with immigrants from the Caribbean. In the mid-70s hip-hop—a burgeoning youth movement of music, dance, and graffiti—began to spread throughout Manhattan and the outer boroughs. The teenage Shabazz became both an eye witness to and participant in the street parties where the DJ’s mix could be heard for blocks and b-boys and b-girls, spinning and freezing on the pavement, garnered the crowd’s undivided attention. He became convinced that what he was seeing, hearing, and living was an affirmative, new cultural phenomenon that was transforming the male diasporic subject’s outward identity and sense of self for the good. Shabazz was convinced that with his camera he could not just capture the essence of this transformation, he could contribute to it.

This paper examines Shabazz’s photos of the New York hip-hop scene taken between 1980 and 1989. During this period, the artist worked days as a corrections officer at Riker’s Island, using what he could spare from his salary to buy film and develop the photographs he spent his free time capturing. Shabazz then distributed the images among his friends and subjects, creating a hand to hand viewing network. It was not until 1998
that the works were made available to the wider public, when a selection appeared in Trace. Almost immediately, Shabazz’s work caught the attention of the art world, and he eventually published two volumes devoted to his hip-hop images: Back in the Days (2001) and A Time before Crack (2005). The photographs feature men and women with boom boxes (or “ghetto blasters,” as they were known in street slang); striking “cool” poses in graffiti covered subway cars, and decked out in the Adidas, Kangols, and ski goggles that became the hallmarks of hip-hop style. There is a striking emphasis in the images on the interplay between hip-hop sound, corporeal expression, and the art of graffiti tagging and its relationship to the black male subject. In this paper I will argue that Shabazz’s 1980-89 images affirm the existence of a subversive diasporic subjectivity that, though born in the sonic, has a powerful visual component, which can be represented and expanded through the medium of photography.

“B®anded”
Hank Willis Thomas, Artist
The work in my B®anded and Unbranded series are a result of an exploration, and subsequent appropriation of the language of advertising. By employing the ubiquitous language of advertising in my work, I am able to talk explicitly about race, class and history and raise the really pertinent question when viewing the black body in advertising: "What is really for sale?"
Chicago Information

Museums and Exhibitions

*Museum of Contemporary Art*  
220 East Chicago Avenue  
Chicago, Illinois 60611-2643  
312.280.2660  
http://www.mcachicago.org/  
Suggested General Admission: $10 ($8 for students and seniors)

CURRENT EXHIBITON:  
*Gordon Matta-Clark: "You Are the Measure"*  
The MCA presents the first full-scale retrospective in 20 years of the work of Gordon Matta-Clark, organized by the Whitney Museum of American Art and curated by Whitney curator Elisabeth Sussman. During the brief but highly productive decade that he worked as an artist—and even more so since his untimely death—Gordon Matta-Clark (1943–78) exerted a powerful influence on artists and architects and has emerged as a key figure of the generation that came after minimalism. This retrospective celebrates the brilliance and radical nature of his work in various media: sculptural objects (most, notably, from building cuts), drawings, films, photographs, notebooks, and documentary materials. Matta-Clark's work has particular relevance for Chicago. He created his last major work on the site of the MCA’s original building in 1978. The project, titled Circus or The Caribbean Orange, consisted of massive cuts into a neighboring townhouse before its annexation and renovation into galleries. The Chicago presentation features additional never-before-displayed archival material from this project. The MCA presentation is coordinated by MCA Curator Lynne Warren.

SPECIAL EVENTS:  
*First Fridays*: April 4, 6-10pm: LUCKY STAR: Cross your fingers, roll the dice, lucky star — tonight's your night!  
Happy hour takes on a new meaning with First Fridays at the MCA. Relax after a long workweek with a cash bar featuring specialty drinks and free Wolfgang Puck appetizers. Enjoy live music from local DJs, the world’s only iMac G5 digital dating bar, and creation stations right within our open galleries. Each month features an up-and-coming Chicago artist in a preview of the latest UBS 12 x 12: New Artists/New Work exhibition. Keep the festivities going at our after-parties at Chicago’s newest and hottest spots.  
First Fridays tickets, which include museum admission, live entertainment, and complimentary Wolfgang Puck hors d’oeuvres, are $15 ($7 for MCA members). Advance tickets are available for $10 ($7 MCA members). Order your tickets online, or call the MCA box office at 312.397.4010. Doors are open from 6 to 10 pm with a cash bar until 9:30 pm. Guests must be 21 or older to enter. The MCA Box Office closes ticket sales at 3 pm on the day of the event.
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, Illinois 60603-6404
(312) 443-3600
http://www.artic.edu/aic/
Museum Hours:
Mon. – Wed. & Fri.: 10:30am – 5pm
Thursday: 10:30am – 8pm
Sat. & Sun: 10am – 5pm
Admission: Adults: $12; Children, Students, and Seniors (65 and up): $7
Children under 12 are free. Members are always free. Become a member now!

CURRENT EXHIBITIONS:
Edward Hopper
Edward Hopper (1882–1967), creator of art that novelist John Updike described as "calm, silent, stoic, luminous, and classic," is one of the most enduring and popular American painters of the 20th century. A pivotal artist who was intensely private, Hopper made solitude and introspection important themes in his paintings, which have been celebrated as a part of the very grain and texture of the American experience.
Edward Hopper and its companion exhibition, Watercolors by Winslow Homer: The Color of Light, provide a survey of the American realist tradition and chart the growth of modern subject matter—from Homer, America’s first modernist, to Hopper, the nation’s best known 20th-century realist. Requires special exhibition ticket.

Watercolors by Winslow Homer: The Color of Light
Organized by the Art Institute and will be shown exclusively in Chicago—is the largest exhibition of Homer’s watercolors to be presented in more than two decades. It features 25 rarely exhibited Homer watercolors from the Art Institute’s collection, set in the context of watercolors, drawings, prints, and oil paintings on loan from other museums and private collections. A total of 130 works tells the story of Winslow Homer’s development as an artist, presenting an intimate look at his watercolor practice, his techniques and materials, and the way he adapted his approach and his color palette to the many different natural environments in which he painted, from the rocky, deserted coast of Maine to the lush habitats of the Adirondack Mountains and the Caribbean. The exhibition also examines the way Homer’s watercolors relate to his work in oil and other media, revealing the central role the medium played in helping him to achieve the fresh, immediate, light-filled scenes that have become his most enduring legacy to American art. Requires special exhibition ticket.

Ed Ruscha and Photography
Since the beginning of Ed Ruscha’s career in the late 1950s, photography has been both an inspiration and a source of discovery for this seminal Pop and conceptual artist. This exhibition, on loan from the Whitney Museum of American Art, presents his signature photographic books as well as approximately 115 original photographic prints, many of which have never before been seen or published. Displayed alongside the Art Institute of Chicago’s collection of Ruscha paintings, drawings, and prints, Ed Ruscha and Photography will create a powerful dialogue across mediums about the motifs and stylistic treatments that the artist first explored through photography. No ticket required.
AIC SPECIAL EXHIBITION PROGRAMMING:
Film Screening: Winslow Homer: Society and Solitude
4/5, 1-3 p.m.
Fullerton Hall
Free with admission

*Museum of Contemporary Photography*
600 S. Michigan Ave
Chicago, IL 60605
312.663.5554
http://www.mocp.org/
Free & Open to the Public

CURRENT EXHIBITION:
*Building Pictures*
Work by: Alexander Apóstol, Dionisio Gonzalez, Terence Gower, Luisa Lambri, Chris Mottalini, Bas Princen, Thomas Ruff, Josef Schulz
This exhibition explores connections between architecture and photography, from methods of spatial representation to the relationships between the real and virtual worlds in each discipline. It examines the responses of artists to the ideals of modern and postmodern design, and explore the connections between the immersive natures of both photography and architecture and the networks of spatial relationships on which they depend. Topics explored include architecture as idealized public space, the idea of progress, and the challenge of how to represent it photographically.

*Chicago Cultural Center*
Address: 78 E. Washington Street
Chicago, Illinois 60602
Wheelchair accessible at 77 E. Randolph Street
312.744.6630
www.cityofchicago.org/Tourism/CulturalCenter/

CURRENT EXHIBITIONS:
*HereThereEverywhere*: Exhibit Hall
This exhibition will feature works by distinguished local, national and international artists working in different mediums such as painting, prints, sculptures, and installations.
Slightly Unbalanced: Yates Gallery
This exhibition surveys works by several artists who have repeatedly examined neurosis of various kinds in their work.

Discovery: Chicago Rooms
More than 70 works of art will be on display all with a theme of "Discovery."

SPECIAL PROGRAMMING:
Millennium Park audio tour
Sundays: 11 a.m. - 5 p.m.
Mondays, Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays: 9 a.m. - 5 p.m.
Price: $5
Event Phone Number: 312-742-1168

Chicago Architecture Foundation
224 South Michigan Avenue
Chicago, Illinois 60604
312.922.3432 x241
http:// www.architecture.org/
Free to the Public

CURRENT EXHIBITIONS:
Inspired by Nature:
The Garfield Park Conservatory and Chicago's West Side Programs are co-sponsored by the Chicago Park District and Garfield Park Conservatory Alliance
Exhibition Opening and Lecture
Thursday, April 3, 5:30–7:30pm
LOCATION The John Buck Company Lecture Hall Gallery

Preserving Chicago, Making History
Do We Dare Squander will examine the role of historic preservation in Chicago by featuring stories of individuals and grassroots groups whose efforts are central to the construction of the city and its identity. The exhibition and accompanying programs will focus on preservationists’ motivations—and evaluate the consequences of their actions.

TOURS: (http://www.architecture.org/tours.aspx)
Thursday, April 3:
Architecture of Culture & Commerce, Devil in the White City Companion Bus Tour, Downtown Deco, Fine Arts Building, Historic Skyscrapers, Modern Skyscrapers
Friday, April 4:
Architecture of Culture Commerce, Highlights by Buss, Historic Skyscrapers, Marquette Building, Millennium Park Revealed, Modern Skyscrapers
Saturday, April 5:
Architecture of Culture  Commerce, Downtown Deco, Highlights by Bus, Historic Skyscrapers, Modern Skyscrapers, Preserving Chicago’s Future, Sculpture In the Loop, Segway on the Lakefront

**Spertus Institute of Jewish Studies Museum**
610 S. Michigan Ave.
Chicago, IL 60605
312.322.1700
http://www.spertus.edu/

**Museum Hours:**
Sun. – wed.: 10am – 6pm
Thursday: 10am – 7pm
Friday: 10am – 3pm

**CURRENT EXHIBITIONS:**
*The New Authentics: Artists of the Post-Jewish Generation*
“**The New Authentics**” are 21st-century American Jews. Free to choose their affiliations, they are Jewish culturally, religiously, spiritually, intellectually, emotionally, partially, biologically, or invisibly. The **New Authentics: Artists of the Post-Jewish Generation**, curated by Spertus Museum Senior Curator Staci Boris, explores contemporary notions of Jewish identity through the work of 16 artists living in the United States. Engaged in the global art community, these artists insert traces of, consciously draw from, or directly address their experiences as Jews, and they are brought together here for the first time in a Jewish context. Their work demonstrates how today, associations with Jewish culture intermingle with issues of gender, sexuality, ethnicity, class, politics, history, and nationality, posing questions, challenging boundaries, and defying easy definition.


**NEW SPERTUS BUILDING:**
The stunning ten-story faceted window wall that forms the façade of the new Spertus Institute of Jewish Studies, designed by Krueck & Sexton Architects, will be a direct expression of the mission and values of this prestigious organization, offering a literal "window" into the world of Jewish learning and culture. The transparent façade, to be built from 726 windows in 556 different shapes, will be installed beginning in February (weather permitting).

"Lifelong learning is central to the Jewish experience, and Spertus welcomes all who are eager to learn, whatever their background. The glass façade expertly communicates this by providing a physical invitation to come inside and engage in the educational and cultural programming that Spertus offers," explained Dr. Howard A. Sulkin, President, Spertus Institute of Jewish Studies. "Like the multifaceted programming inside, the innovative architecture of this new facility is a gift to the people of Chicago."

Architectural/Historical Significance
"Like the bays of its 19th- and 20th-century neighbors, the facets that create the façade's dynamic crystalline form allow light to extend into the narrow building, while expanding the views enjoyed from inside. Today's technology permits these triangulated glass facets to be more spatial than the bay windows of earlier periods. The composition of the Spertus façade will change depending on the sun’s position, with facets simultaneously transparent, reflective, translucent, and opaque. When panels reflect, they will mirror the building’s magnificent setting of sky, sun, and the greenery of Grant Park. At night, the building's interior light will emit a warm glow," offered Mark Sexton, FAIA, who, with Ronald Krueck, FAIA, is principal of the award-winning Chicago firm, Krueck & Sexton Architects.

This emphasis on light echoes the Spertus logo, a flame accompanied by the biblical phrase yehi or, let there be light, symbolizing both physical light and the light of learning.

A recessed entry space will create welcoming protection at the street level. Rather than a traditional cornice, the top of the Spertus façade extends skyward, representing that the pursuit of understanding is infinite.

Environmental Sustainability: Environmental stewardship is embodied in the Jewish tenets of bal tashchit (do not destroy or waste) and tikkun olam (repair of the world). Through sustainable design and energy-efficient operations, the new Spertus honors these concepts as well as Chicago's green initiatives.

Specifically, the Spertus facility complies with the Silver Level of the U.S. Green Building Council's LEED (Leadership in Energy and Environmental Design) Rating System®, a voluntary, consensus-based standard for sustainable buildings.

The building's glass façade uses a high-performance coating, a fritted dot pattern, and internal shades to control heat gain and glare. A 6,700-square-foot green roof (planted with special vegetation) manages storm water, absorbs air pollution, and keeps the building cool in the summer, helping mitigate the urban heat effect, a phenomenon that causes the city to be 2 to 10 degrees hotter than nearby rural areas.

Through measures including high performance lighting and demand-based ventilation, the building achieves a 29% reduce in energy consumption, resulting in 550 tons of avoided CO2 per year. Water-saving fixtures are used throughout, and healthy materials, high-efficiency air filtration, and special humidity controls provide quality indoor air for the welfare of visitors, students, and staff, as well as preservation of the Institute's collections.

We thank the Illinois Clean Energy Community Foundation and Exelon Corporation for their support of our green initiatives.
<table>
<thead>
<tr>
<th>No.</th>
<th>Restaurant Name</th>
<th>Address 1</th>
<th>Address 2</th>
<th>Phone 1</th>
<th>Phone 2</th>
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<tbody>
<tr>
<td>1</td>
<td>Morton's the Steakhouse</td>
<td>65 E Wacker Pl</td>
<td></td>
<td>(312) 201-0410</td>
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<td>2</td>
<td>South Water Kitchen</td>
<td>225 N Wabash Ave</td>
<td></td>
<td>(312) 236-9300</td>
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<td>3</td>
<td>China Grill</td>
<td>230 N Michigan Ave</td>
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<td>(312) 334-6700</td>
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<td>4</td>
<td>Smith &amp; Wollensky</td>
<td>318 N State St</td>
<td></td>
<td>(312) 670-9900</td>
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<td>5</td>
<td>Bella Bacino's</td>
<td>75 E Wacker Dr.</td>
<td></td>
<td>(312) 263-0070</td>
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<td>6</td>
<td>Catch Thirty Five</td>
<td>35 W Wacker Dr # 1</td>
<td></td>
<td>(312) 346-3500</td>
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<td>7</td>
<td>Elephant &amp; Castle</td>
<td>111 W Adams St.</td>
<td></td>
<td>(312) 236-6656</td>
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<td>Italian Village Restaurants</td>
<td>71 W Monroe St.</td>
<td></td>
<td>(312) 332-7005</td>
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<td>17 West At the Berghoff</td>
<td>17 W Adams St.</td>
<td></td>
<td>(312) 427-3170</td>
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<td>10</td>
<td>Nick's Fishmarket</td>
<td>51 S Clark St.</td>
<td></td>
<td>(312) 621-0200</td>
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<tr>
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<td>Everest</td>
<td>440 S La Salle St # 2905.</td>
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<td>(312) 663-8920</td>
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<td>12</td>
<td>Ristorante We</td>
<td>172 W Adams St</td>
<td></td>
<td>(312) 917-5608</td>
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<tr>
<td>13</td>
<td>Caffe Baci *</td>
<td>231 S La Salle St</td>
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<td>14</td>
<td>Gage Restaurant &amp; Tavern</td>
<td>24 S Michigan Ave.</td>
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<td>(312) 372-4243</td>
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<tr>
<td>15</td>
<td>Russian Tea Time *</td>
<td>77 E Adams St.</td>
<td></td>
<td>(312) 360-0000</td>
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<tr>
<td>16</td>
<td>Park Grill</td>
<td>11 N Michigan Ave.</td>
<td></td>
<td>(312) 521-7275</td>
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<td>Millers Pub</td>
<td>134 S Wabash Ave.</td>
<td></td>
<td>(312) 263-4988</td>
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<tr>
<td>18</td>
<td>Cosi *</td>
<td>116 S Michigan Ave.</td>
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<td>(312) 223-1061</td>
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<tr>
<td>19</td>
<td>Bennigan's Grill &amp; Tavern</td>
<td>150 S Michigan Ave.</td>
<td></td>
<td>(312) 427-0577</td>
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<tr>
<td>20</td>
<td>Au Bon Pain *</td>
<td>122 S Michigan Ave # 2</td>
<td></td>
<td>(312) 427-4925</td>
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<tr>
<td>21</td>
<td>Rhapsody Restaurant</td>
<td>65 E Adams St.</td>
<td></td>
<td>(312) 786-9911</td>
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<tr>
<td>22</td>
<td>Exchequer Restaurant</td>
<td>226 S Wabash Ave</td>
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</tbody>
</table>
23 Starbucks Coffee *
  35 E Wacker Dr # 2
  (312) 541-8317
28 Intelligentsia Coffee *
  55 E Randolph St.
  (312) 920-9332

24 Starbucks Coffee *
  40 W Lake St # 4
  (312) 553-0244
29 Dunkin' Donuts *
  27 W Lake St.
  (312) 443-9370

25 Winston & Strawn: Coffee Gordon A
  35 W Wacker Dr.
  (312) 558-5600
30 Starbucks Coffee *
  161 N Clark St # 170
  (312) 641-0320

26 Starbucks *
  202 N Michigan Ave.
  (312) 541-1313
31 Starbucks Coffee *
  180 N La Salle St # 3
  (312) 236-1286

27 Argo Tea *
  16 W Randolph St.
  (312) 553-1550

* Stared cafés are on the below map
CITY OF CHICAGO RESOURCES
http://www.chicagotraveler.com/chicago_tourism.htm
Choose Chicago
1.877.CHICAGO
(1.877.244.2246)
TTY 1.866.710.0294
The Chicago Convention and Tourism Bureau's website contains comprehensive information on Chicago events, restaurants, attractions, things to do and more. This site offers information for meeting and travel planners as well as individuals planning to visit Chicago.

Chicago Office of Tourism
1.877.CHICAGO
(1.877.244.2246)
TTY 1.866.710.0294
Chicago visitor information provided by The Chicago Convention and Tourism Bureau, Chicago Office of Tourism, Mayor's Office of Special Events and the Illinois Department of Commerce and Economic Opportunity, Bureau of Tourism with links to hundreds of Chicago’s many cultural institutions and attractions.

Chicago Cultural Center
Chicago's Architectural Showplace for the Lively and Visual Arts and home of the city's official Visitor Center. Hours: Chicago Cultural Center is open every day except holidays from 10am to 7pm, Monday through Thursday; 10am to 6pm, Friday; 10am to 5pm, Saturday; 11am - 5pm, Sunday. Parking: The Chicago Cultural Center is located at 78 E. Washington Street and 77 E. Randolph Street. Here are the neighboring parking lots.

Mayor's Office of Special Events
312.744.3315
312.744.3370 hotline
The Mayor's Office of Special Events (MOSE) provides Chicagoans and visitors with twelve months-a-year of family style entertainment, by producing and promoting free festivals and city-wide holiday celebrations. Information and schedules for Chicago festivals, parades and other civic events.

Chicago Park District
Information on Chicago's municipal park system, which includes 27 miles of shoreline, over 7,300 acres of park property and more than 250 facilities.

OTHER TOURISM RESOURCES
Aurora Area Convention & Visitors Bureau
Hollywood Casino • Downtown Museum Complex • Blackberry Farm's Pioneer Village and Splash Country
800-477-4369
Chicago Southland Convention & Visitors Bureau
Chicago Southland - Future Home of the Chicago Fire Soccer Team!
Tweeter Center • Windy City ThunderBolts • Balmoral Park Race Track
888-895-8233

Chicago's North Shore Convention & Visitors Bureau
Evanston • Skokie • Wilmette - Home to Northwestern University, Old Orchard Center, the Bahai House of Worship, the Kohl Children’s Museum and the Charles Gates Dawes House.
847-763-0011

City of Chicago Map for MAHS Conference Locations: