Pitt and Art History on the Web, M. Alison Stones, Univ. of Pittsburgh

Several art-history web projects are underway at Pitt, paving the way to the future of our discipline, presenting the materials of our field in new ways which open up new kinds of questions. This session demonstrates and discusses three projects currently operating out of the University of Pittsburgh and a fourth project at the Getty which was developed by a Pitt graduate student. Graduate students have played a major role in creating these sites and they here describe and demonstrate their work. The approaches and methods applied in these projects offer several different models for similar endeavours elsewhere.

Marion Dolan, University of Pittsburgh

Medart <http://www.pitt.edu/~medart>

Medart is a free on-line data-base of monuments of medieval art and architecture, created at the University of Pittsburgh in 1995 and maintained by Jane Vadnal and Alison Stones. It has won several international awards. The structure, materials, and methods in this project are described and demonstrated by Marion
**Katherine Dimitrova, University of Pittsburgh**

**The ‘Tapestries’ Digitization Project at the Getty**<http://www.getty.edu/research/tools/digital/tapestries.html/>

**Common Issues Involved with the Digitizing, Cataloging and Describing of Photographs**

Kate Dimitrova will discuss her role as the lead cataloger and project manager of the “Tapestries“ project at the department of Special Collections and Visual Resources at the Getty Research Institute in Los Angeles. This digitization project entailed organizing, cataloging and describing around 9,000 photographs of tapestry, in which the majority came from the archive of a New York decorative arts dealer, French & Co. (act.1907-1959). She will discuss the importance of developing cataloging standards, conducting research for authority database records (including artist names, locations and references), working with and storage of primary archival documents and digital assets.

**Jane Vadnal, University of Pittsburgh**

**The Quastler Project**<http://vrcoll.fa.pitt.edu/quastler/main.html>

One of the promises of the digital revolution is that it allows art historians and students to go beyond the “canon“ of acknowledged masterworks to study the work of less familiar artists. The University of Pittsburgh's art gallery owns over 150 works by the mid-twentieth century artist Gertrude Quastler. Quastler created in a wide variety of media, from paintings to sculptures to prints. Best known for her printmaking, she excelled at woodblock printmaking, lithography, silkscreen and serigraphy. In the spring of 2002, the University Art Gallery digitalized all of its works by Quastler and put them on the Internet. In this talk, the site will demonstrated and the process by which it was created and organized will be described.

**Hannah Hanson and Catherine Martin, University of Pittsburgh**

**The Lancelot-Grail Project**<http://ltl22.exp.sis.pitt.edu/lancelot/Lancelot.htm>

This project is about one of the most popular romances of the Middle Ages, the Lancelot-Grail, written in French prose and relating the adventures of King Arthur's knights in their quests spiritual purity embodied by the Holy Grail on the one hand, and their amorous and bellicose activities on the other. The pilot phase demonstrated here is a comparative study of three Lancelot-Grail manuscripts made in early fourteenth-century Flanders by the same team of craftspeople. An international team of scholars in art-history, history and literature is collaborating with specialists in Information Science and Telecommunications to examine the similarities and differences in the selection, placing, and treatment of the pictures, their physical layout and structure, and to assess what all this tells about the cultural context in which these manuscripts were
produced and received from the Middle Ages to the present. We are using the mapping concepts of Geographic Information Systems to define and link the different components of the manuscript page. Graduate students in the History of Art Department worked on structuring the analysis of the specialists and made their own contributions to the project during the Fall Semester, 2002. Hannorah and Catherine present aspects of their work.

20th-Century German Art, Barbara McCloskey, University of Pittsburgh.

Shad Wenzlaff, University of Wisconsin, Madison

From the Trench to the Catacombs: Otto Dix in Italy

Otto Dix travelled to Italy during the winter and spring of 1923-24, when economic conditions stabilized in the Weimar Republic. While there, he produced several works on paper including a series of ten drawings and watercolors titled From the Catacombs (Aus den Katakomben). In this series, Dix's reflections concerning death and life are made manifest through his meditation of embalmed corpses in Palermo's crypts (one can still view these corpses today.) Indeed, Dix's entire post-war oeuvre reveals a morbid fascination with war and death as an “experience“; one, which he suggests, not only affected but enriched his own experience immensely. In this paper, I will focus on one of the watercolors from the From the Catacombs series, possibly the second of the series, which was forwarded to the Galerie Nierendorf in Berlin and is now part of the permanent collection at the Haggerty Museum of Art at Marquette University, Milwaukee, WI. In particular, I will consider this watercolor in light of two of Dix's best known works from the era, the oil on canvas The Trench (1920-23) and the series of 50 etchings entitled War (1923-24). This paper discusses Dix as an artist whose subtly optimistic visual statements reflect his overarching purpose to enliven the German public discourse regarding the war. Moreover, Dix incited such spirited dialogue while remaining objective despite having lived such a traumatic wartime experience.

Annah Krieg, University of Pittsburgh

Heinrich's Cathedral: St. Servatius and the Construction of the 1,000 Year Reich

Situated at the foothills of the Harz Mountains along the Bode River in east-central Germany, the town of Quedlinburg appears as a medieval time capsule, as if it had sidestepped the last six or seven centuries of advancements in building technology and urban planning. To the south of the main town square, the church of St. Servatius sits atop a small rocky hill. An important site for pagan Germanic tribes, St. Servatius was where Heinrich I would later establish a community of canonesses during his consolidation of the first German reich in the early tenth century. One millennium later, the Nazi SS leader Heinrich Himmler capitalized on Quedlinburg's important role in early German history and its stunning architecture by transforming it into a National Socialist Camelot. St. Servatius became the focal point for SS
ceremonies and memorials for the first ruler who unified the Germans, King Heinrich I, thereby linking the Third Reich to the First. Although St. Servatius may seem like an insignificant anomaly, I assert that as a significant monument of the first German Reich St. Servatius was not only intertwined with Nazi ideology but it also created and confirmed the fascist agenda of the regime.

In this paper I will first explain the original social context of St. Servatius – the founding of the community of canonesses by Heinrich and his wife Mathilde, its significance within the Ottonian empire, and the construction of the present-day church. Since Himmler was the major proponent of the rise of the site during the third Reich, an exploration of his personal ideology is key to understanding what St. Servatius and Heinrich I provided for the Nazis, specifically for the SS. Finally I will focus on the events of the summer of 1936, the 1000th anniversary of Heinrich I's death, and the effect on the architecture as a result of executed and planned renovations and archaeological digs. As a point for further investigation I will conclude by briefly exploring the image of the eagle in St. Servatius and its enduring signification of German nationhood in radically different historical contexts.

April Eisman, University of Pittsburgh

*Hans Grundig's Victims of Fascism: The Jewish Question in Post-war East Germany*

In 1946 the (East) German artist Hans Grundig created *Victims of Fascism*, a painting that would become canonized in East German art history as a pivotal work from the immediate post-war era. The richly painted image shows two dead figures lying next to each other within the barbed wire confines of a concentration camp. The triangle on the foremost figure's shirt indicates that he was a Communist. The background figure, partly hidden under a red cloth, cannot be identified. The size and shape of the painting matches that of an altarpiece predella, thereby implying that these figures will rise again. In other words, Communism may have suffered at the hands of the Nazis, but in the end, it will triumph. Such a reading illustrates why this painting became an important work within East Germany's anti-fascist narrative. What this reading ignores, however, is the title of the painting in the context of the immediate post-war era in which it was created, a time when the Jewish issue was being heatedly debated in the Soviet Occupation Zone. By titling the work *Victims of Fascism*, Grundig was clearly weighing in on this debate.

In 1946, despite hopes among many Communists that the Jewish question would find a sympathetic audience in the eastern sector, Soviet guidelines for restitution hinted that this was not to be the case by dividing the receivers of restitution into two camps: victims (Jews, gypsies, homosexuals, etc.) and fighters (Communists). Over the course of the next few years, the fighters of fascism would come to be the more highly valued of the two as the Communists created a narrative that justified their dictatorship and distanced them from the “unnatural“ relationships they had assumed during the Second World War (eg, cooperating with the imperialist West, expressing solidarity with Jews). With the Winter Purges of 1953, the Jewish question in East Germany was definitively decided, but at the time Grundig created his painting, it was still open for debate.

In this paper I will argue that by titling his painting, *Victims of Fascism*, Grundig was making a direct commentary on the Jewish issue in post-war East Germany, in particular, that he was illustrating the
Reducive nature of the victim/fighter binary and implying that Jews should have a place within the Communist anti-fascist narrative. Emphasizing this latter reading is the fact that sometime before 1949, Grundig created a second version of this painting that, although nearly identical in layout, offered a striking difference. The triangle on the figure in the foreground became a Star of David, while the red cloth on the background figure was moved to reveal a Communist triangle. Clearly Grundig was attempting to remind the viewer that since the 1938 “Kristallnacht” pogrom, Communists had pledged solidarity with the Jews as mutual victims and opposers of fascism. (Interestingly, many westerners have inverted the dates of these two paintings and argued that Grundig was forced by the government to “clean up” the Jewish element from his painting. This later “Jewish” version, however, appears no less frequently than the first in East German art history books.) Further emphasizing this reading of solidarity between Communists and Jews in Grundig's work is the fact that Grundig was married to a Jewish Communist, the artist Lea Langer Grundig.

By closely examining these two works and recontextualizing them within the political, historical, and biographical contexts in which they were created, I will offer new insight into a major work within the East German artistic canon and thereby challenge the reductive claim that East German artists did not address the Jewish issue in their art.

THURSDAY MORNING, 10:30-12:30

Open Session: Italian Renaissance, David Wilkins, University of Pittsburgh

Gustav Medicus, Kent State University

**Donatello's Homage to Siena**

This presentation attempts to address a lacuna in the scholarship concerning one of the most celebrated works of art of the Renaissance, Donatello's sculptural relief of the *Feast of Herod* (ca. 1423-1425) made for the baptismal font for the Baptistery attached to Siena Cathedral, where it is still located.

Donatello's *Feast of Herod* is widely hailed as a milestone in Western art, for it is traditionally singled out as the earliest surviving demonstration of the new system of one point perspective developed by Brunelleschi around this time. It is probably the earliest work to integrate the figure with this system of spatial recession, and it is certainly the first to fuse perspective with the task of conveying a narrative.

The *Feast* is a work that stands on the threshold of an avenue of unexplored potential, and like other works that open new pathways, one senses the experimental, tentatively undefined and undogmatic quality of this
piece. It is also a work that, in embarking on this new road, had the artist looking to previous efforts for pointers on just how to proceed. I wish to suggest that Donatello, keenly sensitive to any approaches to the unfolding of time and the suggestion of space on a shallow or flat surface, was especially receptive to Sienese sources in the designing of this piece. The *Feast of Herod* was, after all, commissioned by a Sienese patron for a Sienese destination. And one of the richest locales for the exploration of space and time before Donatello's era was the city of Siena, whose artists of the previous century were unsurpassed in the sophistication of narrative flow and spatial illusion.

This paper will explore a range of Trecento Sienese efforts at spatial exploration and narrative flow—especially works by Duccio and the Lorenzetti brothers—which show some striking similarities with Donatello's *Feast*. Donatello's participation in the Baptistry Font project was clearly part of an effort to spur local Sienese talent and appropriate some of the glory the Florentines had gained with their own ambitious public works projects of the time. We must recognize, however, that the willingness of the Sienese patrons to accept Donatello's radical portrayal indicates a receptivity on their part to such an experimental new approach, probably because they were familiar with similar experiments within the Sienese tradition. Donatello could even be seen as paying homage to the local tradition, especially "that most learned of artists," as Lorenzo Ghilberti qualified the Trecento Sienese painter Ambrogio Lorenzetti. The recognition of Donatello's receptivity to the Sienese tradition provides important insights both to Donatello's creative processes and to the Sienese stance toward innovation and experimentalism in the early Quattrocento.

**Timothy B. Smith, DePaul University**

*Siena's Chapel of the Baptist as Gesamtkunstwerk: The Form and Legacy of a Late Quattrocento Decorative Program*

The domed, circular chapel of Saint John the Baptist, built in Siena Cathedral as a reliquary shrine between 1482 and 1504, is most notable for its rich, multi-media decorative ensemble. Three life size statues of standing saints (including Donatello's bronze *Baptist*), eight frescoes by Pinturicchio, and eighteen figurative intarsia panels were ensconced within a niched, architectural framework applied to the curved walls of the structure. This paper examines the decorative program of this little-known chapel, explores the precedents for its form, and argues for its importance beyond Siena and in the traditional evolution of integrated architectural and decorative programs that culminated in the unified visual statements of seventeenth-century Rome.

The organizing structure of the chapel's ensemble is presented as a combination of two sources, namely multi-media altarpieces and saints' niche shrines, which traditionally incorporated both iconic and hagiographic aspects. Despite the inherent isolating nature of the chapel's wooden framework, the purposeful integration of decorative elements becomes clear only when the visual program is considered as a whole. In particular, genuflecting knights in two frescoes communicate beyond their frames and across the space of the chapel, interacting with the cult statue of the Baptist. As the focus of the chapel's decoration, this sculpture determines the unusual arrangement of painted scenes of the life of the Baptist that surround its central niche.
Finally, the chapel of the Baptist is posited for the first time as a significant but unrecognized precedent for one of the most famous example of integrated architecture and decoration in the Renaissance: Raphael's Chigi Chapel in Santa Maria del Popolo in Rome (1516-20). Working with Pinturicchio on the Piccolomini Library in Siena Cathedral in 1502-03, Raphael would have been familiar with the newly built and soon to be dedicated chapel of the Baptist, which is similar to the Roman chapel in plan, scale, and aspects of decoration. The importance of a Sienese model for the Chigi family, the Sienese patrons of the chapel in Rome, was underscored in the seventeenth century when another Chigi, Pope Alexander VII, erected the Cappella del Voto (1663) in Siena Cathedral. While the form and decoration of that shrine has been seen as derivative of the Chigi chapel in Rome, Alexander's concurrent renovation of the Baptist chapel, which created two pendant monuments connected by shared decoration, form, and axial alignment across the Cathedral's transept, points to the enduring importance of the earlier chapel.

William M. Jensen, Baylor University

The Word/Image Dichotomy in the Interpretation of Michelangelo's Creation of Eve and the Question of Poetic Veiling

The enduring issue in the interpretation of the nine Genesis scenes of the Sistine Ceiling is whether or not they have a christological content. Past interpreters have been mostly inclined to think they do since the other two major components of the Ceiling, viz., the Prophets and Sibyls and Ancestors of Christ, clearly refer to the coming of Christ. Iconography, or more specifically typology, has been the methodology of choice. Thus, the standard conclusion is that, typologically, the *Creation of Eve* symbolizes the foundation of the Church. The adjacent prophet Ezechiel and Cumaean Sibyl have been incorporated into this interpretation by citing relevant passages associated with them.

Since iconography is a text-based methodology, limited attention has been paid to the details of Michelangelo's frescoes—so much so that certain features have even been ignored. For instance, if the figure of Adam is rendered in such a way as to suggest the Crucifixion, as often claimed, then are all figures in this scene, as well as the adjacent prophet and sibyl, to be viewed in same manner as poetically veiled or as visual metaphors? To put it differently: if Michelangelo's *Creation of Eve* symbolizes the foundation of the church, does this meaning result primarily or solely from knowing that this is the standard exegesis of the subject matter, or does this interpretation agree with what the artist actually painted—his visual interpretation of the subject?

In terms of word/image dichotomy, my interpretation will place greater emphasis on an examination of Michelangelo's imagery without, however, ignoring contextual materials which seem relevant. The result will support the traditional interpretation of the *Creation of Eve* as the Foundation of the Church, but will expand upon it by demonstrating the emphatic papal symbolism and ecclesiological aspects which exist in this scene, Ezechiel, Cumaea, as well as the ignudi. Located at the very corner of the Sistine vault, this ensemble sings the glories of papal primacy.

Vida Hull, East Tennessee State University
The Iconography of the Temple in Parmigianino's Madonna with the Long Neck

Ute Davitt-Asmus has written several articles on the iconography of Parmigianino's Madonna dal Collo Lungo (Zeitschrift für Kunstgeschichte 1968; Corpus quasi vas: Beiträge zur Ikonographie der italienischen Renaissance 1977) interpreting the sleeping child as a prefiguration of the dead Christ and discussing the iconography of the vase as a reference to the body of Christ. The meaning of the unfinished colonnade in the background remains less defined. Davitt-Asmus suggested the symbolism of Mary as the "column of the new law." Although I have interpreted the column as a Marian symbol in other paintings ("The Column as a Marian Symbol in Hans Memlinc's Prado Adoration of the Magi and Other Paintings," MAHS 1990), I doubt that Parmigianino's reference is to the column alone. The upper area of the background is unfinished but the base shows clearly a foreshortened colonnade and suggests a temple facade, rather than a single column. This is confirmed by numerous preliminary drawings that clearly show a temple with colonnade.

The temple is a frequent symbol for the Mother of God in Christian exegeses from Early Christian times (Augustine, Ambrose, Jerome) to the late Medieval and Renaissance period (St. Bridget of Sweden, Denis the Carthusian, John Gerson, Bernard of Siena), for both western and eastern fathers of the church. Hippolyto Marraccio's Polyanthea Mariana lists five pages of references to Mary as "Templum Christi," "Templum Dei," "Templum Dominici corporis," "Templum Spiritus Sancti," and numerous other variants. Moreover, the iconography of Mary as a temple containing the incarnated God corresponds well with the image of the vase held by the angel as a reference to the Madonna as a vessel containing the divine child. The Vas and Urna are also frequent titles for Mary in her role as God-bearer.

Of course, other possibilities exist for the meaning of the temple. Should the temple be associated with pagan antiquity, which will be superseded by the coming of the divine infant as foretold by the prophet with the scroll? Or is it a reference to the temple of Solomon, which in turn is an epithet for the Virgin (Hugh of St. Victor, St. Bridget, Ernest of Prague, Servasanctus of Faenza)? Does the prominence of the foremost column suggest a double reference to Mary as both a column and a temple? Remembering that Alberti used the classical templum instead of ecclesia when referring to sacred edifices in his De re aedificatoria, could the temple refer to Mary as both ecclesia and templum? All these rhetorical possibilities might occur to a contemplative observer, freely associating the symbols included in the painting. However, the clearest and simplest explanation is that Mary, whose womb is emphasized by the composition and by the clinging draperies, is the God-bearer, both vessel and temple for the holy infant whose prefigured death will redeem humanity.

Art versus Advertisement, H. Anne Weis, University of Pittsburgh

There is increasing realization that art (defined here as a “consumable“) and advertisement (defined here as “design in the service of commerce“) often overlap or inform each other, not only in the twentieth century in the West, but in pre-modern and early modern cultures across different geographical regions.
The session solicits papers that deal with an historical or art historical relationship between art and advertisement in any period or geographical area. Since the session is not limited to a particular area or time period, abstracts and presentations should establish a context for the work within the period and geographical area addressed.

**Lisa Morrisette, University of Pittsburgh**

*Advertisement and Art in Pre-Modern Japan*

In Edo-period (1600-1868) Japan, increase in the general standard of living coupled with the entrepreneurialism of powerful new merchants like the Mitsui created an environment conducive to the development of consumerism and a “Fashionable" public, and ultimately to advertising art. Being fashionable is a dynamic of consumption in which keeping current with change is the goal. *Ryuko*, one of several Japanese words for fashion, communicates the sense of “to flow away," underscoring the transitoriness of a process in which still-useful objects are discarded simply because they are outmoded. As a popular phenomenon, fashion was a consequence of the emergence of a broad market economy. This new economic climate allowed the development of a new consumer culture which, as I will show, received critical support from the publishing industry in the form of “give-away pictures," “model books," and the popular mass-produced ukiyo-e prints. Clearly, these forms of publication collectively constituted an early form of advertising.

Shaping a desire for ever-changing “new" consumable goods became one function of the new phenomenon of ukiyo-e woodblock prints. Any cursory look at Edo period prints reveals unabashed interest in the latest textile patterns and the personalities of leading actors, and also product placements displayed in spectacular eye-catching designs and employing witty innuendo in the form of mitate-e. The widespread use of mitate-e, a kind of visual punning and one of the most beloved devices of ukiyo-e, has obscured much of the significance of these witty images from Western audiences, for their full understanding requires recognition of their indirect cultural referents and associations. Some prints simply reflect what is in vogue, but others function quite specifically as kokoku-e or advertisements. Although the specific term kokoku-e did not come into use until the Meiji (1868 1912) period, the concept of advertising was certainly employed by merchants like the Mitsui in the 17th and 18th centuries, and the term thus appropriately describes one function of the new medium of Edo period ukiyo-e.

Economic conditions established an environment in which advertising art could develop, for it was the communicative and manipulating potential of advertising that ignited the desire for fashionable goods and informed consumers of the possibilities of new styles. Although advertising is normally considered a modern concept, ukiyo-e prints show clearly that the concept was there before there was a word for it. This paper will examine how the direct, informational images of “give-away pictures" were transformed into the playful, fashionable “art" of ukiyo-e.

**Sabine Hake, University of Pittsburgh**

*Cinema, Advertising, and the Avant-garde*
My paper on the advertising film (Werbefilm) seeks to shed new light on the relationship between advertising and the avant-garde from the perspective of Weimar consumer culture and Third Reich modernism. In particular, I propose to examine famous advertising films from the 1930s through their heavy reliance on developments in abstract art and realist photography and their contribution to the preservation of modernist sensibilities in the context of fascist commodity culture and wartime propaganda. I focus on the work of two famous experimental filmmakers from the 1920s, Oskar Fischinger and Walter Ruttmann, both of whom continued their formal experiments after 1933 in promotional shorts and advertising films:

— Fischinger through abstraction and animation, as evidenced by his films for the Muratti cigarette company, most famously Muratti great ein (1934), and

— Ruttmann through photography and montage, as evidenced by his films for German industries, Mannesmann (1937), Bayer (1938), and Henkel (1938).

In my presentation, I challenge the prevailing views on advertising and the avant-garde, which either justify these commercial assignments with regards to the artists' difficult economic situation or explain their film projects after 1933 as an example of inner emigration (or of fascist modernism, for that matter). In contrast to these highly formalistic readings, I approach these advertising films within the larger cultural constellation of mass culture and modernity associated with Weimar Germany and focus on the interrelatedness of popular cinema, avant-garde art, and the spectacle of the commodity in aesthetic as well as social and cultural terms. Three points will be central to my argument: the influence of prewar commercial posters (Lucien Bernhard) on the filmmakers' approach to graphic elements; the influence of shop-window design and light advertising (Leuchtreklame) on the filmic treatment of spectacle and spectatorship; and the influence of then-contemporary theories of advertising—which also means of propaganda—on advertising films and avant-garde films.

Charles S. Mayer, Indiana State University

The Artist as Advertisement in the Late 20th Century

In a society in which art has almost become a national pastime and in which culture consumption seems to direct the production of art, it is understandable that the artistic products of our culture would have undergone a radical modification. Art has lost its exalted status as an artist's divinely inspired, spiritual endeavor. Now, it scintillates and titillates and, even, directs us in terms of style and fashion. Not only has art been dethroned from its place of prominence as an object of aesthetic reflection and veneration but it has slowly been replaced by the artist him- or her-self who, in turn, has been transformed into a marketing tool.

The image of the isolated artist struggling in a garret has been superseded by one depicting the artist surrounded by the trappings of financial success. Bohemianism has been elevated to a lifestyle that directs our attention to the artist's persona and way of life rather than to the artwork produced. Art is only a by-
product of the “hip” existence of the artist. One of the primary role models for this kind of artist is Andy Warhol, who was among the first to recognize that it is just as important to sell oneself as it is to sell one's art. In selling him- or her-self, the artist has come to assume a position correlated to that of entertainer and has entered that vaulted Hall of Fame where other entertainers dwell, celebrity-ville. In this way, the artist has been socialized by the consumer society in which he or she is situated and has been adapted to fit the needs of the dominant powers of finance, marketing and fashion.

The correlation of the artist's role to a way of life featured in popular glossy magazines has been accompanied by an increasing use of artists as marketing tools for Madison Avenue agencies to sell everything from clothes to cars and eyeglasses to alcohol. Whereas in the past artists may have been called upon to devise a work of art to serve as an advertisement, such as Watteau did for Gersaint, today's artists have been solicited to serve as spokespersons who lend their social cachet to the creditability of whatever product they have been recruited to shill. In this way, the artist has become the advertisement.

The whole transformation of art as an historical sign, representative of collective social values and beliefs, to art as an aesthetic object in its own right, to art as merely another collectible among a plethora of other collectible objects has contributed to the radical transformation that has occurred in the role the artist now plays in contemporary society. This paper, then, will investigate the relatively new role artists have come to play as product hucksters in our celebrity-oriented culture. In the process, it will also explore the emergence itself of the artist-as-celebrity.

Kevin Concannon Myers School of Art, University of Akron

Claes Oldenburg: From Institutional Critique to Capitalist (Sur)Realism

The question of whether Pop Art constitutes a critique or celebration of consumer culture is one that must be answered differently depending upon the artist whose work is under consideration. And sometimes, the question can be answered very differently depending upon which work of even the same artist one considers. This is the case with the work of Claes Oldenburg. In this paper, I will consider Oldenburg's changing relationship to advertising and consumer culture over the course of his career, looking specifically at exhibitions and performances from the years 1960-1962 and 1985-86. I will demonstrate that in the earlier works, he is clearly critical of advertising and consumer culture, but that, by 1986, his signature style had been wholly co-opted by the very advertising industry that had been its implicit target in 1960-62.

In considering works such as the 1960 Snapshots From the City, a performance event at New York's Judson Gallery and The Store of the following year, Oldenburg emerges as an artist deeply concerned with the inequities of an increasingly materialistic society and of the art market's situation within it. Along with fellow artist Jim Dine (who also exhibited and performed as part of the former event), Oldenburg printed money on the gallery's stencil machine, distributing one million dollars to each person purchasing a ticket. With their “millions,” patrons could purchase junk objects and debris that had been picked up off the street and placed on display in the gallery lobby.
The following year, Oldenburg set up shop, quite literally, in his storefront studio in New York's Lower East Side, exhibiting consumer objects made of plaster-coated chicken wire and muslin, painted with garish enamels. Men's and women's clothing, pastries, and even shop signs were offered to the buying public. His 39 Cents Sign, for example, was rather cheekily priced at $198.99. When Oldenburg moved his 'store' uptown to the Green Gallery the following year, critic Sydney Tillam was among the first to detect the political shift, noting “the caricature, directed partly toward the self, partly toward society, that was at the heart of his conception, has vanished in what has simply become a form of mass-produced sophistication.“

While Oldenburg would, over the course of the following years, shift back and forth between the roles of social critic and market-savvy blue chip artist, a defining moment occurred in 1986, when Oldenburg and his partner Coosje van Bruggen contributed a sculptural entrance to Frank Gehry's headquarters for Chiat-Day Advertising in Los Angeles. Taking the form of a giant pair of binoculars standing on end, the project has been described by curator Mark Rosenthal as a “testament to vision and visionariness…a new synthesis of the monument with architecture.“ I will argue, to the contrary, that the Chiat-Day project represents the ultimate recuperation of the institutional critique—from Store to whore.


**THURSDAY AFTERNOON, 1:45-3:45**

African Art, Fred Smith, Kent State University

The panel focuses on the visual culture of Africa and the African Diaspora. Both traditional and contemporary material will be investigated within a contextual framework.

**Constantine Petridis, Case Western Reserve University and The Cleveland Museum of Art**

*Of Leopards and Rams: Art and Leadership among the Luntu and Related Peoples (Democratic Republic of the Congo)*

Many peoples in Central Africa ascribe special powers to the leopard. The animal is often associated with political leaders and other title-bearers. This is also true for the Luntu and neighboring peoples of the Democratic Republic of the Congo. The Luntu are scarcely known and our knowledge about their art is
Among the Luntu, a leopard society called Bukalenga bwa Nkashaama fulfills a variety of social, political, and religious tasks. It also functions as patron and “manager” of a number of masks. These masks are danced with at initiations and funerals.

An impressive wooden helmet-shaped mask called Bwadi bwa Cikwanga is at the center of the association's activities. It can be found in only two public museums in the West: the Peabody Museum of Archaeology and Ethnology at Harvard University, Cambridge, and the de Young Memorial Museum at the Fine Arts Museum of San Francisco.

Connoted with powerful ideas related to sorcery and magic, the Bwadi bwa Cikwanga mask is characterized by the carved imitation of curbed ram's horns on both sides of the face. An important symbol of power and prestige, among the Luntu and many other Bantu-speaking peoples in Central Africa the ram is also associated with thunder and lightning.

In this paper, I will first survey the scarce literature on the Luntu and their art and shed some light on the structure and organization of the leopard society. Referring to data gathered during fieldwork in the Congo in 1994 and 1996, I will then look closer at the mask's ram iconography, which alludes to the little-known relationship between leadership and lightning.

Fred T. Smith, Kent State University

The Mosque as an African Form

The 7th century witnessed the arrival in North Africa of a new population (ARAB) and a new type of religion (ISLAM). With Islam came the need for a specific type of religious building, a place for communal prayer, especially on Fridays. The original Muslim community in Arabia had no special place for prayer, and the Prophet Muhammad used to perform his daily prayer in his own house which was also where members of the Muslim community gathered for communal prayer on Fridays. As a result, the Prophet's dwelling (Medina) became the prototype for the mosque.

The first major north African base for Arab conquest and the first Moslem city in North Africa was Kairouan Tunisia established in 670 CE. The great mosque was also built in 670 and rebuilt three more times during the 7th century. The present day Great mosque in Kairouan was constructed in several stages between 836 and 875. It has been presumed that the 9th century mosque repeated the earlier ones in all basic details and was to be a model that would be followed in varying degrees through northwestern Africa, the Maghrib and eventually in the sub-Saharan area.

Throughout the Western and central Sudan, Islam became associated with the leadership strata, and as leaders adopted Islam as the religion of the ruling class, new religious buildings were constructed. The North African mosque became a model for the traditional beliefs and architecture. In general, the form of
the western African mosque remains recognizable but in aspects of certain architectural features and decoration it varies considerably in specifics as the result of local, indigenous influence. The specific nature of these influences will be the focus of this paper. These include the use of broader buttresses and more horizontal scaffolding, which together reduced the verticality of the design. The use of conical mud mounds, based on a wide spread type of traditional shrine, became a very significant feature. Moreover, the interior no longer followed the classic plan, indeed it is no longer necessary, for the Friday activities are carried out in the open space outside the mosque, as all major African religious ceremonies are. It will be shown that African creativity has taken over an imported plan and made it entirely its own.

Erin Schwartz, Kent State University

The Essence of the World: Islamic Calligraphy in North Africa

From Qur'an copies to ceramic decoration, the essential quality of the calligrapher's art is emphasized throughout the Islamic empire, not the least of which, Africa. Islam in Africa was typified by a general acceptance of the aboriginal and traditional religions and customs of the areas. With few exceptions, Muslims lived peacefully with their neighbors, and the grand Mosques have been built next to traditional marketplaces.

The essence of calligraphy is always to add visual beauty and significance to the literal meaning of the letters. Throughout the history of the written word of Islam, this purpose has taken on greater importance. This is due to the Islamic convention of minimizing the import of representational imagery (sometimes to the point of complete iconoclasm). And to the nature of the Arabic language itself being the divine language spoken by the creator. Islamic traditions spread throughout Africa and Europe bringing with it a new sensibility regarding the importance of the written word and new applications for its use as a decorative motif. In place of angels or other representational images, the word itself takes on a decorative and spiritual power not seen in other texts. Whether the calligrapher is creating a Qur'an or a secular document, the eloquent treatment of the lettering takes on a new meaning and relevance to Arabic calligraphy unparalleled by any other language.

This paper examines the development of the written form of the Arabic language from its early advances under the first Islamic Caliphs. It looks at how this traditionally poetic verbal language matured into an aesthetically complete written text with numerous stylistic variants and innumerable possibilities as a decorative motif. This research looks into the development of the written language of Arabic as it relates to the arts of North Africa. Art forms from traditional Islamic dynasties as well as contemporary artists are considered. It looks at the development of the Maghribi and Kufic scripts in particular and their importance to the religious and secular art of North Africa through the Islamic era to today. Contemporary African artists use Islamic motifs and Arabic texts in their art as a point of cultural reference and source of identity. Islamic motifs are seen juxtaposed against traditional forms, emphasizing the confrontation between aboriginal African cultures and colonizing institutions. Of importance are not just the historic innovations of Arabic calligraphy but also the continued use of the written word in the art of contemporary African artists, and how that use ties into the rich and varied history of Islam, African and Arabic.
Lisa M. Binder, University of Colorado-Denver

**The Paintings of Moyo Ogundipe: Diaspora Mythologies**

The work of Moyo Ogundipe, a Nigerian painter living and working in Colorado, is a study of universal representations of art and identity. While remaining true to his Yoruba ancestry, he is able to achieve the dynamic and fluid form associated with Yoruba shrine painting even though he paints with Western materials such as acrylic and oil.

His many works, currently on display at the Denver Art Museum in the *African Renaissance* exhibit, address myth and storytelling. Ogundipe attempts to recreate Yoruba mythologies while employing imagery from nature. There are many icons of Yoruba sculpture, such as horsemen, kneeling women, and birds, to be found in his paintings. These images are constructed by employing the use of many intricately placed lines, dots, and streams of color in an effort to mimic the work of traditional Yoruba woodcarvers and masquerade performances.

Moyo Ogundipe argues that he is a Yoruba artist of the twenty-first century living in America. His work reflects his loyalty to tradition as is evidenced by his appropriation of imagery and style. However, his exposure to the Western experience dramatically affected the mythological imagery in his painting. In my paper, I will discuss the artist in diaspora, his reasons for being physically removed from his home, and the body of work which results.

Approaches in Aisan Portraiture: Tradition and Transformation I: Tradition:
Karen Gerhart, University of Pittsburgh, and Evelyn Rawski, University of Pittsburgh

Naoko Gunji, University of Pittsburgh

**Tani Buncho's Portraits of Contemporaries for Matsudaira Sadanobu**

Japanese statesman Matsudaira Sadanobu commissioned renowned painter Tani Buncho to produce portraits of contemporary individuals; forty-six of the album-sized images are extant today, joined as a single hand scroll. I will examine the scroll's method of production and its importance as a unique example of an illustrated catalogue. I will also discuss the relationship between Sadanobu and the individuals portrayed and consider why Sadanobu may have had the portraits painted.

Jui-man Wu, University of Pittsburgh

**The Evolution of Zhang Daqian's Self-Portraits**
Although known primarily as a landscape painter and forger extraordinaire, Zhang Daqian painted numerous self-portraits throughout his lifetime. I will trace the development of his self-drawn images and discuss how the artist manipulated them to reflect changing stages of his career. I will also examine his intended audience and discuss how the self-portraits closely reflect Zhang Daqian's own shifting image of himself.

Sheri A. Lullo, University of Pittsburgh

From Demon to Human: Depictions of the Queen Mother of the West

In Han China, images of the Queen Mother of the West are associated with tomb settings, making her portrait not only part of the living realm, but that of the dead as well. In the first part of this paper, I will examine her images and discuss how they can be identified and how they fit into the category of portraiture. In the second part, I will consider issues relating to the intended audience and explore why the Queen Mother appeared in the pictorial programs for tombs, who she was intended to comfort, and how her presence relates to the desires of the deceased in the afterworld.

DISCUSSANT: Jan Stuart, Freer & Sackler Galleries, Smithsonian Institution

THURSDAY AFTERNOON, 4:00-6:00

Approaches in Asian Portraiture: Tradition and Transformation II: Transformation, Karen Gerhart, University of Pittsburgh, and Evelyn Rawski, University of Pittsburgh

Miguel Rojas, University of Pittsburgh

Mori Mariko's Pure Land in Ritual Context

Mori Mariko's Pure Land is analyzed in terms of the artist's intent in the deliberate adoption of a Japanese Buddhist context; then the work is used as the basis for a discussion of the stylistic and iconographic strategies of depiction. I will point out some topics and ideas that are important in the interaction between past and present as I explore the “power of the image“ in contemporary art, and consider the issues of identity that are raised in Pure Land.

Kristen Harkness, University of Pittsburgh
Larger than Life, Lenin and Mao Portraits in Building Socialism

The USSR and the People's Republic of China both leaned heavily on images of Lenin and Mao as sources of legitimacy and inspiration for the creation of socialist states. In this paper I examine the development of the Lenin cult in Russia through painted and statuary portraits, displayed at important sites and festivals, then compare this cult with the Mao cult that appeared in post-1949 China.

Hongyu Wu, University of Pittsburgh

The Flesh-Body Portrait of Hui Neng

My paper will focus on the flesh-body portrait of the sixth Chan patriarch, Hui Neng, which exists in Nanhua temple, Caoxi, Guangdong province. I will examine the role of this portrait in the promotion of the south Chan school, and of Hui Neng from comparative obscurity to posthumous prominence. I will also explore the ramifications of the flesh-body portrait on the income of the monastery and on Nanhua's status as a sacred site of Chan Buddhism.

DISCUSSANT: Jan Stuart, Freer & Sackler Galleries, Smithsonian Institution

19th-Century Art, Frances Connelly, University of Missouri-Kansas City

Debra Thimmesch, University of Kansas,

Upside Down and Inside Out: Symbolic Inversion and the Portrait of Henri Michel-Lévy and Other Works by Edgar Degas

Edgar Degas' 1878 painting, Portrait of Henri Michel-Lévy, appears on the surface to be simply a visual document of the subject's vocation as a painter. Objects supporting the viewer's recognition of Michel-Lévy's profession are prominently displayed in the composition: a paint box complete with brushes and a palette, two paintings on the wall, and a life-size artist's lay-figure lying on the floor. The most noteworthy commonality in the limited scholarship on this work by Degas is the lack of attention to the peculiar, inexplicable presence and disarming posture of the lay-figure. Beyond the predictable and somewhat reductive interpretations of this picture, however, lie meaningful clues related to Degas' penchant for creating what scholars have concluded are deliberately ambiguous narratives whose interpretations continue to baffle and elude. My objective is to demonstrate how the artist's employment of symbolic inversion in the complex construction of this picture incites the anxiety and confusion that impedes but does not ultimately obscure comprehension of the possible, multiple interpretations of the work.

I argue that meaning in this work as well as many others in the oeuvre of Degas is neither obscured nor
obliterated, but rather, embedded (and embodied) via the symbolic inversion that is also distinctly manifest in the literary genre known as the picaresque. In the portrait of Michel-Lévy, a scene ostensibly representative of the isolating, predominantly “masculine” realm of artistic production reads in the reverse as one of overt sexual and physical violence enacted by the “masculine” (destructive force) against the lay-figure, the simulacrum of a woman—the “feminine” (creative force). I explain how Degas' narrative mode, like that of the picaro, the narrator of this style of literature, is one of the deject who, in the lexicon of Kristeva, considers himself a social outcast—as Degas professed himself to be—and therefore one most adequately poised to comment ruefully but detachedly on the society he observes from without. The narrative is constructed through the use of polarities, which the artist or writer manipulates—primarily through complete reversal or inversion.

I point to the considerable and distinct formal and thematic similarities between the Michel-Lévy portrait and the work known as Interior. I consider the significance of the identification of Michel-Lévy as the model for the male in Interior and discuss how the two images have about them an aura both covertly carnal and menacing. I refer additionally to works such as The Bellelli Family, the brothel monotypes, and others that tend to breech the boundaries of their respective genres. While outlining specific aesthetic, personal and/or cultural concerns, preoccupations, fears, or obsessions (sexuality, family, class and gender roles, criminal anthropology, and physiognomy), I describe how Degas exploited them in order to provoke or confound contemporary viewers and to obfuscate meaning and thwart interpretation. Finally, I conclude that an understanding of Degas' use of symbolic inversion—a narrative impulse characteristic of the deject personality—provides us with an interpretive framework for deciphering the “mixed signals“ of Degas' complex compositions in the interest of excavating the multiple layers of meaning in much of the work of the artist.

Marcie K. Hocking, Case Western Reserve University

Sir John Everett Millais's The Vale of Rest: Digging for Answers

Sir John Everett Millais's painting The Vale of Rest depicts two nuns in a church graveyard. One nun toils with a shovel, digging a fresh grave, while the other sits peacefully, “looking at the sky in contemplation [of death],“ as authors have since described her. Painted in 1858, this work falls directly within the period of the 19th century when attitudes and practices concerning death were changing. Millais's emphasis on the religious nature of the scene and simplicity of the churchyard cemetery, however, contrasts the elaborate secularization of death that was so prevalent during this time period. In examining this painting, I will first explore the ways in which Millais uses The Vale of Rest to protest the popular 19th century views of death and suggest a return to more traditional practices.

In addition to displaying his personal beliefs, however, Millais seems to have incorporated another level of meaning into this deceptively simple scene. The Pre-Raphaelite Brotherhood, of which Millais was a member, often took up the theme of death but treated it in vague, indirect ways. Using symbolism and the mood of the work, the Pre-Raphaelites suggested death rather than directly confronting it in their paintings. This idea plays an interesting role when considering many of the seemingly contradictory elements of The Vale of Rest. This painting depicts two women in very close proximity to each other, but
who do not seem to be aware of each other's presence. One nun labors in everyday clothes while the other
is dressed formally in a spotless habit. The right-hand nun is seated on a tombstone (a fact earlier critics
have failed to mention) and seems unconcerned that her habit lies on the fresh pile of dirt. These strange
contradictions seem to suggest that both women could not “really“ be there and cast doubt on the claim
that the second nun is simply “contemplating death.“ These conflicting elements are resolved if the
painting is interpreted as depicting one nun digging a grave for the other, who is actually deceased. This
explanation is consistent with the Pre-Raphaelites' indirect treatment of death and is supported by various
symbols in the painting. Using these elements as well as the 19th century art forms of posthumous
mourning portraiture and tomb sculpture, I will justify this new interpretation of The Vale of Rest as
portraying a nun who is digging a grave for her companion.

Holly Ginchereau, University of Pittsburgh

Manet's Le Suicidé and Jean-Jacques Rousseau's Confessions: Disguised Portraits of the Self as a
Tragic Martyr

During his last years, Édouard Manet created a small painting that depicts a suicide. Entitled Le Suicidé,
the painting is relatively obscure and has remained on the margins of Manet scholarship. The reason for
this neglect may be due to the enigmatic nature of the subject— the mysterious identity of the man and the
elusive circumstances surrounding this act of desperation. Death is a frequent theme in the artist's work,
but the psychological resonance of this particular scene is atypical—the tragic nature of the scene and the
possible motivation behind the work has eluded scholars. The ostensible motivation behind Manet's
painting is said to be the death of an artist who committed suicide in 1866, Jules Holtzappfel; it seems that
the artist was driven to desperate measures as a result of his recent rejection from the Paris Salon jury.
However, it is unlikely that Manet's Le Suicidé was inspired by these events, as the painting was executed
nearly ten years after the event. With this in mind, it is necessary to illuminate the specific biographical
and psychological circumstances of this most peculiar and uncharacteristic work within Manet's oeuvre.

As a painting that was clearly personal and private (it was never entered into the Salon jury), Le Suicidé
may reveal the artist's conscious or unconscious wishes and desires. In this paper, I will use the post-
Freudian concept of narcissism in order to consider Le Suicidé as a disguised self-portrait of Manet. A
possible fantasy of the artist as a tragic martyr, the work may be interpreted as a modern crucifixion. The
Baudelairean persona of the avant-garde artist as a persecuted, tragic martyr recurs in Manet's oeuvre;
scholars have viewed certain works of this nature as disguised self-portraits. Life-long feelings of
persecution and critical disparagement may have lead to Manet's fantasy of himself as a wounded martyr.
Le Suicidé must also be considered in light of the artist's preoccupation with morbidity and death as a
result of his own impending mortality. Stricken with a crippling terminal illness, Manet may have
identified his life's burden—alienation, persecution and suffering—with that of a religious martyr.

From this vantage point, I wish to draw a parallel between Manet's Le Suicidé and the autobiography of
the philosophe, Jean-Jacques Rousseau, entitled “The Confessions of Jean-Jacques Rousseau,“ a work that
Manet re-read when he produced Le Suicidé. Scholars have noted connections between Manet's art and
literature, but The Confessions is the only documented work that Manet re-read. Similarly vilified and
persecuted by his intellectual community, Rousseau was deified by Romantics as a martyr of artistic verity; Rousseau's *Confessions* embodied the Romantic ideal—the blurring of art and life, and the sanctity of the individual. Manet's interest in the man who became “Saint Rousseau“ to George Sand, may lie in his narcissistic identification with an idealized self-object—the persecuted, hermetic philosopher-protagonist of “The Confessions “ is the only documented work that Manet re-read. Similarly vilified and persecuted by his intellectual community, Rousseau was deified by Romantics as a martyr of artistic verity; Rousseau's *Confessions* embodied the Romantic ideal—the blurring of art and life, and the sanctity of the individual. Manet's interest in the man who became “Saint Rousseau“ to George Sand, may lie in his narcissistic identification with an idealized self-object—the persecuted, hermetic philosopher-protagonist of *The Confessions*.

FRIDAY MORNING, 8:15-10:15

**Drawings and Prints Robert R. Coleman, University of Notre Dame**

**Edward J. Olszewski, Case Western Reserve University**

*The Subject of Pollaiuolo's Battle of Ten Naked Men*

The subject of Pollaiuolo's engraving of battling naked men had long eluded art historians. Erwin Panofsky never argued his suggestion of Titus Manlius defeating a Gaul, and John Phillips' interpretation in 1955 of an episode from the story of Jason and Medea in Ovid's *Metamorphosis* was not widely accepted. I hope to demonstrate that the subject is, indeed, from the story of Jason and the Argonauts based not on Ovid directly, but on two other sources.

The story of Jason and Medea involves a complicated and puzzling search for the Golden Fleece. To gain King Aeetes' permission to secure the fleece, Jason had to plow a field by harnessing a pair of fire breathing oxen, sow dragon's teeth which germinated into battling warriors who fought against each other, with the survivors finally slain by Jason. Because these details are not clearly evident in Pollaiuolo's engraving, Phillips' interpretation was rejected. Other sources were available in the fifteenth century for the adventures of Jason in manuscript form and published editions, in particular Petrus Berchorius' *Ovide Moralisee* and Apollonius of Rhodes' *Argonautica*. Berchorius in his *Moralized Ovid* slighted the early deeds of Jason's adventure to emphasize the battling warriors whom he interprets as just men who kill the evil in each other through moral instruction. In other words, they are humanists engaged in a psychomachic struggle. Ovid described them as “armoured men“ but Apollonius calls them “armed men.“ Pollaiuolo shows the plowed furrows, and the field of growing sorghum from which the warrior-humanists evolve, and he depicts the warriors as armed but not armoured.
No source mentions the chain which is the visual center of Pollaiuolo's print. It must be gold or why fight over it? The chain alludes to Pollaiuolo's profession of goldsmith, and is a visual pun, as the word for chain, *vinco*, also means, "I conquer." The chain further alludes to the order of the golden fleece, which is the object of Jason's adventure, and which is referenced in the woolen fillets the warriors wear as signs of Olympic triumph, and a fitting reward for the virtuous humanist. The subject would also have had great appeal to the members of the Florentine wool workers' guild, the Calimala. The appearance of a printed edition of Berchorius' *Moralized Ovid* in 1489 suggests a possible date for the print. As there is no reason to believe that a poulterer's son could read Latin or Greek, Pollaiuolo was likely guided by one of his humanist friends in the Medici court, such as Marsilio Ficino, who translated an *Argonautica* (now lost), or Cristoforo Landini, who wrote of Hercules and Antaeus as a psychomachic struggle, one of whom may have commissioned Pollaiuolo to cut the copper plate.

**Linda C. Hults, The College of Wooster**

**Lo stregozzo: Witchcraft and Self-Fashioning in the Shadow of Raphael**

The attribution and meaning of *Lo stregozzo* (*Witches' Procession*), an engraving probably dating from the early 1520s, continue to challenge scholars. In this paper, I will situate this work in the intersection of three contemporary contexts; debates about witchcraft, conditions in Marcantonio's shop after Raphael's death and before Giulio Romano's departure for Mantua, and early Mannerist ideas about artistic invention.

In a recent article, Patricia Emison makes the attribution of the print to the Dossi of Ferrara and argues that it promoted the physical reality of the witches' procession to corroborate Gianfrancesco Pico della Mirandola's dialogue *Strix* of 1523. I question her conclusion that *Lo stregozzo* is a propaganda piece *rather than* an inventive tour de force, however. My research on early modern witchcraft images suggests a persistent connection between this topical subject and artists' displays of inventive fantasy. Moreover, given the debate surrounding the physical reality of witchcraft in the early sixteenth century, *Lo stregozzo* was more likely an ambiguous work calculated to generate discussion about both its controversial subject and its formal inventiveness.

We cannot identify *Lo stregozzo*'s engraver or designer with certainty. Originally, the print seems to have carried only the blank tablet used by both Marcantonio and Agostino Veneziano. The "AV" later inscribed on this tablet was burnished out, only to reappear on a ram's horn in the engraving's fourth state. Perhaps the work was collaborative, or begun by Marcantonio and finished by Agostino. A more vexing problem is that of the designer: was it Raphael, Michelangelo, Giulio Romano, or someone else? Emison's new attribution even questions the print's Roman origin.

But David Landau's reconstruction of the Marcantonio's School's struggle to survive after the loss of Raphael's *disegni di stampa* lends credence to *Lo stregozzo*'s origins in Rome. With its typical subject and its rich array of artistic quotations, it would have been an especially lucrative example of the inventive range of Raphaelesque design represented by the School's engravings. Indeed, Giulio, Raphael's heir as provider of *disegni di stampa*, might be *Lo stregozzo*'s most likely inventor. In making that attribution, Bruce Davis pointed out the close comparison between the excited style, muscular nudes, and Giulio's
other works. Stephen Campbell has recently briefly discussed *Lo stregozzo's* place within an art-theoretical context that valorized *fantasia* at its most bizarre and sinister extremes. As Campbell notes, *Lo stregozzo* recalls Lucan's extravagant passages on the witch Erichtho in *De bello civili*. Thus the artist combined topicality with antiquity while invoking the link between poetic and artistic license as championed by Horace in his *Ars poetica*.

In the early 1520s, Giulio's position at the court of Mantua was being brokered by Castiglione and fostered by Aretino. *Lo stregozzo*’s reference to Mantegna's *Battle of the Sea Gods* would surely have worked in Giulio's favor. Moreover, the raucous obscenity of the skeleton-riding, infanticidal old hag dominating gorgeous ephebes (like the lusty old hags of Latin poetry) would have appealed to both the libertinism and antiquarianism of Aretino and Federico Gonzaga. Was *Lo stregozzo*’s design, as Bette Talvacchia has suggested for *I modi*, bequeathed to the desperate engravers before Giulio left for Mantua? Provocative on many levels, *Lo stregozzo* would have confirmed the viability of Marcantonio's shop and proclaimed Giulio's flamboyant *invenzione*.

**Ann Sutherland Harris, University of Pittsburgh**

**Annibale's Disappearing Act**

Annibale Carracci (1560 – 1609) is famous for many things, among them for reviving the Renaissance practice of studying the human form from life and making many preparatory drawings for major commissions. The Louvre's Cabinet des Dessins and the Royal Collection at Windsor Castle have hundreds of drawings filed under his name and there are many more in other European and American print rooms. One Roman collector, Francesco Angeloni (1587 – 1652), claimed to own over 600 drawings by Annibale and another large group (over 500) passed from Annibale's favorite pupil and collaborator in Rome, Domenichino (1581-1642), to his student Francesco Raspantino (d. 1664). Not surprisingly Annibale's least controversial surviving drawings were made during his later years in Rome, where he settled in 1595. Less noticed has been the dispersal of his earlier production before his reputation was secure and the attempts by later collectors and scholars to fill the gap by giving to Annibale drawings by his brother Agostino, his cousin Ludovico and by artists trained by them in Bologna. The pattern of famous names absorbing similar work by lesser hands is familiar to anyone who has tried to establish a reliable oeuvre catalogue of works produced before the centuries when lavish surviving documentation makes this task much easier. The patterns here provide a vivid subtext to the canonization of Annibale's reputation above that of his gifted relatives, his older brother Agostino (1577 – 1602) and his cousin Ludovico (1555 – 1619), who established their shop in Bologna and outlived them both.

Taking works of art that have long been accepted as the work of a “great“ artist and giving them instead to another hand with a lesser reputation is not an activity that endears the scholar who does this to other scholars who have never questioned the status quo or have been building their own oeuvre catalogues around attributions that are challenged. Some of my proposals regarding some well known drawings in the Carracci literature have been accepted by colleagues but the more I explore the problems posed by Annibale's Bolognese drawings, the more problematic attributions emerge and the fewer drawings associated with Annibale's hand made before 1595 remain. The talk will discuss this “disappearing act“
and comment on the special problems posed by the connoisseurship of Carracci drawings generally.

Heather Lemonedes, The Cleveland Museum of Art

Gauguin's Volpini Series

In the spring of 1889, Paul Gauguin and Claude-Emile Schuffenecker organized an exhibition of Synthetist works to be shown at the Café Volpini, alongside the Exposition Universelle. It was on this occasion that Gauguin executed his first set of prints, the so-called Volpini Series, one of the most important print portfolios published in France during the second half of the nineteenth century. Gauguin's series of ten zincographs plus a cover design printed on large sheets of canary yellow paper may be understood as a kind of retrospective of his early career; six of the compositions address Breton themes, two describe the landscape and women of Martinique, and two allude to the nine weeks that Gauguin spent in Arles with Vincent van Gogh. What may have begun as a retrospective exercise, or an effort in self-promotion and an advertisement of his paintings, led to one of the most inventive print portfolios of the nineteenth century and a profound interest in printmaking that would endure until the end of Gauguin's life.

In this paper, I will discuss the Volpini Series as a means of advertising Gauguin's paintings and promoting his reputation, and examine it in light of the artist's penchant for self-promotion. I address the series' iconography and draw connections between the zincographs and related paintings. I examine the extraordinary effects that Gauguin was able to achieve through zincography, a medium that particularly suited him because of its accessibility and portability. The unpredictability of the ink washes, the unusual patterns created by the ink on the metal plates, and the propensity of the plates for oxidizing and showing greasemarks and fingerprints all appealed to his artistic sensibilities. A key aspect of this discussion is an inquiry into Gauguin's choice of brilliant canary yellow paper. For an artist to whom color was of profound importance, the choice was extremely significant. This paper recalls the yellow found in the background of Japanese prints, and Gauguin's decision to use it was likely influenced by his exposure to van Gogh's collection of Japanese prints.

Gender in the Representation of Power or Rank, from Antiquity to Today, H. Anne Weis, University of Pittsburgh,

Ying Yong, University of Pittsburgh

Gendered Differences in Mortuary Practice and Changing Status of Noble Women in the Jin State from 10th to 8th Century BC—Evidence from the Cemetery of Marquises of Jin at Tianma-Qucun

Through a comparative study of the nine groups totaling nineteen burials of the Marquises of Jin and their wives at Tianma-Qucun in Shanxi province, I notice the differences in the burials of the couples regarding
the relative location of each pair of burials, tomb structure, tomb furnishing, chariot pits and other sacrificial pits as well as grave goods. Based on the temporal changes in the wives' burials, I propose that this cemetery reflected the changing status of the noble women of the Jin state. I argue that the status of the wives of the Marquises of Jin before the mid Western Zhou could have been higher than that of later periods. After that, because the reforms of ritual system by the Zhou court increased the restrictions on noble women, their status was likely lowered to some degree. However, toward the end of Western Zhou and the turn of Eastern Zhou, their status was increased again. In the end, I suggest several possibilities of the natal families of the wives of the Jin Marquises and argue that probably because of their important role in foreign affairs, the wives of the Marquises of Jin gained respect and were honored in their burials.

Cornelie Piok-Zanon, University of Pittsburgh

Building upon Tradition: The Architecture of Royal Couples in the Hellenistic Period

Pergamon is the best-preserved capital of the Hellenistic age (ca. 330-30 BC). The center of the Attalid kingdom in Asia Minor, a minor realm by comparison to the dominant empires of this period (Ptolemaic Egypt, Seleucid Syria, and Antigonid Macedonia), it remains a key site for reconstructing Hellenistic culture.

At Pergamon, King Attalos I (241-197 BC) built a sanctuary to Zeus and his queen Apollonis renovated the precinct of Demeter, probably after 225 BC, the year of Attalos' victory over the Gauls and expansion of Pergamene territory. Although these monuments seem to have been part of a concerted building program, no attempt has been made to look at the impact of gender on the two dedications. The talk will explore the role of gender and royal sponsorship in the creation of an Attalid identity.

The Attalids have long been known for their emphasis on traditional Greek values. Directed at both an international audience and the indigenous population, their patronage of well-established cults, both at home and abroad, implied permanence. Association with Zeus and Demeter depicted Attalos as potent war-hero and Apollonis as model mother. While these may seem like natural roles for a married couple, comparison with contemporary royals shows that the Attalid image was a construct, conceived in imitation of traditional Greek gender roles. Ptolemaic couples, despite their Macedonian origin, presented themselves within a context of pharaonic tradition. Their exploitation of local institutions, like that of the Attalids in Asia Minor, produced a dynastic image that conveyed both continuity and originality.

The architectural detail of the two Pergamene precincts contributed to an image of permanence as well. The design of both sanctuaries fused canonical Greek elements with local forms, resulting in a peculiarly hybrid style. The mixture of local dark andesite with imported white marble suggested the blending of
two building traditions and the formulation of a new aesthetic sensibility. Thus, both style and choice of material helped to confer an image of continuity and innovation onto the new Attalid dynasty.

Wu Xiaolong, University of Pittsburgh

Power and Order Seen on the Ground Plan of King Cuo's Mausoleum

As a case study of the gender-related issues on social structure in ancient China, this paper challenges some earlier theoretical models for the study of ancient pastoral societies in China's northern frontier. It analyzes both structure and content of graves at Maoqinggou to look for patterns of artifact distribution and preference based on age and sex. Tombs are differentiated according to their orientation and their occupants' genders, and are discussed separately as interrelated parts of an organic whole. The artifacts such as grave offerings are categorized according to their function and are examined as indicators of wealth, gender and culture affiliation.

The Maoqinggou cemetery lies between the Great Wall and the Yinshan Mountains in south central Inner Mongolia. In traditional Chinese literature, the area beyond the Great Wall has long been characterized as the arena of pastoral nomads, such as the Di and the Xiongnu, who were active during the period coeval with the Eastern Zhou and Western Han dynasties in Chinese history. The grave goods found in Maoqinggou tombs, mainly body ornaments and weapons with zoomorphic style décor, are similar to finds attributed to these nomadic groups. Based on these, the Maoqinggou cemetery has been thought of as remains of pastoral nomadic people in most archaeological literature. In addition, ethnographic parallels in modern pastoral nomadic societies lead some researchers to believe that the social organization at Maoqinggou was based on an “achieved wealth” system.

I found that these theories are oversimplifications that only described part of the picture. To rethink the archaeological remains at Maoqinggou with gender questions in mind reveals a more complex lifestyle and social organization than what has been proposed earlier. In accordance with a mixed subsistence characterized by semi-nomadic agro-pastoralism, the social organization as reflected by grave goods proves to be based on different systems according to gender. While wealth and status among the males were achieved through personal effort, more complicated rules existed among females, among which wealth and status were ascribed. Furthermore, females also differed in the way they displayed their wealth at death: some were buried with animal sacrifice, others with body ornaments. This difference marked two incompatible social identities among the females at Maoqinggou.

Martha E. McLaughlin, Case Western Reserve University

When Two is Better Than One: Exploring The Cleveland Museum of Art's Portrait of a Couple

From the first glance, Portrait of a Couple (1580s, attributed to Lavinia Fontana) appears unusual because of its subject matter. Other than the painting in question, Fontana is not known to have produced double portraits. She is best remembered for her portraits of the noblewomen of Bologna and her religious paintings. In her group portraits, Fontana displayed a talent for depicting meaningful interaction between
the sitters, which she achieved through the use of gestures and strategic placement of the figures. Such interaction is absent in Portrait of a Couple. While this paper does not offer a solution to the question of attribution, the nationality of the artist and an approximate date for the painting are integral to placing Portrait of a Couple in context.

Portrait of a Couple depicts a refined, wealthy couple. The painting may commemorate the celebration of the couple's nuptials. The sitters' costumes and jewelry, as well as their dignified poses, distinguish them as members of the aristocracy. Although the identity of the sitters remains unknown, the costumes and jewelry, particularly the marten held by the woman, lead scholars to conclude that the double portrait dates from the 1580s and was most likely painted in northern Italy.

During the Renaissance, the wealth and status of individuals increased dramatically. This prosperity led to a new sense of self-importance, which resulted in the rise of portraiture, particularly in northern Italy, an area well endowed with talented artists and wealthy patrons. As a result, artists developed new techniques to cater to this market in which sitters sought to appear powerful and rich, but not ostentatious. Artists relied on costumes, jewelry, facial expressions, gestures, and props to create desirable paintings. Portrait of a Couple is an example of the aristocracy's use of portraiture to demonstrate its power and status. The elaborate costumes and jewelry worn by the couple, as well as their reserved nature, are consistent with Renaissance portraiture.

It is noteworthy that Portrait of a Couple is a double portrait, a rarity in the Renaissance. The artist presumably painted the man and woman separately, while incorporating them into one canvas. Indeed, this approach may explain why the man and woman in the painting do not interact. By comparing Portrait of a Couple to individual portraits from the same period, this paper will explore why the man and woman in Portrait of a Couple elected to present themselves in the form of a double portrait. Several explanations for the reason(s) why the couple was painted together will be offered.

Photography, Film, and Video, Kevin Concannon, University of Akron

As photography, film, and video increasingly supplant more traditional media in the world of contemporary art, art historical analyses and investigations of their histories within modernism and postmodernism seem all the more necessary.

M. Kathryn Shields, University of Texas, Arlington

Simultaneous Contrasts, Masking, and Photography Beyond Appearances

Talbot's sun pictures, among the earliest photographic experiments, were considered authentic because they were thought to have created themselves despite that fact that they required human ingenuity to come to life. This paper investigates the photographic medium's complex relationship to reality through the
notion of masking. An analysis of photographs using the term “masking“ reveals that the intricate process of establishing meaning in photographs is often suggested by the literal depiction of a mask. Unlike notions of masking that advocate deception, masking in photography signals confluence between such opposing realms as documentary and constructed as well as external appearance and underlying content.

Relevant instances of masking can be seen in the work of Daguerre and Talbot, Arthur Rothstein and Dorothea Lange, Walker Evans and Edward Steichen, as well as later twentieth-century photographers like Diane Arbus, Ralph Eugene Meatyard, Cindy Sherman, and Yasumasa Morimura. These photographers reference masking from our daily lives by pointing out the often nebulous and misaligned relationship between the labels, roles, and characteristics people project, their desired public persona, and the underlying self. In all of their work, masks typically function to incite thought and enhance mystery rather than to offer easy solutions.

By focusing on the reversals and transformations taking place during the making of both photographs and their meaning, this study suggests that photographic meaning cannot be contained by the binary structure conventionally applied to it. Throughout the history of the medium, whether they have employed a straight or manipulated approach, photographers have faced the inherent contradiction that their images simultaneously present a reality and that this reality is created and constructed. By examining apparent contradictions in photographic reality as well as the complex triadic relationship between the photographer, subject, and viewer, the concept of masking reflects, enhances, and perhaps even alters current perceptions of photography. The allure of the photographic medium lies not in its direct recording of objective appearances, or in its inability to relate objective reality due human intervention, but in the confluence of these extreme views.

Marcie Hocking, Case Western Reserve University

*The Private Made Public: Art and the Transgression of Privacy Boundaries*

In today's society, paparazzi pursuit of celebrities results in injury or death, “rubber-necking“ has become an established term for highway viewing of an accident, and television is saturated with “reality“ television programs like *The Real World* and *Big Brother*. Simply put, we find pleasure in being voyeurs, viewing and examining the intimate aspects of others' lives. Consistent with the television trends that bring us sexual, lust-driven programs like *Temptation Island*, photography and video art also seem to be sliding down a slippery slope toward moral ambiguity. In my paper, I will first examine works in which the subjects' poses for the camera seem to cross the boundaries of art and invite the viewer to become a voyeur. Concentrating on images that are sexually explicit or excruciatingly intimate, I will study the ways in which these works manage to shock and offend – both because of their intimate nature and because of the subject's willingness to allow public access to such private moments. Artists Robert Mapplethorpe and Nan Goldin will provide the focus of this examination, as both artists' work involves subjects who are knowingly captured on film and recorded in normally private situations.

While bordering on pornography and offensive to many viewers, Mapplethorpe's and Goldin's photographs remain acceptable because their subjects are aware of their role in the art-making. How does
the situation change when the subject is unaware of his/her position as the focus of a photograph or video? Does the subject's lack of knowledge constitute an invasion of his/her privacy, an invasion made more pronounced by the sexually explicit or intimate nature of the images? Do these images, mostly obtained by surveillance-type methods, leave art indefinitely and enter into the realm of pure voyeurism? In answer to these questions, I will examine the work of two artists whose subjects are unaware of their participation in an artistic endeavor. Merry Alpern's *Dirty Windows* series consists of photographs taken across an alley through the bathroom window of a gentlemen's club, while *Shopping* includes images taken from a hidden "purse-cam" of women changing in department store dressing rooms. Katarzyna Kozyra's *Bathhouse* videos are shot from the inside of Polish bathhouses – both women's and men's, involving a greater degree of deception as the artist disguised herself as a male to enter the men's area. I will discuss the possible invasion of privacy surrounding these deceptively or unobtrusively obtained images, including an inspection of the legality and ethical stance of the works.

Norman Magden, University of Tennessee

*Phenomenological Art and Film as Analogues of Primal Experience*

In the annals of modernism, the exploration of human existence beyond what is empirically viewable inevitably led image makers to search for new means of expressing what appeared to lay beneath physical appearances. As evident in the succession of progressive movements in twentieth century art devoted to this search from Cubism to Abstract Expressionism, image makers invented unprecedented visual equivalencies that culminated in the development of a concept of abstraction. As the most radical change in art ever, abstraction permitted artists and film artists to experiment with creating never before seen equivalencies of human experience that ranged from the psychological to the ontological.

Accordingly in the middle nineteen-sixties through the early seventies, a new generation of imagists embraced an unavoidable continuum that required the examination of primal existence in the context of artistic experience. Often called Minimalists, Primary Structuralists and Photo Realists, these visual and film artists functioned more as phenomenologists when their investigations became philosophical rather than visually formalistic.

The theory underlying phenomenological art was based on two premises that were essential in focusing on the primal structure and experience of art; the process of "seeing" and the process of "experiencing." In a way, based on Marcel Duchamp's dictum that the role of art now is to question the very nature of art rather than produce examples of good art, these premises became more precisely defined as the study of the nature and structure of perception and the study of nature and structure of consciousness. In their efforts to present equivalencies for these concepts, both visual and film artists embraced the idea of "disciplined naivety" which was at the foundation of the phenomenological process. This approach directed that phenomenology was the basis of human experience, requiring the development of awareness through directness and not through abstract language and ambiguous meanings and was a process of reducing to a statement of fact, actual sense-impressions. As part of phenomenalism, therefore, determining the nature of meaning in art required concentration on the absolute moment from pre-consciousness to consciousness. Rather than finding a particular meaning as the subject matter, the critical content became
instead “how meaning is formed.” Both visual and film artists subscribed to an ideal that included the tenants of clarity of idea, precision of presentation, standardization of elements and impersonality of statement.

Phenomenological image-makers purposefully created a dialectic between the use of reductive/abstract forms and their desire to avoid abstract meaning. In this way they called attention to the elemental nature of art, of perception, of meaning and of experience. Consequently, images were defined through factual descriptions, rather than through explanations based on interpretations, symbolism, metaphors, references and other previously held references. In this sense, the development of abstract art moved from the visual absence of recognizable form to abstraction as a concept.

It ultimately became apparent that mainstream painting possessed too many mythological imperatives to fully engage in phenomenological discoveries. To make their investigations truly primal would mandate the inclusion of real space and real time if they were to present analogues of fundamental consciousness. Therefore, three-dimensional and time based forms became more useful with film, itself, providing the most effective vehicle toward this end. Phenomenological films facilitate a critical focus upon the immediacy of human experience in the flow of actual time while considering themselves as true analogues of consciousness.

Phenomenological films share certain common characteristics that clearly differentiate them from what normally is considered the appropriate role of film. They tend to be simple in format with sparse forms and minimal content. Subject matter is of an observational nature, not symbolic with secondary and tertiary meanings. These films utilize repetition to enhance focus on temporal experience in an effort to create a kind of actual self-consciousness, a condition of self-awareness, in the life of the viewer.

As one writer, Gerard Granel, stated, “Phenomenology is an attempt to film, in slow motion, that which has been - owing to the manner in which it is seen in natural speed - not absolutely unseen, but missed, subject to oversight. It attempts slowly and calmly to draw closer to that original intensity which is not given in mere appearance, but from which things and processes do, nevertheless, in turn proceed.”

FILM EXCERPTS INCLUDE:

STRAIGHT AND NARROW (1970) by Tony and B.G.Conrad
FOUR GIRLS (1976) by Kewatin Dewdney
HANDHELD DAY (1974) by Gary Beydler
THANATOPSIS (1962) by Ed Emschwiler
PHONEME FROLICS (1978) by Dana Hodgdon
Debra Evans Mowrey, University of Akron

**Moriko Mori's Kumano (1998-99)**

An increasing number of artists are creating bodies of work in multiple media, frequently including photography and video. Often described as a “cyberchick,” Japanese artist Moriko Mori uses photography, video, and computer-manipulated images as vehicles for her futuristic portfolio. Ancient history and cultural tradition support her innovative concepts that emphasize the particular situation of Japanese contemporary art in a global culture. Mori herself typically stars in various guises in the work. Becoming the model for various personas, Mori uses her sophisticated understanding of the advertising industry combined with her former fashion design and modeling experience. Finding it difficult in a culture dominated by the West, this post-war conscious artist's desire is to renew and empower some traditional Asian practices.

This is an introduction to Mori's work overall, with an in-depth analysis of one of her videos that offers an interpretation of this otherwise enigmatic piece, *Kumano*. I examine the imagery and symbolism of Mori's 1999 video *Kumano*, exploring the historical significance related to Japanese history and mythology. Audio and visual nuances are revealed through Mori's use of advanced technology. Mori creates and inhabits a space with eastern philosophical qualities where she invites the viewer to participate in her unique cyber transcendent experience. Each of the video's three segments (the forest, the temple, and the tea ceremony) is explored from the viewpoint of Mori uniting art, fashion, technology, and spirituality.

FRIDAY MORNING, 10:30-12:30

Photography: Landscape and Portrait/Public and Private, Kevin Concannon, University of Akron

Matthew Liam Conboy, Virginia Commonwealth University

**W. Eugene Smith, Pittsburgh, Photography, and Samuel Becket**

“Never have I reached the horizon that I have not seen another horizon, an horizon as beckoning, distant as if I were just beginning.“ W. Eugene Smith, 1957

Between April and August of 1955, W. Eugene Smith exposed seventeen thousand negatives in Pittsburgh for Stefan Lorant's *Pittsburgh: The Story of an American City*. After printing six thousand work prints, twelve hundred master prints, and four hundred contact sheets, he was no closer to finishing this
commentary on the life, death, and rebirth of a great American city than he was before he accepted the assignment that became both his greatest contribution to and failure in photography.

In his search to perfect the photo-essay form, Smith lost his family, his reputation, and the trust of those who recognized his art. What he did not lose, although he did doubt himself, was the belief that he could resurrect the photo-essay into a form that the art patron, the executive, the artist, and the average American reading *Life* could appreciate. Smith sought, for better or for worse, to achieve an essay with an effect that could serve as evidence for what he saw with his own eyes. For this, he must have complete autonomy over the scripting, photography, layout, and captioning. Unfortunately, the control that Smith was looking for was rarely handed over and on the few occasions that it was, the finished product failed to materialize. When he was freed from *Life*’s contract, he was saddled with thousands of dollars in medical bills and debts and without a steady income. When he resigned from Magnum, he left with $7,000 due to the agency. When he was able to publish “Labyrinthian Walk“ in *Photography Annual*, he left with a paltry $1900 and a layout that still failed to satisfy him. All the while he was conducting routine 100-hour printing sessions with scotch and Benzedrine as the fuel. The combination of these and other vignettes contributed to the myths that followed Smith during his life and continue to dominate discussions of his work today.

This paper will contribute a new interpretation of materials that have always been accessible yet never utilized. Although primary documentation has proven elusive, there is evidence at the Center for Creative Photography (CCP) that during this time, Eugene Smith corresponded with Albert Camus and Samuel Beckett to some extent. On one of the thousands of 3x5 note cards that Smith kept, he wrote with regards to his Pittsburgh project that he should “send layout to Faulkner, Camus, [and] Beckett.“ Drawing upon these existentialist influences, this paper will analogize Smith, Pittsburgh, and photography as three of the characters from Beckett's *Waiting for Godot*. The three characters compete against each other, but there could never be a clearly defined winner, as was true in Smith's life.

Vladimir: Well? Shall we go?

Estragon: Yes, let's go.

*They do not move. Curtain*

Seema Rao, Case Western Reserve University

*Exoticising the Native: Frederick H. Evans' Reenvisioning of English Cathedrals*

In the late 19th century, many photographers, including Francis Frith and Samuel Bourne, built reputations (and incomes) on documenting exotic colonial locales like Egypt and India. These popular images were atmospheric, sunbathed illustrations of the greatest architectural wonders of the British Colonies. This paper will consider the English photographer Frederick H. Evans' employment of a similar Orientalist visual vocabulary to document the cathedrals of his native England. The images of the East were carefully devoid of the life and actual uses of the space by the native. Evans continued the Orientalist contrivance of
creating unpopulated architectural spaces. In Evans' work, the regular Sunday cathedral is shown as abstract space rather than usable worship space. However, unlike images of the exteriors of the Sphinx and the Taj Mahal, Evans was often occupied by the interior of cathedrals. The interior spaces allowed Evans an adaptable even protean subject matter, particularly in his manipulation of light. Photographers of the Orient employed light to create images that were as much records of colonial romanticism as documents of distant lands. Light sweeps across monumental staircases and through cold, stone apses thereby turning the ecclesiastical interiors into recessional, multi-layered landscapes. Local space is made to look like exotic expanses. Finally, with the understanding that his contemporaries were envisioning and elevating the foreign for their British patrons, Evans employed the native in a similar means. Evans' work is therefore not only technical homage to the Orientalist photographic vocabulary but also mimicry of its consumer function. Finally, the photographs of the orient allow the public to virtually travel to the east. Evans' images also afforded his viewer the ability to travel, but to an ephemeral, romantic expanse entirely unlike their vicars' abodes.

Frank G. Spicer III, Case Western Reserve University

'Babylon, Your Queendom is Burning': Gilbert & George, Punk, and the Visual/Musical Assault on Late-1970s England

When Joe Strummer and his band, The Clash, released their debut single, “London's Burning,“ in March, 1977, little did the band realize what a powerful metonym they were unleashing upon the British music scene. This song in fact supports the bleak visual description of late 1970s Britain depicted by the English artists Gilbert & George in their series known as the Dirty Words Pictures. Indeed upon closer examination it becomes apparent that 1977, in particular, was one of the most turbulent and paradoxical years in modern England's history.

Celebration and protest were widespread across the nation—droves of British loyalists gathered in London in June to commemorate the Queen's Silver Jubilee, while concomitantly strong anti-monarchy sentiments became increasingly salient across the United Kingdom. In fact, throughout the entire decade England was a hotbed of social, political, and economic unrest. Industrial strikes, rising unemployment and inflation, intense nationalism, and racial/cultural riots, to name just a few, generated intense amounts of disenchanted and fear amongst the English populace. Everyday life became progressively more difficult for large segments of the population, in particular for the British youth. One of the most overt manifestations of this growing disillusionment was the release of the English band The Sex Pistols' seminal single, “God Save the Queen.“ This paragon of punk disenchantment and subversion brought to the forefront the fact that, despite the Queen's claim that the British people were united, this was in fact a time when the nation was severely divided along class, gender, political, racial, religious, and sexual lines. Identification as “Other,“ as ‘Black,' ‘Asian,' ‘Punk,' ‘Delinquent,' ‘Queer,' 'Drunk,' or ‘Prostitute,' became increasingly common as hypocrisy, bigotry, and intolerance burgeoned in dystopian late 1970s England. While many citizens sought refuge in the past by celebrating the triumph and endurance of the monarchy, embittered and disillusioned British youth looked ahead to a dismal future, “No Future,“ as the Sex Pistols declared in “God Save the Queen.“
Gilbert & George executed their series of *Dirty Words Pictures* in this volatile year, and it was through these photomontages of urban graffiti that they captured the world surrounding them in 1977, the rundown, desperate world of punk-era London. The artists photographed graffitied words like “Angry,” “Bollocks,” “Queer,” and “Wanker,” which were spray-painted across London's East End landscape by urban vandals, and the resulting pieces are powerful signifiers of the sociopolitical tension of their time. From rage to boredom, these pictures evoke powerful emotions that parallel the rhetoric and aesthetic of punk rock music. Indeed this paper will examine how Gilbert & George's textual and visual imagery are analogous to the subversive fashions, graphic designs, and lyrics used by their contemporaries in English punk bands such as Joy Division, Siouxsie and the Banshees, The Clash, and the Sex Pistols. Gilbert & George's *Dirty Words* are multivalent signifiers that parallel the visual and audible onslaught unleashed by punks, vandals, and juvenile delinquents who sought to expose and critique the hegemony of hypocrisy and disillusionment in British culture.

**Open Session: Asian Art, Katheryn M. Linduff, University of Pittsburgh**

**Sue Hoyt, Ohio State University**

*Reconsidering Gandharan ‘Cosmetic Palettes'*

Gandharan “cosmetic palettes“ are small saucer-like stone objects with carved interiors. The best-known examples were found at the ancient site of Taxila, in the Bactro-Gandharan area of what is now northern Pakistan and Afghanistan. They are called “palettes“ or “toilet trays“ because of their resemblance to seemingly-similar objects from Egypt which are thought to be mortars for grinding cosmetics.

In spite of the names, the purpose, date and cultural origin of the Asian finds remain in doubt. The form and high relief of the interior decoration make it unlikely that the Gandharan palettes were used as grinding surfaces. The iconography of their decoration is extremely varied, drawn from Iranian, Indic, and Bactrian Greek cultures that occupied the area in the 2nd centuries BCE-CE, and is not well understood. Except for these excavated at Taxila most of the palettes are of unknown provenance, and this, combined with the uncertainty associated with Bactro-Gandharan dates in general, makes their dating problematical. Because of this, the palettes have usually been dated by stylistic comparison with larger-scale works from the area.

I believe that comparing the Gandharan palettes to the Egyptian ones, and to examples of Western Classical minor arts, has the potential to clarify some of the confusion that exists about the palettes' iconography and use, and perhaps suggest more specific dates for some of these interesting but little-known objects.

**Marcella Sirhandi, Oklahoma State University**
Since 1982 students at the National College of Arts in Lahore, Pakistan have been able to earn a Bachelor's degree with a major in Miniature Painting. The course is grueling, taught by an ustad (master) trained in the traditional manner, who demands total commitment, long hours of practice and library research. While graduates of this course can copy 18th century miniatures with such precision that even the experts are fooled, the contemporary subject matter that characterizes their art has brought them unprecedented acclaim. While the miniature painters dominate sales at group exhibitions, some members of the art community debunk the movement as backward looking. Others celebrate the reconciliation of South Asian tradition and modernity. This presentation will examine six or eight new miniature paintings to establish parameters of style and relevance to local contemporary concerns.

While all of the new miniature painters have graduated from the program at the National College of Arts, styles and subjects vary dramatically. Sabeen Raja painted a series for her thesis exhibition entitled *Three days before graduation*. In her characteristically humorous exposition, Sabeen relays her nightmarish sleep in *Two nights before the exhibition* (fig. 1). Jinn (demons) taken from Mughal and Persian miniature painting dangle clocks to remind her that time is short. Her tiny painting and shells with freshly prepared paint sit precariously on the bed beside her. *Putti*, a snake and miniature nudes invade her space in other mischievous ways.

While Sabeen can make light of her stress in those last few days before the scrutiny of the art college faculty, Amer Malik is far more serious in his thematic approach. Perhaps because his father is a policeman, Malik has given special attention to a small-size, detailed depiction of peacekeepers facing an angry crowd (fig. 2). Like most contemporary painters, Malik is concerned with special relationships. Placing the figures in a corner surrounded by vast empty space, he evokes the art of Ch'an painting. A garland of clouds spewing a curtain of raindrops comes from the Hindu miniature painting tradition. The empty space within the frame dramatizes the risk placed upon police who must maintain order with only a wire frame for blockade. Until recently Pakistani police had no cars or even motorcycles to chase criminals.

Pakistani painting would not be complete without reference to women's position in a Muslim culture. Aisha Khalid's painting innocently entitled *Pattern to Follow* (fig. 3), is part of a series in which she reacts to and attempts to reconcile the suicide of her cousin's wife. After one and a half years of marriage, suffering the humility and pressure of having no children, the young woman poured oil on her clothing and lit a match. The last in this series, *Pattern to Follow*, places a burka-covered woman outside the confines of the room—Aisha's symbol of containment, like harem quarters. Though tempted by the fruit (reference to the original sin) to re-enter the room, she has a choice. The blue curtain is purdha—the word which means literally “curtain“ and by extension seclusion of women. Roses offer hope, but the function is more a device to flatten the picture plane and negate the three-dimensional room. Like Persian miniature painters, she enjoys patterns juxtaposed one against another.

The new miniature painting is more than a trend or simple deviation of traditional modes; it is decidedly diverse in style as well as in content. Collectively this movement provides a picture of contemporary
Pakistani life-style and culture unequalled by any other art form past or present. Furthermore, like its predecessor, this art requires us to look closely and carefully to fine detail. Technique and theme go hand in hand. The question is how, when traditional technique is absent, can the painting be classified within the genre of this controversial new movement.

Nicole Derenne, University of Wisconsin-Milwaukee

The Feminization of Kuan-Yin: Investigations in Gendered Performance

Kuan-Yin, the bodhisattva of compassion of Chinese Mahayana Buddhism, is well known throughout China today. As the equivalent of the male bodhisattva from Indian Buddhism, it is believed that Kuan-Yin assumed a female identity when Chapter 25 of the *Lotus Sutra* was translated from Sanskrit to Chinese in the fourth century CE. In this chapter, Kuan-Yin assumed 33 forms, seven of which were female, including the princess Miao-Shan.

This paper will analyze the feminization of Kuan-Yin, especially in the form of Miao-Shan, through the framework of gender performance theory. Gender performance theory, first posited by the feminist theorist Judith Butler in 1990, suggests that gender cannot be defined according to distinct male/female essences, but is instead the product of culturally constructed actions. Butler suggests that a reality of the body is produced through the performance of these actions, resulting in the illusion of an essential gender. It could thus be suggested that the feminization of Kuan-Yin, when studied through the lens of gender performance theory, occurred in response to idealized and normative gender roles.

I argue that an analysis of representations of Kuan-Yin can provide insight into why Kuan-Yin was gendered female in the transfer from Indian to Chinese Buddhist thought. This analysis may also reveal why Kuan-Yin, in the form of Miao-Shan, was specifically associated with idealized female gender roles, including filial piety, religious devotion and fertility. Images considered in this paper include paintings from the Dunhuang Caves in the modern Xinjiang Province and sculpted figurines.

Lisa Bixenstine Safford, Hiram College

The Tale of Genji and Business Japan 101

What connection could one possibly make between the Tale of Genji and modern Japanese business practices? A reasonable question, given that the one is literary, the other practical, one created predominately by and for women, the other nearly entirely in the purview of men, and both separated by a millennium. Despite these seemingly implacable differences, ancient literature and modern corporations have much in common, for they build on norms of behavior ingrained in culture and derived from similar sources. This paper will examine these norms and consequent behaviors from these two apparently opposing perspectives to gain insight into the traditional cultural foundations of modern ideas.

Few themes have greater resonance among geijin, or foreigners, who habitually encounter the Japanese for purposes of business transactions than the principles of *tatemae* and *honne*. *Tatemae*, defined at one web
site conveniently called Business Japan 101, means “to prop it up, to present a frontal view, or upfront view, or not necessarily the truth,” literally, to present a façade. *Tatemae* refers to motives or intentions that are socially attuned, those that are shaped, encouraged, or suppressed by the norms of the majority. *By contrast*, honne means, “real bone”, or “from the bone“, or the real truth. It is what is rarely spoken in public, but kept, as we would say, “close to the bone“, to oneself, especially if it concerns a negative response or feeling. “People often avoid talking from a position of *honne* because they are concerned they may damage a relationship, make someone dislike them, or cause someone to lose trust in them by saying something ‘sensitive’.“ Two other paired, opposing concepts can be related to *tatemae* and *honne*. The first is *omote* and *ura*, or face and back. *Omote* refers to the correct surface that it is openly permissible to show, whereas *ura* is the concealed side, dark, publicly unacceptable, even illegal. The second related pair is *soto* and *uchi*, outside and inside.

How long standing are these concepts? When did they first appear in Japanese history as facets of culture and social intercourse? I would propose that an examination of the *Tale of Genji*, especially a comparison of the *monogatari*, or “tales told“, the remarkable 11th century text in 54 chapters, believed to be the first novel in history, and the *emakimono*, or 12th century painted scrolls illustrating the story, the first known to exist, as well as its many subsequent variations in scrolls and screens, will demonstrate the presence of these conventionalized discourses and behaviors as early as the golden age of the Shining Prince himself, the middle Heian period, when themes in art and literature deriving from Japanese life, as opposed to Chinese legends, were first explored. In each type, the verbal text and the visual scroll, *honne, ura*, and *uchi* for the former and *tatemae, omote*, and *soto* for the latter, are in evidence.

**Alteration & Renovation in the Ancient and Medieval Worlds, Amy Morris, Wittenberg University**

This session will explore works of art and architecture from Antiquity through the Middle Ages, which have been altered or renovated at some point after their creation. For the most part, renovations, which did not completely destroy the appearance of the original work, will be considered. The goal is to explore the reasons for these changes. Why did the patron decide to renovate an already existing work rather than have a new one created? What new meaning is brought to a renovated work of art? What can these alterations tell us about patronage?

**John W. Stamper, University of Notre Dame**

*Transforming Rome's Temple of Jupiter*

Throughout the history of the Roman Republic and Empire, the Temple of Jupiter Optimus Maximus dominated Rome from its site on the Capitoline Hill. It directly overlooked the Forum Romanum on the east, it was the focal point for the Via Lata on the north, and it could be seen from boats coming up the Tiber River on the south. Because of its associations with the triumvirate Jupiter, Juno, and Minerva and
with the founding of Rome and the Republic, it possessed unparalleled associations of authority for Roman citizens and foreign visitors alike. This temple clearly bridged the boundary between religion and politics, for as the philosopher Hannah Arendt writes, Roman politics was based on the sacral character of foundation: “once something has been founded it remains binding for all future generations.“ Anyone engaged in Roman politics was expected to preserve the memory and the act of the foundation of the state. For the Romans, there was no more enduring symbol of the state's founding than the Capitoline Temple.

The temple's history was over eight hundred years long. It was built in 525-09 B.C., then it was rebuilt three times during the following centuries after devastating fires. In each case, it was rebuilt on the same site with the same plan as the original Etrusco-Roman building. But, each time it was also transformed to a greater or lesser extent by the use of more elaborate materials and eventually a transformation from the Tuscan Doric to the Corinthian order. How these changes were made, how they altered the temple's urban image over time, and what they meant to its political and religious authority are the subjects of this paper.

In the Roman world, building types and styles evolved over a long period of time, changing slowly according to new uses and outside influences. Features like fitness, beauty, or political connotation captured the imagination of later architects and patrons and manifested themselves in subsequent buildings. Through these later generations of builders the paradigms they followed were modified into new designs that met new conditions. The Capitoline Temple is especially significant for the way it manifests such changes in a single building and site.

There are three points to be made in this paper. First, it challenges the currently accepted reconstruction of the Temple of Capitoline Jupiter, focusing especially on one published in the late 1950s by the Swedish archaeologist Einar Gjerstad. His proposed dimensions of the temple, that is, its width, length, height, and its interaxial spacings are far too large for the technology of Roman builders in the sixth-century B.C. Rome. The temple as he reconstructs it is such an anomaly in Roman architectural history that it cannot be related to later Etruscan or Roman building practices and styles. This paper proposes a reconstruction that is based on a different interpretation of the building's physical and written evidence and one that takes into account a comparative study of later temple architecture in Rome.

Second, it outlines the changes made in the temple's form and structure during its three reconstruction campaigns. In the first century B.C., the dictator Sulla intended to use the Corinthian columns imported from Athens. He wanted to use columns taken from the Temple of Olympian Zeus; however, the project was not carried out according to his wishes by his successor. In this critical time of a changing architectural landscape in Rome, the newly built Capitoline Temple continued to appear, in the words of Vitruvius, “clumsy-roofed, low, broad.“ This image was dramatically changed during the Flavian dynasty in the second half of the first century A.D. when the temple was rebuilt first by Vespasian, then ten years later by Domitian. In the final reconstruction, Corinthian columns and capitals were used which dramatically transformed its appearance, making it more consistent with the dominant Corinthian style of the mid-Empire.

The third point has to do with changes in the way the temple was viewed urbanistically. In 82-90, the Flavians constructed the Arch of Titus, which had an especially important urbanistic relationship to the
Capitoline Temple since it was placed on an axis of the Via Sacra at a point where it precisely framed a view of the temple across the Forum Romanum. It was the Flavian's way of honoring the memory of Jupiter and associating their name with the temple's long history, again as a symbol of Rome's founding.

In summary, this paper seeks to redefine our understanding of the Temple of Capitoline Jupiter in terms of its architectural form and urban image, and the ways they changed over time. Critical to this discussion is the proposed reconstruction of the temple, which allows us to recognize its central role as a paradigm in Rome's architectural development. Possessing the political status of its association with the founding of the Republic and its religious authority as the temple dedicated to Jupiter, Juno, and Minerva, it was by inference the most important architectural monument in the city. The site of Rome derived its authority from the history of its founding, and the temple of Capitoline Jupiter symbolized the legitimate access to and the maintenance of political power. The changes in its architectural character over time were a direct reflection of the political context of its construction from the Republic to the Empire.

Carl F. Barnes, Jr., Emeritus, Oakland University

The Portfolio of Villard de Honnecourt: Removals and Revisions

Around 1230/1235, the Picard artist Villard de Honnecourt bequeathed, to unknown assignees, a portfolio of at least 46 loose parchment leaves containing drawings of many and varied subjects. Inscriptions by Villard, or a professional scribe he hired, explain certain of the drawings. He believed this assemblage, which he called a livre, would be useful, meriting remembrance of him and his prayers for his soul because it contained sound advice on carpentry, mechanical devices, and representations as required and instructed by the art of geometry.

After the portfolio left Villard's possession, the leaves were bound and numbered, proving that someone valued the portfolio. Yet not long afterwards, someone (Hand II) scraped down several of the leaves to add his own practical short cuts for solving various stereometric and other geometric problems, adding his own comments to his drawings as well as to certain of those of Villard. Yet later, a third individual (Hand III) identified (and misidentified) certain of the subjects. When the Felibien family owned the portfolio no later than the 15th century, someone in the family claimed that Villard was his ancestor; and two figures were identified, utterly without evidence, as being Villard.

What does this sequence of events tell us about the usefulness of Villard's legacy? Who first numbered and bound the leaves? How much more useful did the palimpsests of Hand II make the assemblage, if at all? Were the additional geometric formulae taken from an existing treatise on geometry, as the enigmatic phrase totes ces figures sunt estraites de geometrie may suggest? Did Hand III value the portfolio not because of its esoteric usefulness but for its antiquarian value? Why did the Felibiens claim Villard as ancestor?

None of these questions can be answered definitively. But by asking them and positing reasonable hypotheses establishes the possible contexts in which a fragile unpretentious portfolio has survived for nearly eight centuries.
Genevieve Marie Hill, Case Western University

**Scratching Away a Prophecy of Doom: Carlo de Camerino's The Madonna of Humility with the Temptation of Eve**

In 1916 the Cleveland Museum of Art acquired *The Madonna of Humility with the Temptation of Eve* by Carlo de Camerino. Since then, this painting has been the subject of debates ranging from issues of authorship to feminist interpretations. Because of the rich symbolism that this work possesses, there are many “layers” of meaning that are all extremely valid. For example, this work is not only an image of Madonna and Child but of the Madonna of Humility, the temptation of Eve as the so-called second Virgin, the Virgin as Co-Redemptrix, and the Woman of the Apocalypse.

Despite the range of discussion pertaining to this work, very few scholars have mentioned the damage this painting sustains, let alone address this issue in detail. While normal wear does appear throughout, there is a peculiar set of deliberate scratches that are strategically placed which I posit alter the meaning and the power of the work. A careful study of this damage suggests its underlying significance.

Once the motives behind the scratches are explored, it becomes evident that *The Madonna of Humility with the Temptation of Eve* is not a normal case of iconoclasm, not does it conform to recent concepts about art destruction—whether political or societal. This case, therefore, sets precedence for such studies of cognizant despoilment or ritual mutilation. To my knowledge, there is no exact term to describe the deliberate damage to this painting, not have I found another example with which to compare and contrast it. I feel that for these reasons, bringing the most fascinating and problematic aspects of *The Madonna of Humility with the Temptation of Eve* into the scholarly community would facilitate discussion of such cases and foster an awareness of the alteration and destruction of art.

Stanton Thomas, Cleveland Museum of Art/Case Western Reserve University

**On Earth as in Heaven: Apotropaic Magic and Carlo da Camerino's The Madonna of Humility with the Temptation of Eve**

Carlo da Camerino's massive and beautiful panel of *The Madonna of Humility with the Temptation of Eve* is among the most mysterious works in the collection of the Cleveland Museum of Art. The work juxtaposes The Virgin – in the guise of both the Woman of the Apocalypse and the Madonna of Humility – with the recumbent figure of Eve in the Garden of Eden. More intriguing, and to the point almost entirely ignored, are the deep, intentional scratches in various parts of the painting. While it appears that the damage to this work is actually an act of iconoclasm, I feel that several things differentiate it from that form of vandalism. Instead, I posit that this deliberate alteration of the panel was an act of apotropanic magic. This form of magic attempts to affect a change in the supernatural realm by action in the physical world, in this case an attempt to avoid evil by the damage of the painted image of such an act.

Although examples of this type of alteration appear to be exceedingly rare, I believe that the damage done...
to da Camerino's work can be related to folk attitudes during the Middle Ages. In particular, I posit that this intentionally damaged picture would have been interpreted on a very basic level by faithful Christians, indeed, much in the same way that other, unaltered images functioned as *a Biblia pauperum*. By exploring this unusual treatment of a religious work, a fuller understanding of not only the painting itself, but also the problem and place of magic within the medieval, Christian world can be gained.

**FRIDAY AFTERNOON AT THE FRICK, 1:45-3:45**

**Global Art in the 20th Century, Terry Smith, University of Pittsburgh**

Terry Smith, University of Pittsburgh

*Introduction: Contemporary Art, and Contemporaneity*

Now that Postmodernism has faded as a useful concept to corral some of the most vital currents in contemporary art, how might we approach the diversity of art practice in the current world (dis)order? Has the period of generalities passed? Is the time of style categories up? Are we, at last, past the last post? Or might this retreat from larger conceptual categories be itself an effect of globalization, of a world system that keeps its generalities to itself, that makes it difficult to see the connections that are actually there? This introduction will pose the idea that the institutions of Contemporary Art are largely those of Modern Art updated, but that inside and outside these institutions there are art practices (and art critical, historical and curatorial practices) that emerge from the conditions of contemporaneity and that critically challenge it.

**Anna Brzyski, Southern Illinois University**

*Language Barriers: English, Art History, and Geography of Cultural Significance*

Across a wide range of disciplines from philosophy and linguistics to cultural theory and history the statement ‘all knowledge is structured and mediated through language’ has been accepted in the recent years as a given. The same awareness, however, has not been part of the discussions within art history. This paper will argue that art historical knowledge is not only predicated on language, but more specifically, is shaped by dominant language(s) employed within the academic discourse. In this context ‘language’ denotes specific languages, i.e. French, German, English, etc., as well as methodological approaches that, in and of themselves, constitute a specialized, discipline-specific language. Knowledge...
that is produced outside of the dominant language, unless it is translated or otherwise referenced, becomes marginalized, rendered invisible, and plays no role in defining the current disciplinary state of knowledge.

The paper will develop this argument through a case study of Eastern European art. Specifically, it will examine the impact of the current hegemony of English on the designation of center and peripheries within European art's history and on the paradigmatic definition of modernism and post-modernism. It will discuss emergence of English as the language of art history in context of specific developments, in particular, growth of the American and British publishing industries, entrenchment of the “publish or perish“ philosophy within the US university tenure system, and proliferation of graduate programs in the US and the UK. It will also consider the impact of the post 1989 changes in Eastern Europe – specifically, English language training among Eastern European scholars and graduate students, increased ease of travel, access to English language literature, new funding opportunities, and, perhaps most importantly, access to the internet and its resources — on the future direction of the field.

Fred Evans, Philosophy, Duquesne University, Barbara McCloskey, University of Pittsburgh

*Art and the New Solidarity in the Age of ‘Empire’*

Our paper addresses the role of art in the new type of solidarity that is arising in response to globalization. We take as our point of departure a critique of Hardt and Negri's notion of Empire. We argue that their work portrays globalization as too anonymous and autonomous to permit the resistance to it that they and we support. We explore this limitation and several others by evaluating Hardt and Negri's notion of Empire within a framework informed by Bakhtin's notions of “social languages“ and “voices,“ and Castells' concept of “network societies. “ Emerging from this analysis is our concept of network solidarity and a view of the role of art in relation to it. Specifically, we consider how and the extent to which an ongoing project of mural exchange between labor unions in the US and Mexico responds to the new solidarity's dual imperative of providing, on the one hand, an identity necessary for network cohesiveness while preserving, on the other, the heterogeneity of the groups composing it.

Open Session: American Art, Paula Wisotkzi, Loyola University

Karla Huebner, University of Pittsburgh

*Images of Girlhood Sexuality in the Early Work of Dorothea Tanning*

Surrealist-associated painter Dorothea Tanning's best-known works depict a nocturnal world in which preadolescent girls roam deserted corridors, sleepily awaking their unfocused desires. In *Children's Games* (1942), for instance, half-dressed girls pull wallpaper from the hallway wall to reveal a strange hairy or fiery funnel. In *Eine kleine Nachtmusik* (1946), they pause from wrestling an enormous sunflower to listen
at a closed door. In *Palaestra* (1947), disheveled and nude girls levitate to form a dizzy column that one baffled commentator has hypothesized as a prayer to Priapus. And, in *The Guest Room* (1950-1), a frowning nude girl stands at the door to a room in which a mysterious and perhaps tragic encounter is taking place. Though much praised, these enigmatic paintings have attracted little analysis, perhaps because their very articulate creator is still alive.

In this paper, which draws on my MA thesis, I will look at how Tanning's depictions of girls are influenced by and respond to the fine-art and advertising tradition of showing children as winsome and innocent, yet potentially sexually desirable for these very qualities. This trope (“the Romantic child”) has been dominant for over 200 years and was in full force when Tanning was growing up early in the twentieth century. Tanning's girls, which she dressed in a style somewhat predating her birth, immediately and simultaneously suggest both innocence and its lack, in a manner very different from earlier conventional images of girls shown with broken eggs or pitchers—though there are prominent broken eggs in *Guest Room*. In fact, Tanning has given us a large and unusual body of images that present girls and female sexuality in ways that are very different from those we are accustomed to seeing in the work of other artists (male or female) and in the media and in commercial illustration. While these images draw on ideas from and conventions of earlier art and literature, the artist's subversion of her sources is notable. In Tanning's work, girls are not placid, cute, “innocent“ creatures, but inquisitive, passionate, imaginative, and disruptive. Scenes in which girls look demure or passive are more than balanced by scenes in which girls are active explorers and tireless observers.

In addition to examining the visual tradition that Tanning mines and subverts, I hope also to suggest some routes to a fuller understanding of the works' significance, including Freud's theory of the uncanny, Jungian analysis of the rebirth-quest narrative, and early- to mid-twentieth-century theories of female sexual development. Furthermore, while I believe that many of these paintings deal with the normal imagination and explorations of an intelligent child, and therefore celebrate female independence and sexual assertiveness, the presence of anxiety and repetition in the work overall does suggest either an actual trauma or a feared/desired one, perhaps one that almost happened.

Tanning's early girls, in any case, offer much to the viewer and repay careful study.

**Maura Lyons, Drake University**

**Rockwell Kent's Cold War Landscapes**

In the late 1920s, American artist Rockwell Kent purchased a farm in upstate New York that he called Asgaard after the home of the gods in Norse legend. Kent would paint numerous views of Asgaard and its surroundings until his death in 1971. A recent exhibition suggested that these landscapes be interpreted as examples of Regionalist painting which celebrate the distinctive beauty of the Adirondacks. This paper, however, will argue that the paintings possessed another iconographic significance during the 1950s and 1960s when Kent was embroiled in Cold War politics.

Historians analyzing Kent's art often draw a distinction between the political content manifest in many of
his prints and the apolitical nature of his paintings. At a time when Kent was branded a Communist and called to testify before Senator Joseph McCarthy's Permanent Subcommittee on Investigations, his painted views of his Adirondack home appear to be consoling images of retreat. Another factor that would seem to support a reading of the landscapes as escapist is the idea that they represent subjects undertaken by default. Kent's depictions of his immediate surroundings proliferated during the eight years when his passport was suspended by the State Department and he was unable to undertake the world travel that had helped provide him with the exotic subject matter (scenes of Alaska and Greenland) for which he was best known. Yet, what if these same Adirondack paintings are read as assertive rather than defensive gestures? Using the seemingly transparent genre of landscape, a hallowed subject for U.S. artists, Kent encoded his vision of “American values” in defiance of their characterization by a hostile government.

Open Session: Twentieth Century Art, Cindy Persinger, University of Pittsburgh

Michael Klein, Western Kentucky University

Meyer Schapiro and the Jewish Factor

A great deal has been said about Meyer Schapiro's unique approach to art history, but one aspect of his scholarship that has not been treated in any depth is its relationship to the culture of Jewish New York City, where he grew up. Schapiro's socialist views and careful non-dogmatic use of Marxist theory to help explain the economic and social origins of high culture are not the only aspects of his New York Jewish thinking. After 1945, Schapiro's secular Jewishness came to the surface in studies like “Marc Chagall's Illustrations of the Bible,” yet there is evidence that, as early as the 1920s, his writing reflected his having grown up as the son of immigrant Jewish parents in Brownsville in Brooklyn. His mother practiced Judaism; his father was a secular socialist who after an orthodox education came under the spell of the Jewish Enlightenment, reading widely in Jewish history and literature, languages and science. This tension between religious and secular viewpoints existed within the Schapiro family and among immigrant Jews generally. After learning the Old Testament in Hebrew, the young Meyer Schapiro went on to excel in Latin and mathematics at Boys' High School in Brooklyn. As an undergraduate at Columbia College, he continued his study of math and Latin and majored in philosophy and art history, taking courses with the politically liberal John Dewey and the German-Jewish anthropologist, Franz Boas. Boas' scientific anthropology had disproved theories that argued for the racial superiority of Northern Europeans over Africans. Boas' methods of analyzing cultures by looking at their language, customs, and art also complimented Marx's and helped give Schapiro a new approach to the art of the monastery at Silos, which in the years around 1100, was, like Jewish culture in New York, in conflict between religious and secular values. This paper will examine Schapiro's article, “From Mozarabic to Romanesque in Silos,” which was largely written in 1928-1929 although not published until 1939, within the context of Schapiro's Jewish background, his Marxism and his connection with Boas' anthropology.

Cindy Persinger, University of Pittsburgh
Meyer Schapiro and Edwin Panofsky: Let's Talk Method

In the politically tumultuous decade of the 1930s, two of the most important art historians in 20th century Euro-American art history, Meyer Schapiro and Erwin Panofsky, began a relationship that would last almost 40 years. In a letter to Schapiro dated April 13, 1953, Panofsky recalls his memory of their first encounter: “You appeared, on October 1, 1931, in the little apartment on East 54th Street which I had just rented after having stepped off the ship and was still sitting on my unpacked boxes like Marius on the ruins of Carthage. We had a long, wonderful talk, then dinner, and then another talk on the ruins until, about 2:00 o'clock in the morning, you said the unforgettable sentence: ‘And now we must talk about method', on which I felt much closer to fainting than ever before or after in my life and begged off.

This recollection emphasizes a topic at the heart of their discussions for years to come: art historical method. Both Panofsky's iconological approach and Shapiro's treatment of style highlight their shared commitment to the German art historical tradition and their corresponding interest in style. Their work in the 1930s and after was devoted to developing how the art historical notion of style might continue to engage historical meaning without recourse to the traditional associations of style with racial and national identity.

The understanding of style as the exploration of why and how works of art assume a particular form and content within a given historical situation and express a particular worldview originated along with the discipline of art history in 19th century Germany. Yet in the writings of the discipline's founders the understanding of style as historical meaning was often couched in notions of how racial and national factors conditioned art's expressive dimension. This association of art, race, and nation became increasingly pernicious with the growth of national antagonism, creating a crisis in the foundational premises of the discipline.

In this paper, I argue that while both Schapiro and Panofsky equally rejected the racist turn that art history had taken in the hands of a few, their individual social and cultural values took their work in different methodological directions. While both men shared similar ethnic backgrounds, Panofsky had grown up in a well-off German-Jewish family in Hanover, Germany and Schapiro had grown up in the working-class Jewish immigrant community of Brownsville, Brooklyn. Their political beliefs largely correspond with their upbringings: Panofsky's commitment to humanism and Schapiro's commitment to historical materialism correspond with their political beliefs. Though Schapiro viewed his education at Columbia University as having been more European than American in nature, Panofsky had actually received a German education. And while both were ethnically Jewish, Panofsky had been directly affected by the Nurnberg decrees of 1933, which forced him to leave his academic position at the University of Hamburg.

By looking at their animated discussions regarding methods and carefully chosen selections from their published works, I explore the connections between their art historical methodologies and their individual political and art historical investments.
Renaissance North and South, Laura Gelfand, The University of Akron

This session will explore the interactions and influences that occurred between the North and South of Europe during the Fourteenth, Fifteenth, and Sixteenth Centuries. Papers on either Northern or Southern Renaissance topics should examine these influences in painting, sculpture, architecture or other media. Influence or appropriation may be explored in such aspects as formal elements, subjects, or broader contextual issues.

Leslie Ann Blacksberg, University of Cincinnati

The Fountain of Life (Madrid, The Prado) and the Converso Problem

In his dissertation from 1957, Josua Bruyn associates the anti-Jewish imagery in the Fountain of Life (c. 1445-50) with a supposed desecration of the Sacrament that occurred in Segovia in 1410. Bruyn attributes the mid-fifteenth century interest in this event with the swelling fear and hostility towards the presence of converted Jews (Conversos) in the Spanish church. In my talk, however, I propose that the Madrid panel conveys the crisis caused by the Conversos more broadly than a single historical incident could represent. The converted Jews were perceived as a fifth column within the Spanish church, a dubious entity that outwardly practiced Christianity while maintaining their blind beliefs in secret. The anonymous painter of the Fountain of Life knits together Rhenish imagery of the Triumph of the Church over the Synagogue with numerous motifs borrowed from the Altarpiece of the Holy Lamb by Jan and Hubert van Eyck to show the truth of the Sacrament, the gift of eternal life, and the damnation of the Jews. The fountain of life itself, free flowing to all in the Ghent Altarpiece, is now the walled divider between the victorious and the vanquished, the saved and the condemned. By placing the Prado painting in iconographic and historic context, I demonstrate how the Fountain of Life employs the imagery of Northern Europe to express the religious calamity in Spain.

Amy M. Morris, Wittenberg University

Italian Motifs in German Art: Direct Contact or Via Upper Rhenish painting?

Lucas Moser, creator of the St. Magdalene Altarpiece in the Tifenbronn parish church in Germany, has been referred to as the most progressive artist working in Germany in the first half of the fifteenth century. The altarpiece, completed in 1431, was signed and dated by the artist. Unfortunately, no documents survive relating to the artist and the circumstances surrounding the commission. Given the absence of documentation and the progressive nature of the artist's St. Magdalene Altarpiece, early art historical literature consisted of attempts to determine Moser's artistic formation through stylistic analysis.

In 1899, Bayersdorfer compared Moser's figures and techniques with an early work of Gentile da Fabriano. In particular, he found many similarities to a fragment of the Coronation in the Brera in Milan.
Moser's art was also compared to frescoes by Altichiero in Padua. In contrast to scholars such as Bayersdorfer, who thought that Moser had been inspired by Italian art through direct contact with it, Stange argued that developments in Italian art had long ago been assimilated into German painting, in particular, in Upper Rhenish painting. Therefore, Stange believed that it was necessary to look in Germany, not in Italy, for Moser's direct sources.

This paper will explore the connections between Moser's art and Italian art. It will attempt to determine if Moser could have trained in Italy, perhaps directly with Gentile da Fabriano, or if his knowledge of Italian art came via other schools in Germany such as the Upper Rhenish school of painting.

Joan Stack, Museum of Art and Archaeology, University of Missouri-Columbia

**Envy and Imitation: A Reconsideration of the Relationship Between Albrecht Dürer and Jacopo de' Barbari**

During the sixteenth century, the German master Albrecht Dürer and the Italian artist Jacopo de' Barbari had a complex, competitive relationship. Both artists were working in Germany as printmakers and painters during the first quarter of the sixteenth century. They shared important patrons, such as the Holy Roman Emperor Maximilian, and both men successfully marketed their prints in both Northern and Southern markets. Jacopo's figures are frequently cited as providing inspiration to Dürer, and quotations from the German artist's prints often appear in Jacopo's work.

In this paper, I reconsider the relationship between the two printmakers. An examination of three documents in which Dürer mentions Jacopo indicates that the German artist had mixed feelings about his Italian colleague. Although Dürer refers to Jacopo as a “charming painter,“ he also states that in Venice “there are many better painters than Master Jacob.“ Textual analysis of Dürer's writings indicate that the German master was resentful and sometimes disdainful of Jacopo. Indeed, in one document, Dürer describes a meeting with the Italian artist in which Jacopo refused to share his “secret“ canon of ideal human proportions with the German master (there is no evidence that Jacopo actually processed such a canon). This event troubled Dürer throughout his life. It may have motivated the German artist to launch an in-depth study of human proportions in 1501, and eventually led Dürer to create his own treatise on the subject in the 1520s.

Jacopo's guarded attitude towards Dürer may have reflected the Italian artist's insecurity and fear of being out-done by the German master. Dürer, on the other hand, resented this secretiveness and believed that all artists should have access to the same intellectual tools. Dürer wrote several books designed to provide young Northern artists with theoretical backgrounds that would allow them to better compete with Italians.

Since Dürer's writings do not indicate a great respect for Jacopo de' Barbari's work, it is difficult to explain the German printmaker's willingness to appropriate poses and other elements from Jacopo's prints. Careful analysis of the formal relationships between the engravings of Dürer and those of Jacopo indicate that the Italian artist often quoted elements from the German artist's prints without altering them significantly. On the other hand, Dürer's “quotations“ from Jacopo's engravings are usually imaginative variations of the
Italian artist's images. It would seem that Jacopo borrowed from Dürer when he was unable to create comparable images on his own, while Dürer imitated Jacopo in order to out-do his rival. Moreover, some of Dürer's figures that have traditionally been cited as reflecting Jacopo's influence may in fact derive from figures in earlier prints by Andrea Mantegna. Mantegna's print, *Battle of the Sea Gods*, demonstrably inspired both Dürer and Jacopo. Moreover, the heavy-set female figure type in the prints of both younger artists is clearly a reflection of similar figures in Mantegna's work.

In retrospect, I propose that while Jacopo copied passages in Dürer's prints as an imitator, Jacopo's influence on Dürer was more complex. Envy and resentment of the Italian's perceived status led Dürer to create impressive variations of Jacopo's compositions. Moreover, the German artist's belief that Jacopo based his figures on a secret canon of human proportions was a powerful motivating force in Dürer's aesthetic career.

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**FRIDAY AFTERNOON, 4:00-6:00 FRICK FINE ARTS**

**20th-Century Art, Linnea Dietrich, Miami University**

**Kimberly Allen-Kattus, Northern Kentucky University**

**Paula Modersohn-Becker's Self Portrait with Amber Necklace: The Gaze Redux**

The gaze has intrigued art historians, particularly feminist art historians, since Laura Mulvey's pivotal essay in the seventies. Discussion of Paula Modersohn-Becker's *Self Portrait with Amber Necklace* offers an excellent example of the typical polemics. Discussion of the painting focuses on criticism and commentary in context with its reliance on nudity and frontal stare. According to some art historians the painting reflects the artist's cooption of the masculine objectified "gaze."

In the eighties Craig Owens in his essay, "The Medusa Effect" posited a new position in response to this feminist invective. Owens suggested, in context with the work of Barbara Kruger, that the gaze was not necessarily a cooption of masculine objectification but instead a discursive element built on the subtext of the myth of Medusa. As such it asserted the creativity and empowerment of the artist.

Owens's argument can be strengthened and expanded by an examination of the theme of Medusa in the visual arts. Through such an examination, it becomes evident that the theme is an apogee paradigm exemplifying not just the mimetic skills of the artist, but also her creative and societal power.

In this light, Paula Modersohn-Becker's *Self-Portrait* may be read, then not as the artist's adoption of a
masculine values, but instead a deliberate assertion of Becker's powers of creativity. The nudity presented is less a sexual overture than the assertion of *nuda veritas*; together these elements offer an empowered image of the female as artist, creator and visionary.

**Christopher Bedford, Case Western Reserve University**

*Matthew Barney's Ball Game: Imaging New Archetypes in CREMASTER 4*

Matthew Barney's film, CREMASTER 4 (1994), is a fantastical saga of self-definition, ridden with archetypal imagery strongly associated with athletic events and the iconography of team competition. We have come to understand public sporting events in social terms that diminish their subtextual, or unconscious value, as forums in which an authentic model of masculinity is continually established and replayed. This paper will argue that the unconscious dimension of the sporting spectacle is the principal text for CREMASTER 4. The Loughton Candidate, a myth-heroic Satyr played by Barney, has to negotiate a challenging hybrid obstacle course, not with the conventional goal of demonstrating his own ‘authentic' masculine character, but rather, in an attempt to realize a new gender identity that is more reflective of his personal unconscious. By dramatizing the Candidate's process of individuation, CREMASTER 4 draws attention to the complex structure of masculinity as it exists in the contemporary collective unconscious.

One function of sporting events as systems and public spectacles is to fabricate a contained environment governed by self-generated constraints. In this way the game and its participants are answerable only to an idiosyncratic, system-specific set of regulations. These regulations are then transmitted to the viewers in order to include them in a closed circuit of reason and order. Within this rigid schema, which espouses adherence to the rules above all, any form of incoherence, inconsistency, or aberrance is fully subsumed by regulations that govern every conceivable eventuality. As a result, the sporting event as spectacle temporarily posits as real “the illusion that order is possible.“ From the courts of the Ancient Mayan Ballgame to the theatrical, vacuum packed arenas of American Football the strenuous physical performance of asserting manhood in a competitive proving ground has been played out. Sports provide a lucid and literal reflection of Judith Butler's notion that gender is not a state that preexists, but is instead achieved within a system of self-denial and rigid discipline.

Barney's autobiographical relationship to athletics and specifically to football has enabled him to construct a hybrid cosmology of images that subtly but insistently invoke the problematic place of the sport as it relates to contemporary American masculinity. More obviously than in the subsequent four works in the series, Barney's CREMASTER 4 appropriates the strict regulations, symbolic visual lexicon, and filmic traditions associated with contemporary sports culture. He infuses this imagery with references to ancient cultures and sporting practices to describe a system of resistance against which gender identity is tested and established. This historicizing process - both programmatically and structurally - links ancient images like the Greek Triskeles with football paraphernalia and sleekly designed 20th-century motorcycles, and prompts the viewer to identify both fundamental connections and shifting meanings.

Carl Jung has articulated a compelling theory of individuation and self-definition that defines transmitted
imagery as the essential source material for the formulation of predispositions that govern how human beings experience and interpret the world. As typical situations are repeated experientially, archetypes (which take on the form of myths and symbols) develop in the subconscious. These eventually predetermine response mechanisms. Archetypal imagery and fantasies related to the instincts of the unconscious can be conjured by means of the ‘active imagination,' a very deliberate act of concentration that relieves the pressure of the unconscious. CREMASTER 4, a film conceived and driven by the artistic imagination of a former high school football hero, appropriates the archetypal language of sport to describe a sequence of events that seem to literalize the Jungian process of individuation as it might be played out amid the myriad socio-sexual forces at work in contemporary American culture.

The stable fusion of testicular ascension and descension and thus psychosexual equilibrium is the goal of the Loughton Candidate. His individual struggle for balance is mirrored in a concurrent race sequence between two opposed motorcycle teams, the Ascending Hack and the Descending Hack. The Candidate's ultimate failure in this quest to attain the ideal condition leaves him without a stable identity. This irreconciliation of gender instincts is symbolized at the end of the film by an image of the Candidate's scrotum pierced by Teflon rings and attached with ribbons to the two teams of motorcyclists. This image fuses the parallel narratives of the film and signifies the commencement of a new and more severe race that will bear directly on the Candidate's body and by implication, his identity. Such an unstable 'conclusion' points to the falsity of fixed gender identities forged and promoted historically in vacuum-packed cultural systems like football which uphold authentic masculinities as achieved through the “denial of other urges.“ Barney opposes the possibility of such one-dimensional coherence by denying the finality traditionally posited in sporting events. By bringing the -attitudes of the unconscious to bear on conscious actions, Barney throws the mobility of sexual identity into high relief.

The conclusion of CREMASTER 4 determinedly denies the prospect of an ideal masculinity that is able to reconcile the singularity demanded by public persona, with the multiplicity of the interior unconscious. Instead, by blending the lexicons of art and sport, Barney forces the viewer to reflect on the shifting dimensions of sexual identity and the power of the various social forces at work in gender formation.

Jonathan Perkins, University of Illinois at Springfield

“The Hellish Perversity“: Paul Klee's Hermaphrodite Self-Portraits

In 1918 and 1919, the Swiss artist Paul Klee (1879-1940) produced several works that combine autobiographical and erotic elements. My paper brings to light issues of sexuality, gender, and violence in these remarkable self-representations, which have been largely neglected by scholars. Through my analysis of these individual works, my paper questions traditional approaches toward the art of Paul Klee which have neglected to treat the themes so vital to these self-portraits.

Throughout his life, Klee explored the connections between creativity and the erotic, and the self-portraits that form the subject of this paper deal with the conflict and ambivalence that Klee felt about sexuality. Klee grew up in a sexually repressed environment, typical of late nineteenth-century bourgeois Europe, which tended to treat erotic desire as something to be ashamed of. He was certainly influenced by this
background, yet at the same time, Klee viewed the sexual as a deeply positive creative force with complex associations to his own artistic creativity.

Central to my paper is the drawing of 1919 entitled *Nabul oder die hollische Verkehrtheit (Nabul or the Hellish Perversity)*, a bizarre image of a new-born hermaphroditic creature with large breasts and a mustache that I argue is a kind of selfportrait. The charged nature of this work, I propose, is tied to the artist's own experiences and attitudes regarding sexuality and gender roles. Klee's maturation as an artist was filled with gender ambiguities: Klee played a very prominent role in the upbringing of his son Felix from his birth in 1907, because his wife Lily had to support the family at the time with piano lessons since Klee had not yet achieved commercial success as an artist. In this respect then, Klee adopted the traditional “female“ role and his wife Lily adopted the traditional “male“ role in the household. Moreover, in the 1910's, when the selfportraits that are the subject of this paper were produced, Klee's art was accused of being “feminine“: indeed, as Jenny Anger has discussed in her recent dissertation, one reason that Paul Klee was denied a teaching position at the Stuttgart Academy of Art in 1919 was because the artist was held to be “feminine and decorative.“

My paper analyzes the deeply charged nature of sexuality and gender for Klee. His contradictory feelings about these matters are a fundamental creative impetus for the autobiographic images treated in my paper. The fact that his feelings are unresolved only adds to the allusive and hermetic aspect of these artworks.

**Diane K. Smith, Art Academy of Cincinnati**

**Window as Metaphor in 20th Century Painting**

The popularity of the window motif in painting has a long rich tradition in the history of art. From the medieval illuminated manuscripts of the Virgin Mary in front of windows to 17th Century Dutch paintings of interiors with a figure at the window to 19th century paintings of Bonnard and Frederick, window-centered genre paintings portray a kind of composition in which the window itself is the sole focus.

The window view in painting is a curious combination of landscape, interiors and even portraiture. It brings the confinement of an interior into juxtaposition with the immensity of the space outside. When open with a figure, the desire to escape from the narrow existence into the world outside leaves one with a sense of melancholy and for of meditation.

The window is like a threshold, an opening. It is about inside/outside, private/ public. The paintings with windows compress a tension between the close and accessible and the far and distant.

The paintings in the 20th Century owe a great deal to the tradition established in previous eras with this motif. I would like to highlight these, but also investigate how artists have expanded the metaphor of the window. Artists such as Edward Hopper, Chagall, Duchamp, Magritte, Klee, Dali, Robert Delauney, and Gris all expand and redefine the metaphor of the window.
Baroque North and South, Shelley Perlove, University of Michigan-Dearborn

Reinhild Kauenhoven Janzen, Washburn University

The Price of (a) Protestant Passion: Vigorous Vernacular Baroque in Bosau

The villages and small towns of the province of Schleswig-Holstein in Northern Germany (Kiel is the capital city) teem with richly appointed churches, many of which were refurbished with new works of art in the wake of their destruction during the Thirty Years War. In order to introduce this 17thc. cultural landscape, which has received little or no attention from American art historians, I will present a Passion cycle painted in 1656 by Hans Welcker for the church of St. Petri in Bosau on the shores of Lake Ploen. This is one of several religious cycles painted on the sides of wooden galleries (Emporen) in Protestant churches in Schleswig-Holstein. The text passages which accompany the images combine names of patrons, the amount of money they contributed to the work, and prayers. The whole constitutes an intriguing case of the interface between money, class, gender and faith in the production of religious art for Protestant communities, as well as of the vitality of vernacular visual culture of post Thirty-Year-War restauration in Northern Germany.

Judith W. Mann, Saint Louis Art Museum

Oh Susanna!: Artemisia Gentileschi's Narrative Strategies

While the name of Artemisia Gentileschi has been closely associated with the depiction of the tyrannicidal Judith (the artist's signature image is almost always the Uffizi Decapitation of Holofernes), we learn much more if we focus our attention on another of her favorite female subjects, Susanna, the virtuous biblical matron who shunned the advances of the sexually predatory elders. Artemisia's first signed and dated painting, the Susanna and the Elders from Pommersfelden, has been widely published, highly admired, and taken (as it should be) as testament to her extraordinarily precocious gifts as a narrative painter. But the other, later Susannas are far more valuable as we try to come to grips with Artemisia who, in spite of a vast and rich bibliography, remains an artistic personality hovering tantalizingly beyond our grasp.

This paper focuses on Artemisia's second version of the story, a painting that has generated considerable controversy as to its attribution, but which should, and indeed must, be understood as one of the most important creations of Artemisia's career, the Susanna and the Elders of 1622 in the Burghley House Collection. By analyzing the models that Artemisia consulted in its conception as well as new information afforded by recent X-rays of the painting, we can lay to rest several incorrect assumptions that have been tied to this painting. Pentimenti visible above the heroine's head have been seen as proof that Artemisia began the composition using the same arrangement as in the Pommersfelden canvas. Mary Garrard has further argued that a later artist altered the image, changing the painting's original feminist meaning. The painting has been seen as stylistically anomalous in Gentileschi's oeuvre, an instance where the artist...
caved to the demands of male patrons who preferred a sexually available heroine rather than a more forceful protagonist. None of these interpretations is correct. The painting is in fact a prime example of Artemisia's exemplary gift at the depiction of evocative narrative and also ample demonstration of her survival strategies that she adopted during her second Roman period when, returning to Rome as an established artist and a married woman, she was able to experience the vast artistic treasures of the papal city that had been unavailable to her during the pivotal years between 1605 and 1613 when she trained in her father's studio.

The Burghley House Susanna demonstrates what is perhaps one of the most important aspects of Artemisia's method, which makes her art so difficult to assess and identify. In the painting, Artemisia not only created one of the most original and accomplished examples of the story of the matron Susanna, but she did so in emulation of a contemporary artist, Guercino, whose Bolognese style was favored by the Ludovisi family who assumed artistic leadership in Rome with the ascension to the papacy of Pope Gregory XV the year following Artemisia's return to Rome in 1620. New X-rays confirm that from her first design for this picture, Artemisia set about creating an image far different from her first version of the Susanna narrative in order to address a central aspect of the Susanna story, the virtue of the heroine contrasted with the vice of her adversaries, as well as to garner papal support as she attempted to establish herself within the competitive atmosphere of Roman art in the 1620s.

Catherine Closet-Crane, Washburn University

Dwarfs as Seventeenth-Century Cynics at the Court of Philip IV of Spain: A Study of Velázquez's Portraits of Palace Dwarfs

In 1644, Velázquez painted individual portraits of the court dwarfs Francisco Lezcano, Don Diego de Acedo and Sebastian de Morra (Prado Museum, Madrid). These portraits differ significantly from the common genre of paintings depicting people with physical deformities and mental deficiencies. Velázquez does not portray dwarfs as “human attractions” or grotesque entertainers (like the buffoons seen in Renaissance paintings), but as intelligent individuals. This he emphasizes by portraying the dwarfs against backgrounds totally other than the physical and social environment of the palace, the court, and their trappings.

The portraits of Francisco Lezcano, Don Diego de Acedo and Sebastian de Morra are believed to have been those recorded in the 1701 inventory of the Torre de la Parada, the King's hunting lodge at El Pardo. Contrary to Enriqueta Harris' unfounded assertion that the dwarf portraits were not “suitable” subject matter to be seen in the company of Velázquez' Philip IV Hunting the Wild Boar and other paintings with classical themes by Velázquez, I argue that they were indeed suitable subjects. They were intended to be seen together with Velázquez' portraits of the Cynic philosopher Menippus, the fabulist Aesop, as well as with Rubens' portraits of the philosophers Democritus and Heraclitus (1635-37, Prado Museum), then also exhibited at the Torre de la Parada. It can be demonstrated that Velázquez used Baroque rhetorical devices to identify the men Lezcano, De Acedo and De Morra (who happened to be dwarfs) with the philosophical
tradition represented by these Greek Cynics.

The *concetto* which Velázquez employed for his portraits of dwarfs, the social commentary and symbolic meaning embedded in these images, have remained largely unnoticed by scholars. I will demonstrate how Velázquez used the Baroque rhetorical device of *concettismo* in his portraits of the dwarfs Lezcano, de Acedo and de Morra to characterize them as hermits in the tradition of the “desert fathers” of the Catholic Church, and as Cynics in the classical sense of the term.

**Michael R. Weil Jr., Case Western Reserve University**

**Without Catharsis: Rembrandt and the Binding of Isaac**

The confounding and profound Biblical account of the Binding of Isaac (Genesis 22) has been a central subject in the history of Western Art. Many artists have confronted it, but few have returned to it as often as Rembrandt van Rijn (1606-1669). Beginning with a large and dramatic painting in 1635, he painted, etched, and drew his interpretation on the Binding of Isaac no fewer than eight times throughout his life. Why did Rembrandt choose to repeatedly depict the Binding of Isaac? Was he prodded by his teacher or the works of great artists of the past, moved by the narrative drama or his own paternal feelings and experiences, seeking greater understanding of the Biblical story, or encouraged by the religious fervor of the Dutch society in which he lived? Unfortunately, the answers to these questions are buried in a rented grave in Amsterdam. But the works of art themselves are available and full of information. In my paper, I will consider these questions as applied to three works by Rembrandt that deal with the Binding of Isaac—his 1635 painting, and the etchings of 1645 and 1655. A close reading of these works is itself an important and rewarding endeavor and it provides an opportunity to consider how a perplexing genius handled a perplexing Biblical subject.

Among the most fascinating aspects of Rembrandt's artistic interpretation of the Binding of Isaac is the breadth of his approach. The 1635 painting is an imposing Baroque work that writhes and agonizes at the height of the story's physical drama. The 1645 etching becomes a small, intimate depiction of father and son locked in a perplexing moment prior to the high drama of the earlier painting. Rembrandt's etching of 1655 reintroduces the intense physical drama but in a scale and composition that is extremely tight and expressive. In this progression of works we can see the evolution of Rembrandt's talent, innovation, introspection, and personal trauma conveyed in his art.

Rembrandt's works are not bound by artistic or religious tradition. He carefully considered both these concerns and he created dramatic individual expressions of conflict, faith, and artistic skill that set him apart from his predecessors and contemporaries. His knowledge of Jewish texts and his relationship with Jewish leaders in Amsterdam inevitably influenced his unique handling of this Biblical story. In this paper, I will consider Rembrandt's attention to the artistic traditions of the Italian and Northern Renaissance and the great masters who produced images of the Binding of Isaac. Also, Rembrandt's life, namely his fatherhood and his personal struggles, will be considered in relationship to the three works being discussed.
Open Session: Ancient, Medieval, and Renaissance, Azar Rejaie, Univ. of Pittsburgh

Rachel Rosenzweig, Cleveland Museum of Art

**Aphrodite in Athens: New iconographic observations**

With the creation and subsequent fame of Praxiteles' Knidian Aphrodite, c. 340 BC, the goddess' most distinctive iconographic attribute became her nudity. The image of a clothed Aphrodite is almost inconceivable. How then, is Aphrodite recognized in Greek art of the Archaic and Classical periods prior to the appearance of the famous nude?

While many of the Greek gods are identified by their iconographic attributes, for example, Athena's shield, helmet and snaky aegis; Zeus, bearded and holding a thunderbolt; Apollo, youthful and playing a lyre, Aphrodite possesses no such emblematic attribute. Moreover, her realms of power are essentially abstract concepts such as love, persuasion, and harmonious coexistence and well-being among individuals and communities. These things do not lend themselves well to definition through objects. Whereas Athena's role as a warrior is easily proclaimed by a shield and a helmet; Zeus' role as “cloudgatherer” is well understood by a thunder- or lightning bolt.

Thus, if an inscription is lacking, Aphrodite may then be identified by the company she keeps, surrounded by her children, Himeros and Eros, or by her attendant handmaids, personifications of prosperity and good fortune such as Peitho (persuasion), Harmonia (harmony), Hygeia (health and well-being), and others. However, depictions of Aphrodite have come to light that find her associated with an unlikely item. Marble votives from the Athenian Agora, and a silver medallion from the Kerameikos depict the goddess with a ladder. The ladder appears without the goddess in vase painting in scenes of wedding ritual, and in one case as a votive at the Nympe (Bride) sanctuary on the slopes of the Athenian Acropolis. Both are contexts that evoke the realm of the goddess.

The worship of Aphrodite in archaic and classical Athens, as it is reflected in art, votive offerings, and inscriptions, reveals a goddess who had a broad sphere of influence and was honored at numerous cult sites throughout Athens and Attica. Her role was significant and pervasive enough that the city had many shrines to Aphrodite from the Acropolis to Daphni and even the Piraeus. In conjunction with the additional imagery, the meaning of the ladder as an iconographic attribute of Aphrodite and its meaning as a symbol of the goddess' power and her role in the daily religious life of Athens and Attica will be explored in this paper.

Barbara Bays, Ohio University

**Eyeglasses in Medieval Art**
Eyeglasses are one of the most banal, ubiquitous objects of contemporary life. Most people own a pair in some form—sunglasses at least—or can expect to wear the inevitable bifocal or reading glasses. In the modern media visual language of head shots, close-ups, and shorthand stereotypes, they are a useful attribute to signal personality types, both positive and negative: the intellectual or the nerd, the wise elder or the feeble decrepit. We associate eyeglasses with the personal and individual, and when they are encountered in medieval images of saints and biblical figures, the effect can be jarring. The anachronistic detail may appear touchingly human, quaint, or even humorous. But our familiarity with these objects blurs our perception of how special, how uncommon they were in the fourteenth and fifteenth centuries. The medieval reading of the eyeglasses motif in art was contextual and rooted in the complex interrelationships of scripture, tradition, and Church teachings. The symbolic presence of eyeglasses served and expanded the religious narrative; the motif was not, as has often been thought, mere decorative embellishment or a by-product of an artist's penchant for description and realism.

Eyeglasses are believed to have been invented in Italy. The first known depiction of eyeglasses in medieval art is a portrayal of St. Hugh of Provence which forms part of a fresco cycle painted by Tomaso da Modena, signed and dated 1352. Lining the walls of the chapter house of the Domenican monastery of San Nicolò in Treviso, Italy, the cycle depicts twenty saints and illustrious members of the Order, most of whom are involved in the scholarly work of reading, writing, and editing texts. The many books, writing implements, and other scholarly paraphernalia that enliven the portraits serve as mirror and model for the learned duties performed by the Dominican monks who viewed them. Continuing this early association of visual enhancement aids with enlightened understanding of holy texts, the eyeglasses motif was used in images of Apostles and Church Fathers, and assumed a role in many depictions of the Death of the Virgin, particularly in German and northern European regions, where the presence of an apostle reading with glasses gives the non-biblical event the divine certainty of scripture. With less frequency and to markedly different symbolic ends, the motif was used in depictions of the Circumcision of Christ and various disputation scenes: for example, Christ among the Elders, the Disputation of St. Catherine of Alexandria, the Disputation of St. Stephen with the Jews, where the eyeglasses are usually worn by non-believers. This paper will explore the range and subtle flexibility of the eyeglasses motif in medieval art, and the ways in which the motif alerted viewers to the nature of true and false vision.

Vida Hull, East Tennessee State University

Minor Masterpieces: Terracotta Sculpture by the Master of the Lorch Carrying of the Cross

No Renaissance artist is known as a “major master” without an extant body of work to illustrate its quality and influence. His name (and preferably biography) must be known and associated with unique works on a monumental scale. Sculptors should work in a “noble” material, such as bronze or marble (although northern masters are permitted wood). So an anonymous artist, whose few surviving works are fragmentary and small in scale, who works in the humble material of clay, must be considered a “minor” master, exiled from student texts and tourist guidebooks.

Yet the anonymous master known as the “Master of the Lorch Carrying of the Cross” stands as perhaps the most accomplished sculptor of the Middle Rhine in the first half of the fifteenth century. Only four
terracotta works are attributed to his hand, all missing pieces and divorced from their original setting: the *Carrying of the Cross* from St. Martinskirche in Lorch, the Tondörffer Epitaph, the Dernbach *Lamentation*, and a bust presumably of *Joseph of Arimathea* in Darmstadt. Only the *Joseph of Arimathea*, at three-quarters life size, has any claims to monumentality. But it too is a fragment, only one head from a lost assemblage, presumably a Lamentation group. The other figures are less than two feet in height and modeled in illusionistic relief in order to inhabit a diorama-like shrine or decorate a memorial plaque.

But if criteria of quality, of innovation, and of influence are used, the Lorch Master stands tall. His figures display delicacy of features, elegance of pose and detail, a new understanding of anatomy, and individual characterization of personality and subtle emotion. Historically, they serve as a transition from the aristocratic ideal of the “soft style“ and the International Gothic to the new realism that we consider Renaissance. Trained in the older tradition, the master moved with skill and grace away from iconic images to narrative scenes, from ideal sweetness to restrained pathos suitable for devotional contemplation. Although his art was the climax of Middle Rhenish terracotta sculpture, he leaves followers: sculptors in clay who create the intact shrines of the *Annunciation* in the Diözensanmuseum in Köln and the *Death of the Virgin* in Kronberg and other individual pieces. (I also wish to raise the possibility of a hither-to-unremarked relationship between this artist and a later Middle Rhenish painter: the similarity between the Darmstadt head and St. Gilles of Memling's Moreel and Lübeck Altarpieces.)

The fragility of clay and the low esteem in which this “craft“ medium was later held have led to great losses in the *oeuvre* of the Master of the Lorch *Carrying of the Cross* and other sculptors in terracotta. However, we must remember the advantages of the medium: flexibility and ease of modeling, an inexpensive material that can be worked by hand or pressed into molds from larger production, light in weight and small in scale assemblages that could be easily shipped. These small-scale devotional scenes would have been distributed throughout the region; even parishes in small towns could afford them. This means that their influence, both artistically and devotionally, was widely spread. Although today we rarely think of clay sculpture when considering the major masters of the German Renaissance, the presence of such minor masterpieces as the Lorch *Carrying of the Cross* and the Dernbach *Lamentation* must have been a ubiquitous part of life and culture for the citizens of the Middle Rhine.

**Diane Scillia, Kent State University**

**Composing the Raising of Lazarus, c. 1495**

My paper focuses on two miniatures of the Raising of Lazarus, that by Gerard Horenbout in the *Breviary of Isabella the Catholic* (London, B.L., Add. Ms. 118.851, fol. 481) and that by the Master of the Older Prayerbook of Maximilian in the *Hours of Isabella the Catholic* (Cleveland, C.M.A., acq. 63, 256, fol. 220).

Different textual contexts may account for the variations in other Raising of Lazarus images in panel paintings and sculpture, made in Northern France and in the Burgundian Low Countries between c. 1460
and 1485. In these two luxuriously decorated manuscripts made for the Queen of Spain, both of which were decorated by artists of the Ghent-Bruges workshops, the textual contexts are almost identical. In the London Breviary, Horenbout's miniature appears above Vespers in the Office of the Dead; in the Cleveland Hours, the Maximilian Master's miniature decorates the beginning of the Office of the Dead. The different compositional sources used by Horenbout and the Maximilian Master may have political associations, with Horenbout's miniature citing a Burgundian wall painting while the Maximilian Master's miniature follows Geertgen tot Sint Jan's panel, just painted in the Northern center of Haarlem.

I hope to show how new compositions entered the repertoire of the Flemish miniaturists active at Ghent and Bruges, how these compositions became more widely known, influencing other art works far distant from the place were they were made, how a newer composition could replace one already in circulation, becoming the standard one for the next thirty years, and how we may be able to see in these effects some reflection of contemporary historical events.

FRIDAY AFTERNOON, 2:30-3:45 AT THE WARHOL

Art Criticism/Theory in a Post-Post Structuralist Time, Elaine A. King, Carnegie Mellon University

Ivan Castaneda, University of Idaho

Welcome to the Cultural Revolution? 1: Visual Culture, the ‘Visual Turn' and the Future of Art History

Recent important discussions and debates around the relatively new field of visual culture have raised crucial questions for the discipline of art history and concomitant areas of art theory and criticism. This paper will outline the history of the notion of visual culture, its roots in cultural studies, and its theoretical and methodological objectives, focusing on the most current discourse on the topic that is taking place mostly within the boundaries of critical theory. The fact that the most vital and stimulating articulations on this topic are taking place in contexts outside of traditional art history is highly relevant and hardly unimportant for the field of art history and I will present an analysis of this phenomenon.

Specifically, I will discuss a set of cardinal questions around the relationship between art history, art criticism and theory, and visual culture, most importantly, the complications and provocations of visual culture in regards to the future of art history, theory, and criticism. Also, I wish to touch upon what has been seen as an almost reactionary or at least defensive attitude towards visual culture and its critical and theoretical roots by many in the art historical community. In connection to this attitude, I argue that visual culture, as it is being discussed and defined today, is quite similar to the historical project advanced by
Aby Warburg and his followers earlier this century (e.g., Erwin Panofsky, Edgar Wind, Ernst Gombrich, et al.), with the exception that visual culture today focuses on mostly contemporary cultural artifacts rather than those of the Middle Ages and the Renaissance. Furthermore, I discuss what I conceive as misguided debates between the visual and the textual (for example the polemics against so-called linguistic imperialism of Post-Structuralist theory).

Finally, I wish to analyze the important implications that are raised by the study of the differences between what W. J. T. Mitchell has called the ‘cultures of the word' versus ‘cultures of the ‘image.' These issues are of principal importance for the future of art history, art theory, and art criticism, not only in terms of debates about academic and disciplinary parameters, but in terms of pedagogical, ideological, and political issues as well.

1. I refer here to the article by Rosalind Krauss, ‘Welcome to the Cultural Revolution,' October 77 (Summer 1996), pp. 83-96: ‘The messenger who came rushing into the art world, as into the discipline of art history, some thirty years ago, bringing news of the recent invasion of the ‘textual' into the domain of the visual, could have saved his [sic] breath. The visual arts have always battled the onslaught of a verbal production—from ekphrasis to allegory, from \textit{ut pictura poesie} to iconography that modernist art managed, briefly, to stun but never to silence.' p.83. The notion of ‘cultural revolution' was developed by Fredric Jameson in \textit{The Political Unconscious} (Ithaca, 1981).

Saul Ostrow, University of Connecticut

\textit{Post-Structuralism's Unlearned Lesson: or Redeeming Art, Criticism and Theory in post – Post times}

The last days of Modernism confirmed art could be any manner of object made or appropriated, or it could be based on revitalizing an under-represented community, working on land reclamation projects or working within a large international corporation. As a result, the distinctions between high and common culture, or between the fine arts and commercial art, are being blurred. The impact of this on art and design at all levels includes not only how art is made but also on how art is disseminated. Consequently, my understanding of the post in post-Modernism (small p) indicates the need to rethink modernist thought and its methodology in order to recuperate and redeem its project. Yet seemingly, we still believe that ‘post' means in opposition to, in exclusion to, or as superceding modernism. As for art criticism and theory in these ‘post Post-Structuralist times', they seem to continue to perform the contradictory and complex role of interpreting, formulating and disseminating the complex projects and goals of our culture, set for them by Modernism.

To put this into context, let us recognize the fact that the art critic, historian and theorist under modernism found themselves in a problematic position for they had come to a point where they were attempting to implement a fixed notion of modernism's nihilistic project. By the 70s it appeared that the practices of art history and criticism were destined to be fetters on those critical cultural practices unless they could be re-orientated. Post-Structuralist theory as it came to be popularized as the new ‘new' appeared it could dissolve the problematic aspects of modernism that were stymieing artists', critics' and historians' attempts...
to define a practice that could with competency establish its hegemony over art. In the name of producing modernism's promised singularity and totaling vision, the solution was to embrace a heterogeneity that would allow them to bypass modernist prohibitions. The result of this was such wishful pronouncements as the end of modernism, the end of art and all history, as well as a near critical embrace of novelty, be it in the form of eclecticism, art's appropriation of popular culture, digital technology and middle-brow intellectualism.

What is not commonly acknowledged is that post-structuralism's critique actually was intent on breaking the bonds of Modernism's own institutional and instrumental logic, which had become a fetter on its further development. As such, we must also recognize that implicitly this critique was self-reflexively pre-occupied with fulfilling culturally and psychologically, if not politically, the goals of self-determination, emancipation and self-awareness. Consequently theory and criticism are tools for thought and those who employ them prescriptively, prohibitively or dismiss and denigrate these practices are either consciously or unconsciously committing themselves to restricting the role that art and thought play in our emancipation. So if we are not to replicate Modernism's error, the somewhat dysfunctional relationship between the discourses of criticism, theory and the art object. This is because the practices of art and culture and their processes of reception have consistently resisted being circumscribed by a fixed set system of criteria values or standards.

**Mary E. (‘Mel') McCombie, Visiting Faculty, Wesleyan University**

**Form Follows Theory: Shopping in Las Vegas**

Nowhere has the city of the spectacle and pastiche described by Jameson, Bourdieu, and Baudrillard been more brilliantly embodied than in Las Vegas. This paper interrogates how the society of the spectacle has been applied in Las Vegas, and specifically to the many shopping malls that have become de rigueur in every large casino-hotel. Starting with the Forum Shops at Caesars Palace, developers have learned how to apply postmodern theories of simulation and pastiche to develop a powerful new engine of shopping. The casino arcade has married the a-historical and post-ironic aesthetic of postmodernism with the time-tested marketing strategies of the quintessentially American architectural form of the suburban mall. Using both theory and business research, this paper interrogates the Las Vegas casino-shopping center and attempts to analyze its marriage of simulations, decoration, and profit.

**FRIDAY AFTERNOON, 4:00-5:15 AT THE WARHOL**

**Andy Warhol and his Impact, Tom Sokolowski, Warhol Museum**

Siona Benjamin, Trinity College
Andy Warhol and His Impact on Contemporary Asian Artists in the Diaspora

One of my first encounters with the work of Andy Warhol was when I was a teenager and in undergraduate art school at the J.J. School of Art in Bombay, India. We had covered in the art history classes everything from Eastern art to Impressionism and right through to Modern and Contemporary art in Europe but somehow Andy Warhol's work made a big impression. I still remember sitting in class confronted with a huge slide of his “Campbell's soup can” and thinking “anything can happen in America!!“ I was studying Indian and Persian miniature painting, you see, and somehow the two could not converse at that time. Little did I know he would have such a profound impact on my work later on and with the artists that I encountered in the class that I am now teaching entitled, “Contemporary Asian Artists in the Diaspora“.

I would like to briefly discuss the work of five artists from this class that I teach and would also like to present some of my own work as I am primarily a practicing artist and not an art historian.

Some important points I will bring up in my presentation:

• How Warhol's innovative annexation of America's consumer culture in his work has affected and forever changed the face of contemporary art globally.

• How Warhol's influence in the works of these Asian artists helped them discuss issues like culture clashes, identity and crossing boundaries.

• How Warhol's work helped stress the importance of non-Western contemporary art here and now, thus emphasizing and acknowledging its presence.

• How Warhol's work introduced the use and acceptance of “new“ media in art.

• How Warhol's work has helped in debated discussions about “what is high art“.

1. Yasumasa Morimura- Japanese born, lives in Tokyo and New York
2. Masami Teraoka- Japanese born, lives in Hawaii
3. Annu Pallakunnathu Matthew- Indian born, lives in Rhode Island
4. Sukanya Rahman- Indian born, lives in Maine
5. Chitra Ganesh- Indian, American born, lives in New York
6. Siona Benjamin- Jewish, Indian born, lives in New Jersey

Kristen U. Fedders, Earlham College

Warhol's Audiences at the 1964/65 New York World's Fair
Pop art played a minor role in the 1964-65 New York World's Fair, appearing primarily on the exteriors of two neighboring pavilions: the Transportation & Travel Pavilion and the New York State Pavilion, design by Philip Johnson Associates. Pop's presence at the Fair might have remained a historical footnote, if not for the controversy surrounding Andy Warhol's *Thirteen Most Wanted Men* mural bolted to the exterior of the New York State Pavilion. Fair Corporation President Robert Moses deemed the Manoso mugshots inappropriate and demanded that Warhol remove his work. In response, Warhol covered the mural with aluminum house paint and left the work in situ. Between the announcement of Johnson's innovative, externalized exhibit (which also included nine other commissions) in 1963 and the close of the Fair in 1965, Warhol achieved celebrity status as the foremost practitioner of Pop art.

This paper will both document Warhol's contributions to Johnson's pavilion and examine his impact on Pop art via this installation. Although many writers have mentioned the *Thirteen Most Wanted Men*, none have accurately described the terms of this commission—and its censorship by Moses—using newspaper interviews and accounts in the New York World's Fair Archives. In addition, Warhol influenced Robert Indiana's contribution to Johnson's pavilion, *Eat Sign*. The New York World's Fair also provides a unique opportunity to re-examine Pop art's audiences during this period when Pop art received increasing exposure in mainstream publications. Although many scholars claim that Pop art moved from transgressive to popular in the mid-1960s, the popular reception of Johnson's exhibit, and Warhol's work, demonstrates that Pop art failed to appeal to the middle-class audience that it mocked, thereby complicating the established narrative of Pop's rise to fame.

Gregory Gilbert, Knox College

**Caricature and Strategies of Satire in Andy Warhol's Pop Art**

Unlike the abstracted and compositional transformation of popular signs associated with the work of Pop artists like Roy Lichtenstein and James Rosenquist, Andy Warhol's designs have largely been regarded as direct and unaltered appropriations of media and advertising images. The visual characteristics of Warhol's art, which include broadly generalized forms, schematic outlines and accentuated areas of color, are usually attributed to the reductive, mechanical properties of photographic reproduction and commercial silkscreen printing. However, I would like to argue that this seemingly automatic form of simplified visual representation in Warhol's art actually functioned as an individualized and inventive form of caricature through which he parodied the cultural stereotypes and conventional images of American popular culture by employing a conscious strategy of stylized distortion.

Although caricature has a long history in the development of modern visual culture and has been related to the abstract structural impulse in Cubism, Dada and Surrealism, its symbolic and formal role within America's postwar avant-garde has not been fully recognized and studied. During Warhol's early career in the 1950s and 1960s, caricature was a broad and influential satirical strategy, which informed a variety of artistic and literary practices ranging from the commercial cartooning of James Thurber to the more alternative experimental fiction of William Burroughs. My talk will focus on several artistic sources and cultural contexts for analyzing caricatural elements within Warhol's art, most particularly his interest in the work of Ben Shahn and the prevalence of caricature as a literary device in postwar American fiction.
During Warhol's years as an art student at Carnegie Tech in the late 1940s, Shahn's commitment to the critical ideological functions of art and his social realist style bordering on caricature exerted a strong influence on the school's artistic curriculum, particularly through the pedagogy of Robert Lepper, one of Warhol's primary instructors. Many of Warhol's student art works were executed in Shahn's forceful and expressive linear manner and he continued to employ this caricature-like idiom in his later commercial art projects. Yet, there has been little consideration of how the caricatural stylistic basis and satirical content of Warhol's early work may have continued to shape and guide the artistic processes underlying the foundation of his Pop Art sensibility. In addition, recent research has revealed Warhol's alignment with the literary avant-garde of the 1950s and 1960s and his interest in innovative trends in American poetry and fiction writing. During these years, writers like Ralph Ellison, Saul Bellow, John Updike and William Burroughs frequently employed the literary strategy of caricature in their portrayals of American postwar culture. This caricatural mode not only reflected the increasing orientation of “high“ post-modern fiction in the United States toward aspects of popular culture, but its flat, cartoon-like manner and quotidian nature suggested a direct realist form of observation which also permitted an inclusive, satirical analysis of American life. Indeed, what would have appealed to Warhol in the work of Shahn, as well as the narrative forms of American postwar fiction, is the ability of caricature to combine an almost documentary sense of social critique with comic irony and exaggeration, one of the chief trademarks of Warhol's Pop Art vocabulary. This attempt to investigate a caricatural dimension to Warhol's imagery not only contributes to recent efforts to more fully understand the creative transformations associated with his artistic appropriations, but it also more firmly grounds Warhol's mature Pop vernacular in his early formative works and further confirms his connection to postwar literary currents. Moreover, in a session devoted to Warhol's impact, the burgeoning of comic idioms in the work of artists like Keith Haring and Jean-Michel Baasquiat reveal an overlooked aspect of Warhol's legacy to a younger generation of post-modern appropriationists.

SATURDAY, 9:00-10:45 AM AT THE WESTMORELAND MUSEUM OF AMERICAN ART

Museum Acquisitions and Collections, Judith Hanson O'Toole and Barbara Jones, Westmoreland Museum of American

Judith Hanson O'Toole, Westmoreland Museum of American Art

The Lynch Tiffany Window Acquisition

In 2001 a window designed by Tiffany Studios came up for auction at Christie's in New York. The
window had originally been commissioned by Thomas Lynch of Greensburg, Pennsylvania for his new home built in that city in 1905. The window was a specific commission and showed the farmhouse in Ireland where Lynch's father had been born. The window was removed from the Lynch home and from Greensburg in 1945. It's appearance on the market created both an opportunity and a dilemma for the Westmoreland Museum of American Art in Greensburg. Our collection lacked a piece by Tiffany but we also lacked an acquisition fund that would allow us to act with short notice. This talk will deal with the issues and results of the eventual acquisition of the Tiffany window for the museum.

William Robinson, Curator of Modern European Art, Cleveland Museum of Art, Cleveland, OH

**Dining with Max, or Something Fishy: The Cleveland Museum of Art Acquires a Major Surrealist Painting**

The Cleveland Museum of Art recently acquired a major Surrealist painting, *Le Déjeuner sur l'Herbe*, by the German artist Max Ernst (1891-1976). This unsettling parody of Edouard Manet's *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*) subverts that modernist icon through visual puns and irreverent word plays, invoked partly by the deliberately misspelled word “l'herbre“ in the title, written against a black background on the painting's left side. Other artists, from Pablo Picasso to Alain Jacquet, produced their own interpretations of Manet's celebrated painting, but no one has surpassed the physical beauty or provocative wit of Ernst's rendition.

Ernst painted this large oil composition in 1944, just a few years after arriving in New York on his flight from Nazi persecution in Europe. He rendered the surrounding landscape and other parts of the composition using the Surrealist techniques of *grattage* and *décalcomanie*, the hallmark of his “forest“ paintings of the early 1940s. Besides the obvious references to Manet's masterpiece, Ernst may have intended *Le Déjeuner sur l'Herbe* as a commentary on his new life in America with André Breton and the other Surrealists in exile. Rather than paying homage to Manet, Ernst startles the viewer by portraying a bizarre fish with protruding lips and razor-sharp teeth resting on a white picnic blanket, a curious substitute for the nude Victorine Meurent. Reading the fruit basket in Manet's painting as a sexually gendered object, Ernst replaced it with an overturned, empty, phallic wine bottle. The painting's iconoclastic spirit, comparable to Marcel Duchamp's parody of the *Mona Lisa* known as *L.H.O.O.Q.*, offers evidence of Ernst's seminal position as a leading contributor to the Dada and Surrealist movements.

This new addition to the Cleveland Museum of Art's permanent collection follows closely upon the heels of another recent acquisition, an early Surrealist masterpiece by Salvador Dalí titled *The Dream* (1931). Both acquisitions came as the result of protracted negotiations with an anonymous, private, French collector. More importantly, they are the product of a process that began several years ago with an extensive re-evaluation of the museum's permanent collection, an analysis that identified the absence of major Dada and Surrealism art as a serious impediment to achieving key strategic objectives in the museum's mission.

Previously, the museum owned only a small group of Surrealist works appropriate for public display. Most of those works, with a few exceptions – such an early wood relief by Jean (Hans) Arp and a remarkable
painting on copper by Joan Miró – did not match the quality of the museum's other collections. Yet, the Arp and the Miró were too small in size to serve as a collection anchor or focal point comparable to the museum's large, impressive paintings by Caravaggio, Zurbarán, Turner, Monet, Eakins, Rothko, Warhol, etc. Even within the context of the museum's modern art collection, Surrealism was a noticeable weakness, a problem partly attributable to the institution's internal structure. The museum did not establish a department of modern and contemporary art until 1960. The department's founding curator, Edward Henning, adhered to the formalist philosophy of Clement Greenberg and directed acquisition resources heavily toward Cubism (especially Picasso and Braque), the School of Paris, and American Abstract Expressionism. The recent acquisition of these important Surrealist paintings by Ernst and Dalí signals an important shift in the museum's collecting philosophy, driven by a new initiative to devote major resources toward broadening the representation of modern art.

Nancy Huth, Assistant Director and Curator of Education, Ball State University Museum of Art

**Two Altarpiece Shutters by Marten de Vos**

To celebrate the grand reopening of the Ball State University Museum of Art following a two-year renovation, the museum acquired two large (approximately 87 x 32\" ) altarpiece shutters, painted on both sides, by the Flemish painter Marten de Vos (1532-1603). Featuring John the Baptist, John the Evangelist, Saint Lawrence, and Saint Catherine of Alexandria, in subject matter, the panels also relate to narrative paintings in the museum's collection. As the museum exhibited only one Mannerist painting (a portrait by an unidentified artist) prior to the de Vos acquisition, the panels provide an important transition between the Renaissance paintings in the collection and the museum's Baroque holdings. Purchased by the museum's members, the panels also demonstrate the community's commitment to building the collection.

This talk will reconstruct the arrangement of the shutters around a now-missing central panel, and provide speculation about the subject matter of the central panel, based on documents published by Armin Zweite in *Marten de Vos als Maler* (1980).

Joyce Henri Robinson, Curator, Palmer Museum of Art, University Park, PA

**Budgeting for Diversity: Recent Acquisitions of Works on Paper by African American Artists at the Palmer Museum of Art**

Rather than focus on one outstanding acquisition, this talk will explore recent efforts to augment the museum's permanent holdings of works by African American artists through the acquisition of potent, yet relatively affordable, works on paper. Artists discussed will include Faith Ringgold, Glenn Ligon, Michael Ray Charles, Alison Saar, Sam Gilliam, and Carrie Mae Weems.

Open Session: American Art Between the Wars, Paula Wisotkzi, Loyola University
Stephanie Fox, University of Kansas

*The Presence of the Past: The Role of History and Memory in O. Louis Guglielmi's Martyr Hill*

Throughout the 1930s, Osvaldo Louis Guglielmi (1906-1956) was privileged with summer fellowships at the MacDowell Colony in Peterborough, New Hampshire that were characterized by days spent painting in the north light of his womb-like studio. Despite the seemingly utopian environment in which the artist was ensconced, it was in this small New Hampshire town that Guglielmi's social consciousness stirred. It was while painting at the MacDowell Colony that he experienced what he would later describe as his “beginning as an artist.” It was there, between 1932 and 1933, during some of the most sobering years of the Great Depression, that Guglielmi painted *Martyr Hill*. *Martyr Hill* evinces the propensity of many Americans living through one of the greatest crises of their lives to look back upon the other great internal tragedy in this nation's history, the Civil War. A close reading of this painting, as well as careful consideration of the social, political, and cultural context in which it was created, reveals that *Martyr Hill* mobilizes these memories and unites them with contemporary circumstances.

Laura F. Stewart, University of Cincinnati

*American Flâneur: Archibald J. Motley, Jr., Selected Works 1929-1937*

Archibald J. Motley, Jr. (1891-1981) remains one of the preeminent modern American genre scene painters of the twentieth century. In this essay, I compare selected paintings by Motley, 1929-1937, to those by European and European-American artists of the late nineteenth and early twentieth centuries. Such comparisons reveal Motley's influences, aims, and innovations. In addition, by examining Motley's persona along with his preferred subject matter, Black social spectacle, I find many similarities between Motley and the artist(s) Charles Baudelaire applauded for being painters of modern life. Indeed, by capturing and preserving the universality of the 1930s African Diaspora in Paris and in Bronzeville, Motley exemplifies the painting master of modern, twentieth century society. Consequently, Motley should not be categorized solely as a “New Negro“ artist; rather, he merits consideration as an artist of supreme “stature."

Theresa Leininger-Miller, University of Cincinnati

*The Politics of Augusta Savage's Lift Every Voice and Sing at the 1939 New York World's Fair*

In 1937, the 1939 New York World's Fair Board of Design commissioned Augusta Savage (1892-1962) to sculpt a monumental figural group commemorating African Americans' gift of music to the world. *Lift Every Voice and Sing* (also called *The Harp*, a name Savage deplored) became Savage's best known and most reproduced work of art, yet the 16-foot tall plaster sculpture no longer exists. Because the artist could not afford to have it cast in bronze, the piece was bulldozed at the fair's conclusion in 1940.

Using many unpublished materials and primary sources, in this paper I will do the following:
● outline the trajectory of Savage's career, from modest circumstances in Green Cove Springs, Florida to recognition in New York as a portraitist and genre sculptor, to international acclaim as a mature artist in Paris, and affirmation as a cultural leader back in New York as a dynamic teacher, the first African American elected to the National Association of Women Painters and Sculptors, WPA supervisor, and the first director of the Harlem Community Art Center

● explore the politics which led to this commission

● describe the subject choice and Savage's working methods

● conduct a formal analysis of the work and a comparison of it with like symbolic works

● contextualize Savage's piece in terms of the fair's theme, other work at the fair, and work by African Americans (such as Sargent Claude Johnson) at other world's fairs

● examine the critical and popular reception of the sculpture in the mainstream media and by African Americans

● evaluate the effect the commission had on Savage's career and life

Savage was the only African American to receive a commission from the Fair Corporation. Although there was an official policy of non-discrimination in hiring, few blacks worked at the Fair in any other than a menial capacity. In response to inquiries from the Urban League, the Board of Directors stated that the Fair was “according recognition“ to Negroes, citing the promotion of a porter, Walter Roberts, to the design staff and the commission of a symphonic theme from William Grant Still for the Democracity exhibit. Savage's commission was also touted as an example of affirmative action, and her work was placed in a prominent location, at the Rainbow Avenue entrance to the Contemporary Arts Building. The event catapulted the sculptor into the limelight and almost fifty million people would see her piece at the fair.

Savage named Lift Every Voice and Sing after James Weldon Johnson's poem/song (1900), also known as the Negro National Anthem. The artist met the writer and political leader in 1921 in Jacksonville where he was principal of the largest public school for African Americans in the state. (Savage tried to make a living sculpting portrait busts there for four months before heading north.) Her sculpture depicts a large harp, the soundboard of which is the hand and forearm of the Creator, painted to look like black basalt. The instrument's strings are the folds of choir robes on twelve singing black youths. In front of the harp a young man kneels, offering a symbolic bar of music to the world.

Of the many works of art at the fair, only four were commissioned by women. I will analyze Savage's work in relation to Gertrude Vanderbilt Whitney's idealization of humanity's future in the sky, Malvina Hoffman's bas-relief, Dances of the Races, and Brenda Putnam's fountain.

Both the mainstream media and the African American press made much of Savage's commission. While white newspapers tended to appear patronizing (with headlines proclaiming the artist a “Negro girl,,“ though she was forty-five years old in 1937, for instance), black periodicals praised Savage's achievement and acceptance (contested though it was) by the art world (or at least the fair's Board of Design). African American visitors to the fair made a point of having their photograph taken with Lift Every Voice and Sing, and bought white metal alloy souvenir reproductions of the piece.
After Savage completed the commission, she attempted to resume her position with the Federal Art Project, but her replacement, Gwendolyn Bennett, would not step down. In 1939 Savage opened the Salon of Contemporary Art, the first gallery devoted to the exhibition and sale of works by African Americans. It folded within a few months for lack of funds. The following year Savage has a solo show at Argent Galleries, and participated in the American Negro Exposition. Little is known about her career after that. Around 1945, she retired to Saugerties, New York and fell into obscurity.

In this paper, I will argue that *Lift Every Voice and Sing* was a significant achievement that affected both whites and blacks in important ways. It was a visual metaphor of racial uplift to a generation of fair-goers who needed and desired to believe in an ideal world at the dawn of a new day.

Carol Nathanson, Wright State University

*Conjoining Outer and Inner Worlds: Marsden Hartley's Flower and Star on Window (1941)*

From the later 1910s, painter Marsden Hartley issued statements attacking the overly expressive, intuitive, and personal in art. He called for a more objective and intellectually oriented approach to art, one focusing on nature and concerning itself with the craft of painting. Such comments, first made when the artist had begun to abandon the extreme abstraction and highly personal symbolism characterizing his modernist production, afford insights into his later, more regionalist art. Hartley literature, however, especially from the 1980s on, has tended to point up the continuity in the artist's work, arguing for expressive, metaphorical content in the late paintings. That work—especially the landscapes—is described as communicating essential aspects of nature and humanity, directing attention to the cycle of life and progress of natural history, and providing a kind of self-portrait of the artist. Reasons given for Hartley's shift away from a more directly symbolic, autobiographical basis for his art include renewed contact with Cézanne's investigations into the structural aspects of landscape, reawakened interest in the specifics of place and their impact on the observer, concern for deflecting attention from the homosexual in his life and art, and the need to create more marketable work in the face of rising interest in the regional and realistic.

That Hartley had never abandoned involvement with the expressive and personal is, of course, evidenced by his more imaginary work of the 1930s and ‘40s: fantasy landscapes created in Mexico; portrait-memorials to the dead, including creative visionaries; and figure subjects directly or indirectly illustrating such religious themes as the Last Supper, Deposition, and Pietà. Yet his reality-based work, created in Nova Scotia and Maine, presented the artist with more of a challenge: that of balancing and resolving the inevitable tension between concrete reality and inner significance. A painting that dramatically underscores the artist's attempts to achieve resolution, to develop an effective juncture between the two conditions, is his *Flower and Star on Window* (1941) in the Dayton Art Institute. It is a work that may well be Hartley's most overtly symbolic New England still life, but it has been overlooked in major surveys of his art. At the painting's center are a chalice-like goblet and floral still life, the latter strikingly suggestive of a Madonna and Child in its forms and, in fact, incorporating features found in Hartley's mystical still lifes of the later teens inspired by *bultos* and *retablos*. In concert with these two key elements, the composition's remaining objects—a starfish and platter displaying a pair of fish—take on spiritual, not
simply regional, connotations. Here the background's formal, tri-part organization, reminiscent of altarpieces, functions importantly, casting the objects in the role of offerings. Within this metaphysical context, the window behind the objects, a common motif in Hartley's still lifes, appears something more than an element of setting grounding the work in reality or even, as Gail Scott has described Hartley's windows, a framing device used to impose a sense of the human and rational. It seems reflective of spiritual, revelatory vision, especially read in terms of window references and allusions to the metaphysical residing within the physical in a poem of Hartley's, intended as a portrait of his long-deceased parents.

Given that the painting was created two years before Hartley's own death, when the artist was in poor health, its synthetic approach to idea and reality and to past and present time assume significance beyond aesthetic investigations. The work also functions as a type of personal summa. Its centered image of a floating island, visible through the background window, affords a cluster of meanings important in the context of connection and summation. Describing Hartley's living/working environment in Corea, Maine, it also alludes to the unspoiled landscape that he so valued in his Maine years; it embodies his life-long sense of isolation (certain other elements in the composition evoke his ongoing quest for relationship, both familial and romantic), and it pays tribute to John Marin, whose depictions of islands Hartley admired. Significantly, Marin had shared with Hartley the experience of being a member of Stieglitz's circle through both its modernist and Americanist phases. Hartley's concern for structuring complex, wide-ranging meanings within the framework of concrete reality is perhaps best captured in a 1945 comment by his close friend, Carl Sprinchorn. Emphasizing Hartley's "gift of imbuing objects with a sense of the symbolical," Sprinchorn observed that the artist could endow "even the merest still-life with the totality of a small world."

SATURDAY MORNING, 11:00-12:45 AT THE WESTMORELAND MUSEUM

Heroic Women/Virtuous Women, Vida Hull, East Tennessee State University

This session deals with the representation of women in art. Papers may deal with art work representing specific women, historical or fictional, who may be considered heroic or virtuous or may address the issue of what constitutes heroic or virtuous behavior for women, as represented in the visual arts.

Geraldine Wojno Kiefer, University of Cincinnati

Matrixiality, Mapping and Great Ladies: (Im)Posing Postmodern Perspectives on Leonardo's Femininities
From the sfumato-enveloped Mona Lisa to the ermine paw-pressed Cecilia Gallerani, to the spiral-perm-locked Ginevra de'Benci, Leonardo da Vinci's “great ladies” continue to provoke speculation about identities, symbolism, signification, and sexuality. In recent scholarship, identifying the women in these portraits has been paired with decoding their attributes, for example, the grisaille plant wreath and scroll which have been “re-attached” to the back of Ginevra's image, redating it to the period 1474-78. According to David Alan Brown, these attributes “present an emblematic portrait of Ginevra. . . . [Leonardo's] painting is not only a portrait but also a picture of nature which represents the sitter in light of his own preoccupations as an artist“ (Virtue and Beauty: Leonardo's Ginevra de'Benci and Renaissance Portraits of Women [Washington, D.C.: National Gallery of Art, 2001, p. 145).

Speculating on Leonardo and particularly on his anatomical drawings, wherein we derive most of our knowledge on his “pictures of nature“ and artistic preoccupations, it becomes clear that a multiplicity, or to be more accurate, a matrixiality, of meanings accrue to them when gender identities are foregrounded. Leonardo's cross-sectional analysis of the potentially reproductive female, his “great lady“ of ca. 1509, may be seen as, alternately, an anatomical composite of respiratory, circulatory, and urinogenital systems; a study of projective, multi-pyramidal geometry; an “aerial“ map of an improved, hydraulically channeled, irrigated landscape; a subterranean cavern system mapped by catenary-curved paths; and a growth-inducing arrangement whereby a nodal “root“ or nut, conjoined with a nutritive interface, ramifies outward from its protective tissues into space. All of these anatomical landscapes signify femininity; in equal measure, all problematize it as a knotty, rather than merely emblematic, tissue.

In a matrixial configuration, as defined by artist/theorist Bracha Lichtenberg Ettinger and by art historian/feminist Griselda Pollock, organic identities are alternately fused, defused, infused, and even refused, just as those of mother and fetus are richly and intensely convergent and divergent in the heightened moments before, during and after birth. In a geological matrix, residues of organic identities and inorganic substances, of multiple weights and densities, coexist in strata as particulate matter in suspension. Looking at both systems of thought, relevant for understanding Leonardo's interrelated studies of nature and humanity, establishing borders between these beings and substances pales in light of examining, and permeating, their shifting positions and textures. As Lichtenberg-Ettinger states, “The problem is not how to deconstruct this structure. Rather, another process of meaning donation/revelation/production is needed to unveil, out of what looks like ‘unregulated permeability' and 'pollution,' a borderspace, not fit for demarcating borders but for rotating and transgressive borderlines“ (“Re-in/de-fuse,“ http://www/english.upenn.edu/~ov/1.3/brachale/bracha3).

Utilizing matrixiality as light, probe, and tool, this essay will seek to re-problematize Leonardo's femininities as exploratory multiplicities, seeking as well to learn from contemporary nuanced, probing approaches to the great Renaissance artist's intersecting domains of art and science.

Nancy-Clay Marsteller
**Sir Edward J. Poynter and The Queen of Sheba (1890): The Pictorial Coalescence of the Valiant and Vainglorious Visitor, the Vamp, and the Vassal**

The renowned meeting of the Queen of Sheba and King Solomon has three vastly different accounts in Judaic-Christian, Ethiopian, and Arabic folklore. Although all three versions acknowledge that the queen reigned over an immensely rich trading region, as represented by her resplendent entourage and sumptuous gifts to the King, the actual purpose and ensuing result of their encounter have diverse interpretations. In the Biblical version, the queen came to witness and to challenge the King's wisdom and wealth (and possibly to negotiate commercial relations between the two nations). However, the Ethiopians claim her intent was to become impregnated by Solomon to establish their nation's royal dynasty of the Lion of Judah. In Arabian lore, the Queen of Sheba was neither a valiant and vainglorious visitor nor a wily vamp. Instead, according to their story, the heroine was summoned to Jerusalem as a vassal to pay homage to the Israeli king. With such conflicting interpretations of the episode, what possible factor could these three tales have in common?

In his late masterpiece, *The Visit of the Queen of Sheba to King Solomon* (1890: Art Gallery of New South Wales), Sir Edward J. Poynter P.R.A. (1836-1919) coalesced literature and lore onto a single canvas with his portrayal of the Queen of Sheba's universal and germane gesture. The focus of this paper is to demonstrate the artist's conceptualization of the queen as a single embodiment of the three disparate legends. Also examined will be the painting's meticulous depictions of ancient architectural construction, archaeological artifacts, and cogent iconography as key factors which visually narrate the illustrious visit of the Queen of Sheba to King Solomon's court.

**Amy Golahny, Lycoming College [not part of this session's theme; moved here for time reasons]**

**Classical Allusion in Williamsport? A Grand View of Naples by George Loring Brown**

George Loring Brown's views of Naples— he painted at least four— belong to the depiction of nature as a glorious setting for human endeavor. They would have been popular for several reasons, and carried a range of associations. During the Renaissance and afterward, the cinerarium that was considered Virgil's tomb was visited and venerated by writers and artists, who hoped to absorb some of its creative spirit. The vista of the bay “from Virgil's tomb“ would recall to the viewer the Latin poet and his work, and imply respect for both. After the discovery of Pompei in the eighteenth century, all images of Vesuvius would allude to the destruction in AD 79 of Pompei and the thrilling threat of further eruptions. Brown's paintings of Naples' bay conveyed not only the almost mystical quality of the sun setting over the area, but also the affinity of the literate western society for Virgil and antiquity. For Americans of the mid-nineteenth century, who were creating their own national identity, both rooted in and distinct from European history and culture, views of Naples were immensely popular. The accounts of Naples by James Fenimore Cooper, Herman Melville, Nathaniel Hawthorne, and William James bear this out.

For those who paid attention to the visual arts in the city of Williamsport, in north-central Pennsylvania, the allusions to ancient Italy were not lost. Art collecting began in Williamsport in the late nineteenth century, with a fairly conservative taste, and continued in that vein through the mid-twentieth century,
when the painting by Brown was purchased by William Budd Stuart (1866-1951), who made his fortune in construction, oil and real estate. Stuart's interest in art was nurtured by his family. His mother, Laura Van Ness Stuart (1833-1926), was an artist who taught drawing at Williamsport Dickinson Seminary (now Lycoming College), during the 1850s through the 1870s. His father, Eugene Stuart (d. 1891), was a photographer. In 1896, Laura Van Ness Stuart compiled a list of notable art works then in Williamsport collections, and published it in the local newspaper. This list reveals that there was a strong appreciation for art as a means of adorning the houses of the city's prominent and wealthy residents. A large category of the thirty or so items is American landscape painting, including works by artists active in Pennsylvania: Cropsey, Kensett, James Hamilton, and Thomas and Edward Moran. Brown's *Bay of Naples* would have fit in very well with this group of artists.

Stuart formed his collection, the largest ever amassed in Williamsport, largely during the 1920s through the 1940s. His taste was not progressive, but continued in the Williamsport tradition of representational, conventional imagery. He favored naturalistically rendered scenes of landscape and genre; his interest also included Italianate vistas, portraits, still life, and the mildly exotic. Stuart acquired works by artists who fit in well with the patterns of collecting already established in Williamsport by the 1890's, and documented by his mother in the 1896 list of notable artworks in the city. Although he had travelled abroad, Stuart was not well educated and was not known as a reader. He nonetheless would have seen in Brown's *Sunset: Bay of Naples* the associations in Latin literature, history, and natural beauty articulated by the American writers mentioned above.

At the time of his death, he owned over 100 paintings; these were kept in his Grampian Boulevard house and the Park Home, a residence for older women he had founded in 1930 in honor of his mother. With some of the other paintings from Stuart's collection, it is now on extended loan at the Lycoming County Historical Society-Thomas Tabor Museum.

**How The Changing Role of Conservation Can Shape Museum Acquisitions and Collections, Jim DeYoung and Laurie Winters, Milwaukee Art Museum**

As some museums expand their variety of programs, others are cutting back—but nearly all are consolidating their resources to generate audience and revenue growth in a challenged economy. Faced with increased needs to reach beyond core audiences, how can museums promote their appeal without alienating loyal adherents? Presenters in this session will look at the ways in which museums are using conservation, collection creation, and more traditional art-historical scholarship to generate interest in and funding for permanent collections and acquisitions. Papers will explore a variety of topics that demonstrate how museums can expand their audiences and scholarly role through the changing role of conservation in exhibitions, acquisitions, and permanent collections.

**Jim DeYoung, Milwaukee Art Museum**
Examination and Research of Papers in the Marsha and Granvil Specks Collection of German Expressionist Prints: Conservation Methods Used to Enrich Their Meaning Through Publication and Exhibition

The Marcia and Granvil Specks Collection of over 450 prints provides an exceptional opportunity to study and compare in depth the types and qualities of papers used in German Expressionist printmaking. The German Expressionist artists worked extensively in the three principal print techniques: woodcut, intaglio, and lithography. A hallmark of their approach to each medium was the vigorous working and manipulation of the matrix (printmaking surface) to achieve unique visual effects through innovative methods, making them instantly recognizable as German Expressionist prints to even the casual viewer.

Perhaps due to the forceful presence of the images, little attention has been paid to the paper support. As the image support, paper is a key component in the look and character of a print. By profiling papers used for these prints in an exhibition catalogue essay and exhibition designs incorporating the use of text panels with photos, lighting design, and specialized matting and framing techniques, the physical characteristics of the prints can be enlisted to aid in the understanding of the methods and materials of the artists for the viewer as well as the conservator.

This overview of The Marcia and Granvil Specks Collection indicates a good representation of the wide range of papers used by the German Expressionist printmakers. Initial observations suggest that further study will shed more light on the German Expressionists' methodology as well as on the social, political, and economic forces of the time. The dominant presence of machine-made papers over handmade papers is a facet of the high level of industrialization occurring in Germany during this time. Investigation into this transition period in papermaking, including the types and sources of paper pulp - specifically, the forestry and textile industries in Germany — may yield additional insight into the evolution of contemporary German print papers and their acceptance and use by the German Expressionists as a symbol of Modernity.

Ghenette Zelleke, Art Institute of Chicago

Rediscovering a “Sideboard and Wine Cabinet“ of 1859 by William Burges

William Burges (1827-1881) was one of the preeminent architect-designers working in the Gothic Revival style. His interiors and furniture were especially rich with literary imagery rendered in brilliant pigments and gilding, as can be seen in a recently purchased “Sideboard and Wine Cabinet“ in the collection of The Art Institute of Chicago. Richly painted and lavishly gilt, it is one of Burges' earliest forays into painted furniture. The sideboard was painted with figural panels in the manner of stained glass windows set into gothic architectural surrounds. The principal panels were painted by Nathaniel Westlake and depict the story of wine, personified as a young St. Bacchus and based on the medieval poem _Le Martyre de saint Baccus_.

The Art Institute's cabinet was fist shown at the 9th Architectural Exhibition in London in 1859, where it
was described as a “Sideboard and Wine Cabinet“ executed by S. Fisher, of the manufacturers Harland & Fisher, and painted by Westlake. In 1862 the cabinet, along with other painted furniture by Burges and William Morris and his circle, was exhibited in the Medieval Court of London's International Exhibition. This paper will examine the various sources for this recently rediscovered “Sideboard and Wine Cabinet“ by William Burges.

Nicole Derenne, University of Wisconsin-Milwaukee

*A Picasso in the Basement: The Re-Creation of a University Collection*

The University of Wisconsin Milwaukee's art collection was moved in August 2002 from the basement of the Institute of Visual Arts (inova) in the Department of Fine Arts to a newly created facility under the auspices and care of the UWM Art History Department.

The university was faced with many problems surrounding the move of an entire collection. To offset the high cost of professional art movers, student help was used. In addition, the shelves and sliding racks used at inova were to be used in the new storage space in Mitchell Hall. The urgency with which the collection was moved did not allow for proper storage and the pieces were stacked against the walls of the gallery space and exposed to the dust and dirt of the renovation taking place in the storage space.

With the help of many museum professionals, the Art History Museum Studies graduate class tackled the goliath task of organizing the works and setting protocol for the future handling and care of the collection. The class was faced with problems such as: limited or no access to object files, a non-functioning collections database, limited funds and supplies, and the slow pace of a university bureaucracy.

This paper will discuss the process of re-creating a university collection; from disaster mode to an exhibition showcasing the treasures discovered while organizing and moving the collection.

Kenneth Bé, The Cleveland Museum of Art

*Attracting Museum Visitors Through Conservation*

Museum visitors must confront objects with a challenging array of complex histories and aesthetic issues. By understanding unique conservation aspects regarding specific museum objects and also conservation issues in general, museum audiences are rewarded with a deeper appreciation of objects' condition changes over time. This talk will be illustrated with a variety of approaches of conservation outreach developed at the Cleveland Museum of Art including a recent conservation exhibition, direct public gallery presentations, conservation supplements to special exhibitions, website features, and distance learning.