

MIDWEST ART HISTORY SOCIETY

44th Annual
Conference

Thursday, April 6–
Saturday, April 8, 2017
Cleveland, Ohio



CONFERENCE PROGRAM

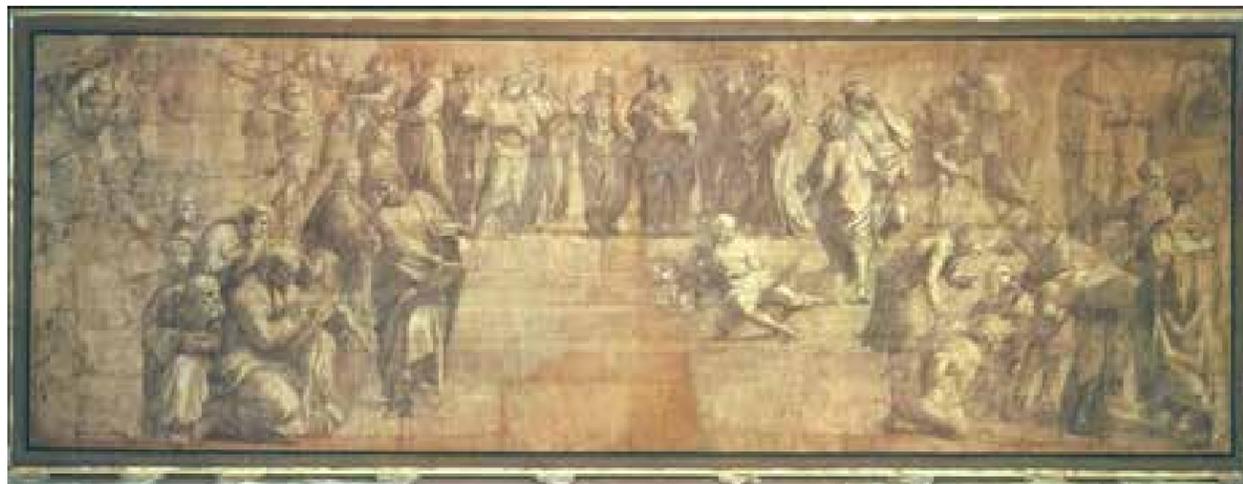


Midwest Art History Society
44th Annual Conference
Thursday, April 6 to Saturday, April 8, 2017
Cleveland, Ohio

The Cleveland Museum of Art

Case Western Reserve University

Oberlin College



The keynote event is presented with the support of the Istituto Italiano di Cultura Chicago; The Italian Art Society; The Painting & Drawing Society of the Cleveland Museum of Art; Friends of Art of Case Western Reserve University



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COMPLIMENTARY ADMISSION

Please present your conference badge to receive free admission to
Basquiat: The Unknown Notebooks and MIX (April 7).

INSTITUTIONAL MEMBERS OF THE MIDWEST ART HISTORY SOCIETY

The Cleveland Museum of Art
Cleveland State University, Art Department
Columbus Museum of Art
Contemporary Art Museum, St. Louis
David Owsley Museum of Art, Ball State University
Eskenazi Museum of Art at Indiana University
The Flint Institute of Arts
Frederik Meijer Gardens & Sculpture Park
Illinois State University School of Art
Joslyn Art Museum
Michigan State University Art, Art History & Design
Mildred Lane Kemper Art Museum, Washington University in St. Louis
Snite Museum of Art, University of Notre Dame
Taft Museum of Art
The University of Iowa Museum of Art
The University of Kansas The Kress Foundation Department of Art History

MIDWEST ART HISTORY SOCIETY

OFFICERS

President: Henry Luttikhuizen	Calvin College
Secretary: Heidi J. Hornik	Baylor University
Treasurer: Valerie Hedquist	The University of Montana
Past President: Paula Wisotzki	Loyola University

ANNUAL CONFERENCE SITE COORDINATOR

Judith W. Mann	The Saint Louis Art Museum
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BOARD OF DIRECTORS

Joseph Becherer	Frederik Meijer Gardens & Sculpture Park
Rebecca Brien	Oklahoma State University
Robert Randolph Coleman	University of Notre Dame
Douglas Dow	Kansas State University
Catherine Carter Goebel	Augustana College
Erika Holmquist-Wall	The Speed Art Museum
Gustav Medicus	Kent State University
Beau Rutland	The Cleveland Museum of Art
Robert Schindler	Birmingham Museum of Art
Scott Sherer	University of Texas San Antonio
Fred Smith	Kent State University
Cheryl K. Snay	University of Notre Dame
David Stark	Columbus Museum of Art

CONFERENCE COMMITTEE (Cleveland 2017)

Jacqueline Anselmo	The Cleveland Museum of Art
Bethany Corriveau	The Cleveland Museum of Art
Kim Hall	The Cleveland Museum of Art
Bridget Hornberger	The Cleveland Museum of Art
Erik Inglis	Oberlin College
Robin Koch	The Cleveland Museum of Art
Heather Lemonedes	The Cleveland Museum of Art
Maggie Popkin (Co-Chair)	Case Western Reserve University
Beau Rutland (Co-Chair)	The Cleveland Museum of Art

SCHEDULE AT A GLANCE

THURSDAY, APRIL 6

(All sessions and events at the Cleveland Museum of Art [CMA])

8:30 Buses depart from Westin Cleveland Downtown to CMA

9:00-10:00

Check-in and Registration (CMA Education Lobby)

Registration will be available all day

10:00-11:30 Paper Session 1

Nineteenth-Century Art (I) Lecture Hall

Is There an African Atlantic? Classroom E

Undergraduate Session Recital Hall

Early Modern Graphics Art Study Room

11:30-1:00 Lunch Break

1:00-1:15 Flash Talks

Peter Paul Rubens, *Portrait of Isabella Brant* Catherine Scallen, CWRU (Gallery 212)

Striding Athlete (Statuette of an Athlete) Michael Bennett, CMA (Gallery 102B)

1:15-2:45 Paper Session 2

Gender and the Avant-Garde Lecture Hall

Works on Paper Recital Hall

South, Southeast Asian, and Himalayan Art: Pre-Modern Art Classroom E

Shifting Meanings: Recontextualizing Objects Through Action Classroom A

2:45-3:00 Flash Talks

Caravaggio, *The Crucifixion of Saint Andrew* Cory Korkow, CMA (Gallery 217)

Jeptha Homer Wade, *Nathaniel Olds* Holly Witchey, CWRU (Gallery 205)

3:00-3:30 Coffee Break Education Lobby

3:30-5:00 Paper Session 3

The Art Market and Connoisseurship Lecture Hall

South, Southeast Asian, and Himalayan Art: Modern and Contemporary Issues Classroom E

Medieval Art Classroom A

Modern and Contemporary Art (I) Recital Hall

5:00-6:30 Wine and Cheese Reception North Court Lobby

5:15 First Bus departs from CMA to Westin Cleveland Downtown

6:15 Bus departs from Westin Cleveland Downtown to CMA

7:00-8:30 Keynote Event Gartner Auditorium

8:45 Buses depart from CMA to Westin Cleveland Downtown

FRIDAY, APRIL 7

(All sessions and Flash Talks at the Cleveland Museum of Art [CMA])

8:00 & 9:30 Buses depart from the Westin Cleveland Downtown

8:30-9:30 MAHS Members' Breakfast CMA Banquet Room

10:00-11:30 Paper Session 1

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

Lecture Hall

Passion, Persistence, and the Creation of Cultural Infrastructure in Cleveland (1876-1926) How do we understand it? How do we teach it? How does it inform creativity today? Classroom A

African-American Art Classroom E

Art and Architectural Dialogues in the 20th Century Recital Hall

11:30-1:00 Lunch Break

1:00-1:15 Flash Talks

Haim Steinbach, *Wild Things* and Oliver Laric, *Untitled* Reto Thuring, CMA (Gallery 229A)

Andrea del Sarto, *The Sacrifice of Isaac* Erin Benay, CWRU (Gallery 217)

Henry Bone, after Titian, *Bacchus and Ariadne* Heather Galloway (Gallery 202)

1:15-2:45 Paper Session 2

African Art in the Midwest: Past, Present, Future Classroom E

Photography Recital Hall

Renaissance and Baroque Art Classroom A

American Art Lecture Hall

1:30-3:30 Prints & Drawings Open House in the Art Study Room

2:45-3:00 Flash Talks

Edmonia Lewis, *Indian Combat* Mark Cole, CMA (Gallery 207)

J. M. W. Turner, *The Burning of the Houses of Lords and Commons, 16 October 1834* Andrea Wolk Rager, CWRU (Gallery 203A)

3:00-3:30 Coffee Break Education Lobby

3:30-5:00 Paper Session 3

Recent Acquisitions in Midwestern Collections Lecture Hall

Body and Soul: The Visual Arts and Medical Practice Classroom E

Modern and Contemporary Art (II) Recital Hall

East Asian Art Classroom A

5:10 & 5:30 Buses depart from CMA to MOCA Cleveland and Westin Cleveland Downtown

5:30-7:30 Reception at MOCA Cleveland

6:00-10:00 MIX: Revel CMA Atrium

8:30 Buses depart from CMA to Westin Cleveland Downtown

SATURDAY, APRIL 8
(All sessions at The Hotel at Oberlin)

9:15 Buses depart from Westin Cleveland Downtown for Oberlin

10:30-12:00 Paper Session 1

Latin-American Art Lucy Stone Room

The Teaching Museum: Best Practices and Future Development Elm Room

Rehearsing Raphael: Prints and Drawings For, By, About, and After Raphael Tappan Room

12:00-1:00 Lunch Break

12:45-1:30 pm

Special viewing of highlights of the works on paper collection at the Allen Memorial

Art Museum Allen Memorial Art Museum (AMAM), Wolfgang Stechow Print Study Room
(2nd Floor)

1:00-1:15 Flash Talk

Works by Masami Teraoka and Dinh Q. Lê in the exhibition *Conversations: Past and Present in Asia and America* Kevin Greenwood, AMAM

1:30-3:00 Paper Session 2

Islamic Art Elm Room

Nineteenth-Century Art (II) Tappan Room

3:00-3:15 Flash Talk

Special Exhibitions by Fred Wilson: *Wildfire Test Pit* and *Fred Wilson: Black to the Powers of Ten*
Andria Derstine, AMAM

3:50 Buses depart from Oberlin to Westin Cleveland Downtown

CONFERENCE SCHEDULE

THURSDAY, APRIL 6

All sessions at the Cleveland Museum of Art

10:00-11:30

Undergraduate Session Recital Hall

Chairs: Heidi Hornik, Professor, Baylor University and Paula Wisotzki, Associate Professor, Loyola University Chicago

A Woman of Her Time: Sofonisba Anguissola's Early Artistic Career

Claire Sandberg, DePaul University (mentor: Mark Pohald)

Empathetic Confrontations: David, Kauffman, and Homeric Narratives

Rebecca Woodruff, Calvin College (mentor: Craig Ashley Hanson)

Jewishness in the Art of Hannah Wilke and Anita Steckel

Allyson June Pockrass, School of the Art Institute of Chicago (mentor: Daniel Quiles)

Mapping Body, Mapping Borders: Landscape and the Body in the Photography of Xaviera Simmons and Yto Barrada

Julia Curbera, Washington University in St. Louis (mentor: Ila Sheren)

Nineteenth-Century Art (I) Lecture Hall

Chair: Catherine Carter Goebel, Chair, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

Girodet's Portrait of Citizen Belley: Visualizing the Invisible

Michael Feinberg, Ph.D. Candidate, Art History, University of Wisconsin

Edouard Manet, Gustave Flaubert and La Parisienne

Phylis A. Floyd, Associate Professor, Department of Art, Art History and Design, Michigan State University

Distance Between: Evaluating the Modernist Qualities of Lecomte du Nouy's, Eunuch's Dream

Clayton W. Kindred, Ph.D. Candidate, History of Art, The Ohio State University

Is there an African Atlantic? Classroom E

Chair: Matthew Francis Rarey, Assistant Professor of Art History, Oberlin College

Navigating the Atlantic: Fabrice Monteiro's Photographic Vision of an Oceanic Legacy

Sarah Richter, Ph.D. Candidate, Department of Art History, University of Illinois at Urbana-Champaign

African Connections in the Caribbean: Case Studies of Three Trinidadian Painters

Rebecca L. Skinner Green, Associate Professor of Art History, Bowling Green State University

An African Atlantic Culturality: A Mende Woman Appears on the Nat Turner Plantation

Niama Safia Sandy, Anthropologist and Independent Curator

Yinka Shonibare's, Nelson's Ship, and the Black Atlantic Invasion of Trafalgar Square

Heather Shirey, Associate Professor of Art History, University of St. Thomas

Early Modern Graphics in the Cleveland Museum of Art Collection Art Study Room

Chair: Edward Olszewski, Professor of Art History Emeritus, Case Western Reserve University

This session will display selected Master Works of the fifteenth and sixteenth centuries for observation and open discussion, rather than the presentation of formal papers.

1:00-1:15

Flash Talks

Peter Paul Rubens, *Portrait of Isabella Brant* Catherine Scallen, CWRU (Gallery 212)
Striding Athlete (Statuette of an Athlete) Michael Bennett, CMA (Gallery 102B)

1:15-2:45

Gender and the Avant-Garde Lecture Hall

Chair: Namiko Kunimoto

The National Body and the Carnal Body in Postwar Japanese Art

Namiko Kunimoto, Assistant Professor, The Ohio State University

Reconsidering Yoko Ono: Visualization and Conceptualization of *The Inoperative*

Community

Eunice Uhm, Ph.D. Candidate, The Ohio State University

Fluxus (Intra) Media: Engendering the Neo-Avant-Garde

Nicole L. Woods, Assistant Professor, Modern & Contemporary Art, University of Notre Dame

Everest of the Kitchen Sink: Jay DeFeo's Adventures in Domesticity

Elizabeth Ferrell, Assistant Professor, Arcadia University

Works on Paper Recital Hall

Chairs: Robert Randolph Coleman, Associate Professor Emeritus, Art, Art History and Design, University of Notre Dame and Cheryl K. Snay, Curator of European Art, Snite Museum, University of Notre Dame

Marketing Invention: The Engravings of Hendrick Goltzius in the Open Art Market of Sixteenth-Century Europe

Kylie Fisher, Ph.D. Candidate, Art History, Case Western Reserve University

"To Find Her Woman, it Must be Abed": Reconciling Atypical Erotic Bodies in Richard Tompson's

Mezzotint Portraits

Brittany Rubin, Curatorial Assistant, Johnson Museum of Art, Cornell University

Grant Wood's *Sultry Night* and the Politics of Portraying Male Bathers

S. Reed Anderson, Associate Professor, Art History, Kansas City Art Institute

South, Southeast Asian, and Himalayan Art: Pre-Modern Art Classroom E

Chair: Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art, The Nelson-Atkins Museum of Art

The Trisula or Nandyavarta Motif in South Asian Buddhist Art and Culture: An On-Goin Study of New Insights into the History of its Origins, Transmissions, Values and Names

Carolyn Woodford Schmidt, The Ohio State University

Behind the Aesthetics: A Visual and Technical Analysis of *Gulshan Muraqqa' folios*

Hamama Bushra, University of Missouri – Kansas City

Muslim Icons: Literary and Visual Evidence for the Use of Sufi Portraiture as a Spiritual Device in Early Modern South Asia

Murad Khan Mumtaz, Ph.D. Candidate, University of Virginia

Shifting Meanings: Recontextualizing Objects Through Action Classroom A

Chairs: Amy Sowder Koch, Associate Professor, Art History, Towson University and Susan Ludi Blevins, Post-doctoral Teaching Fellow, Ancient Art, Washington University in St. Louis

Cleopatra's Needle: Spectacle and Spolia in Turn-of-the-Century New York City

Jenevieve DeLosSantos, Assistant Teaching Professor and Associate Director

Rutgers Early College Humanities Program (REaCH)

Recreating Public Meaning for Nonfunctional Abstract Public Art

Tola Porter, Candidate, Washington University in St. Louis

Mapping Waste: Global Flows of Garbage in Gabriel Orozco's Asterisms

Jodi Kovach, Curator of Academic Programs, Gund Gallery, Kenyon College

2:45-3:00

Flash Talks

Caravaggio, *The Crucifixion of Saint Andrew* Cory Korkow, CMA (Gallery 217)

Jeptha Homer Wade, *Nathaniel Olds* Holly Witche, CWRU (Gallery 205)

3:30-5:00

The Art Market and Connoisseurship Lecture Hall

Chair: Catherine B. Scallen, Andrew W. Mellon Professor in the Humanities, Associate Professor and Chair, Department of Art History and Art, Case Western Reserve University

Connoisseurship, the Art Market, and Private Salons in Paris

Rochelle Ziskin, Professor, Department of Art & Art History, University of Missouri-Kansas City

Young Woman at an Open Half-Door. Or, Is it a Rembrandt, Revisited

Catherine B. Scallen, Andrew W. Mellon Professor in the Humanities, Associate Professor and Chair, Department of Art History and Art, Case Western Reserve University

'Lady Bountiful' in Action: Alice Bemis Taylor and the Problematics of Collecting Native American and Hispanic Art in the Southwest in the early 20th Century

Rebecca J. Tucker, Museum Director, Colorado Springs Fine Arts Center, Colorado College

South, Southeast Asian, and Himalayan Art: Modern and Contemporary Issues Classroom E

Chair: Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art, The Nelson-Atkins Museum of Art

The Changing Face of Embroidery in India: Chikankari, Rabari, Phulkari, and Kantha

Punam Madhok, Associate Professor of Art History, East Carolina University

Dreadful Darshan/ Divisive Pedagogical Devices

Dr. Deepak Sarma, Professor of Religious Studies, Case Western Reserve University

Recalling Identity: Looking at the Works of Gade and Tenzing Rigdol

Isabel Vargas, Undergraduate, Kansas City Art Institute

Medieval Art Classroom A

Chair: Marian Bleeke, Associate Professor and Chair, Art Department, Cleveland State University

Forbidden Touch: Images of the Haemorrhoids and the Transcendence of Borders, Taboos and Blood in the Catacombs of Rome

Jana Adamitis, Associate Professor, Modern and Classical Languages and Literatures, and Michelle Erhardt, Director of Museum Studies and Associate Professor, Department of Fine Art and Art History, Christopher Newport University

The Interplay of Relics and Imagery in a Medieval Pilgrimage Church: The Abbey Church of Vézelay

Margaret George, M.A. Candidate, Department of Art History, University of St. Thomas

An Invitation to Touch: Iconography, Materiality, and Tactility in Tilman Riemenschneider's *Saint Jerome and the Lion*

Alexa Amore, M.A. Candidate, Department of Art History and Art, Case Western Reserve University

Modern and Contemporary Art (I) Recital Hall

Chair: Matthew L. Levy, Assistant Professor of Art History, Penn State Erie, The Behrend College

Painting the Vanguard Queerly: Lt. Claggett Wilson's Scenes of the First World War

Niki D. Conley, Ph.D. Candidate, Art History, University of Missouri—Columbia

Francis Bacon's "Complex": Oedipus and the Sphinx After Ingres

Jonathan Perkins, Associate Professor of Art History, University of Illinois, Springfield

A Fig Leaf for Jeff Koons: Pornography, Privacy, and Made in Heaven

Lauren DeLand, Assistant Professor of Art History, Indiana University Northwest

5:00-6:30

Wine and Cheese Reception North Court Lobby

7:00-8:30

Keynote Event CMA Gartner Auditorium

Special Panel on Raphael's *School of Athens* Cartoon featuring *Don Alberto Rocca, Director, Pinacoteca Ambrosiana, Milan* and *Dr. Maurizio Michelozzi, Paper Conservator, Pinacoteca Ambrosiana, Milan*

FRIDAY, APRIL 7

All sessions at the Cleveland Museum of Art

8:30-9:30

Members' Breakfast; Business Meeting Banquet Room

10:00-11:30

Technical Art History: Evaluating the Progress of the Interdisciplinary Study of Works of Art Lecture Hall

Chair: *Maryan W. Ainsworth, Curator of European Paintings, The Metropolitan Museum of Art*

Venturing Beneath the Surface of Joslyn Art Museum's *Virgin and Child with Saints Catherine and Agnes*

Amy M. Morris, Associate Professor of Art History, University of Nebraska at Omaha

Technical Analysis of the *Portrait of Andrea de'Franceschi* by Titian's Workshop

Fiona Beckett, Clowes Paintings Conservator, and Rebecca Norris, Allen Whitehill Clowes Curatorial Fellow, Indianapolis Museum of Art

Alessandro Allori, Camilla Martelli, and Virginia de'Medici: Revealing the Mysteries of a Saint Louis Art Museum Portrait

Judith W. Mann, Curator of Early European Art, and Claire Winfield, Assistant Painting Conservator, Saint Louis Art Museum; Robert Simon, Independent Scholar, New York

Passion, Persistence, and the Creation of Cultural Infrastructure in Cleveland (1876-1926) How do we understand it? How do we teach it? How does it inform creativity today? Classroom A

Chair: *Holly Witchey, Adjunct Professor, Case Western Reserve University*

Center Fashioning Fantasy through Dress and Travel, 1880-1930

Patty Edmonson, MAC Curator of Costume and Textiles, The Cleveland History Center

Decorative Arts at a Distance

Dale Hilton, Director of Teaching and Learning, the Cleveland Museum of Art and Emily Rebmann, Site Historian at the Ohio History Connection

my ancestor syndrome

Mary Jo Bole, Visual Artist

African-American Art Classroom E

Chair: *David C. Hart, Ph. D., Cleveland Institute of Art*

They Wore White and Prayed to the East: The Material Legacy of Enslaved Muslims in Early America

Ayla Amon, Smithsonian National Museum of African American History and Culture

Senga Nengudi: Stretching Fiber with the Body

Lindsay Garbutt, M.A. Candidate, School of the Art Institute of Chicago

Hidden in Plain Sight: Queer and Black Identities in Nick Cave's Sound Suits

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

Art and Architectural Dialogues in the 20th Century Recital Hall

Chair: *Genevieve Hendricks, Visiting Assistant Professor of Art, Hollins University*

The Two Traditions: Chicago's Schools of Architecture and Art, Reconsidered

Barbara Jaffee, Associate Professor of Art History, Northern Illinois University, DeKalb

The Spirit of Exhibition in the Work of Charles and Ray Eames

Lorinda Roorda Bradley, Ph.D. Candidate, Department of Art History and Archaeology, University of Missouri – Columbia

David Alfaro Siqueiros's "Functional" Muralism of the Post-War Period

Christopher Fulton, Associate Professor, Department of Fine Arts, Hite Art Institute, University of Louisville

1:00-1:15

Flash Talks

Haim Steinbach, *Wild Things* and Oliver Laric, *Untitled* Reto Thuring, CMA (Gallery 229A)

Andrea del Sarto, *The Sacrifice of Isaac* Erin Benay, CWRU (Gallery 217)

Henry Bone, after Titian, *Bacchus and Ariadne* Heather Galloway (Gallery 202)

1:15-2:45

African Art in the Midwest: Past, Present, Future Classroom E

Chair: *Constantine Petridis, Curator of African Art and Department Chair, Arts of Africa and the Americas, The Art Institute of Chicago*

African Art at the Saint Louis Art Museum Before and After Morton D. May

Nichole N. Bridges, Associate Curator in Charge, Arts of Africa, Oceania, and the Americas, Saint Louis Art Museum

New Directions for African Art in Ann Arbor

Laura De Becker, Helmut and Candis Stern Associate Curator of African Art, University of Michigan Museum of Art

Celebrating Islamic Art at the Minneapolis Institute of Art

Jan-Lodewijk Grootaers, Curator of African Art and Department Head, Arts of Africa and the Americas, Minneapolis Institute of Art

Swahili Provocations

Allyson Purpura, Curator of Global African Art, Krannert Art Museum, University of Illinois at Urbana-Champaign

Photography Recital Hall

Chair: *Andrea Wolk Rager, Jesse Hauk Shera Assistant Professor, Department of Art History and Art, Case Western Reserve University*

Seeing Motion through Still: Karl Struss' *Hess-Ives Costumed Dancer*

Bing Wang, Ph.D. Candidate, Chinese Art & Photography, Case Western Reserve University

Neoliberalism and “Failure” in the Photography of Cindy Sherman

Leah G. Sweet, Mellon Curatorial Coordinator for Academic Programs, H.F. Johnson Museum of Art at Cornell University

Rust-Belt Ruins: Photography and Memory at River Rouge and Willow Run

Jennifer Friess, Assistant Curator of Photography, University of Michigan Museum of Art

Annu Palakunnathu Matthew: “An Indian from India” in America

Ellen C. Raimond, Program Coordinator, University of Kansas

Renaissance and Baroque Art Classroom A

Chair: Erin E. Benay, Assistant Professor of Italian Renaissance and Baroque Art, Case Western Reserve University

For Salvation and Family: Sainly Devotion in the Funerary Altarpieces of Burgalese Merchants

Emily Kelley, Associate Professor of Art History, Saginaw Valley State University

On the Shoulders of Giants: Revisiting Raphael’s design for the Stanza della Segnatura

Jennifer Webb, Associate Professor of Art History, Department of Art and Design, University of Minnesota Duluth

The Woman with the Goiter in Caravaggio’s Crucifixion of Saint Andrew

Danielle Carrabino, Associate Research Curator, Harvard Art Museums

Fashioning the Friendly Artist

Jessica L. Fripp, Assistant Professor of Art History, Texas Christian University

American Art Lecture Hall

Chair: Mark B. Pohlad, Associate Professor of Art History, Department of History of Art and Architecture, DePaul University

Painting Ephemera in the Age of Mass-Production: American Trompe l’Oeil Painting and Visual Culture in the Late Nineteenth Century

Katherine Brunk Harnish, Ph.D. Candidate, Department of Art History and Archeology, Graduate Certificate Candidate, American Culture Studies, Washington University, St. Louis

Meanings and Methods of Color: Winslow Homer’s Montagnais Indians

Nancy Palm, Assistant Professor, Department of Art, University of North Carolina Pembroke

Gender and Critical Rhetoric in the Reception of Elizabeth Sparhawk-Jones

Elizabeth Carlson, Associate Professor, Department of Art and Art History, Lawrence University

Kennedy’s Hell: Rauschenberg’s Inferno Drawings and the 1960 Election

Susan J. Baker, Professor of Art History, Arts and Humanities Department, University of Houston-Downtown

1:30-3:30

Prints & Drawings Open House in the Art Study Room hosted by Heather Lemonedes, Chief Curator, CMA; James Wehn, Ph.D. Candidate and Mellon Curatorial Fellow, CWRU and CMA

2:45-3:00

Flash Talks

Edmonia Lewis, Indian Combat Mark Cole, CMA (Gallery 207)

J. M. W. Turner, The Burning of the Houses of Lords and Commons, 16 October 1834 Andrea Wolk Rager, CWRU (Gallery 203A)

3:30-5:00

Recent Acquisitions in Midwestern Collections Lecture Hall

Chair: Beau Rutland, Associate Curator of Contemporary Art, The Cleveland Museum of Art

Enriching the European Reinstallation: Two New Acquisitions at Joslyn Art Museum

Dana E. Cowen, Associate Curator of European Art, Joslyn Art Museum

A Transformative Gift: The Marion and Henry Bloch Collection of Impressionist and Post-Impressionist Art

Aimee Marcereau DeGalan, Louis L. and Adelaide C. Ward Senior Curator of European Arts, The Nelson-Atkins Museum of Art

Allan Sekula’s Aerospace Folktales, 1973

Drew Sawyer, William J. and Sarah Ross Soter Associate Curator of Photography, Columbus Museum of Art

Body and Soul: The Visual Arts and Medical Practice Classroom E

Chair: Andrea Wolk Rager, Jesse Hauk Shera Assistant Professor, Department of Art History and Art, Case Western Reserve University

(Re)Constructing Epistemologies: Saint Margaret and Medieval Caesarean Sections

Aimee Caya, Ph.D. Candidate, Medieval Art, Case Western Reserve University

J. J. Woodward, the Philadelphia Centennial, and Surgical Imaging in Nineteenth-Century America

Vanessa Meikle Schulman, Assistant Professor, School of Art, Illinois State University

A Cardiologist Examines the Physiology of the Uplift and Inhalation Theory of Arthur B. Davies

William S. Ritter, M.D., M.A. Candidate, University of Missouri Kansas City

Respondent: Christina F. Larson, Andrew W. Mellon Fellow, Toledo Museum of Art

Modern and Contemporary Art (II) Recital Hall

Chair: Matthew L. Levy, Assistant Professor of Art History, Penn State Erie, The Behrend College

Data Materialization: Claes Oldenburg’s Soft Manhattan #1 (Postal Zones)

Alexis Carrozza, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

Documentary Fictions: Robert Smithson and Pierre Huyghe’s Voyages into the Unknown

Rory O’Dea, Assistant Professor of Contemporary Art and Design, Parsons School of Design, The New School University

Words in Black Art

Scott A. Sherer, Associate Professor of Art History, The University of Texas at San Antonio

East Asian Art Classroom A

Chair: Noelle Giuffrida, Assistant Professor of East Asian Art, Case Western Reserve University

The Importance of Imports: Chan Master Yin Yuan (Jp. Ingen) and the Legacy of his Imported Chinese Material Culture in Japan

Patricia Graham, Research Associate, University of Kansas Center for East Asian Studies and Independent Consultant & Appraiser of Asian Art

Taste of Distinction: Korean Paintings of Scholars’ Accoutrements

Sooa McCormick, Assistant Curator of Korean Art, Cleveland Museum of Art

Relational Aesthetics and Maoist Art Genres in Post-Cultural Revolution China

Wang Yang, Assistant Professor, University of Colorado Denver

Dismantling and Reassembling Modernity: Chen Cheng-po at the Crossroads of East and West

Christina Wei-Szu Burke Mathison, Lecturer, Ohio State University

5:30-7:30

Reception, MOCA Cleveland

Enjoy a cash bar, light appetizers, and tours of the building and current exhibitions *Adam Pendleton: Becoming Imperceptible* and *Lisa Oppenheim: Spine* at 5:45, 6:15, and 6:45. Stay for Open Projector Night at 8:00.

6:00-10:00

MIX: Revel (CMA Atrium)

MIX at CMA is the museum's monthly happy hour event, featuring a different theme each month drawn from the collections and special exhibitions on view. In April, spring is in the air! Enjoy the early days of the season with drinks, dancing, and art; see works from the collection featuring flowers, sunny skies, and warm weather.

SATURDAY, APRIL 8

All sessions at the Hotel at Oberlin

10:30-12:00

Latin-American Art Lucy Stone Room

Chair: Daniel R. Quiles, Associate Professor, Graduate Coordinator, Department of Art History, Theory, and Criticism, The School of the Art Institute of Chicago

Our islands and their people: photography, primitivism and the colonial project

Noelia Irizarry-Roman, Ph.D. Candidate, Art History, University of Illinois, Urbana-Champaign

Compréndelo y retírate: Zilia Sánchez's Repeating Islands

Sonja Elena Gandert, Herbert F. Johnson Museum of Art, Cornell University

Architecture, Plastic Integration and the Imagined City in Guía de arquitectura contemporánea mexicana / Guide to Contemporary Mexican Architecture

Zoe Goldman, Dual-Degree Program in Arts Administration and Modern and Contemporary Art History, The School of the Art Institute of Chicago

Battle in Heaven: Corruptive Contradictions

Margarita Lizcano Hernández, Bachelor's Program in Art History, The School of the Art Institute of Chicago

The Teaching Museum: Best Practices and Future Development Elm Room

Chairs: Liliana Milkova, Curator of Academic Programs, Allen Memorial Art Museum and Erik Inglis, Professor of Art History, Oberlin College

Art, Vision, and the Brain: Neuroscience at the Nasher Museum of Art

Marianne Eileen Wardle, Andrew W. Mellon Curator of Academic Programs and Head of Education & Interpretation, Nasher Museum of Art at Duke University

The Curatorial Classroom: Engaged Learning and the "Iterative Exhibition"

Jessica Hunter-Larsen, Director of Academic Engagement and Curator of Interdisciplinary Arts, Colorado College

The Making of Universal Collection: A Mark Dion Project (2016) at the Frances Lehman Loeb Art Center, Vassar College

Elizabeth Nogrady, Andrew W. Mellon Curator of Academic Programs, Frances Lehman Loeb Art Center, Vassar College

Artful Learning: The Teaching Museum as Model

Tavy D. Aherne, Andrew W. Mellon & Anthony J. Moravec Senior Academic Officer, Eskenazi Museum of Art, Indiana University

The Teaching Museum and Interdisciplinary Engagement

Catherine Carter Goebel, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

Rehearsing Raphael: Prints and Drawings for, by, about, and after Raphael Tappan Room

Chairs: Robert Randolph Coleman, Associate Professor Emeritus, Art, Art History and Design, University of Notre Dame & Cheryl K. Snay, Curator of European Art, Snite Museum, University of Notre Dame

Raphael in the Ambrosiana's Collection of Drawings and Prints

Benedetta Spadaccini, Ph.D. candidate, Università Ca' Foscari, Venezia, Dottore Aggregato, Biblioteca Ambrosiana, Milano

Replicated and Revised: Raphael's "Massacre of the Innocents"

James Wehn, Ph.D. Candidate and Mellon Curatorial Fellow, Case Western Reserve University and the Cleveland Museum of Art

Raphael's School of Athens Cartoon: Further Considerations on the Restoration

Dr. Maurizio Michelozzi, Paper Conservator, Pinacoteca Ambrosiana, Milan

Technical Observations of Raphael's Cartoon for La Belle Jardinière

Kimberly Schenck, Head of Paper Conservation, National Gallery of Art

12:45-1:30

Special viewing of highlights of the works on paper collection at the Allen Memorial Art Museum (AMAM) in the Wolfgang Stechow Print Study Room (2nd Floor)

Hosted by Andaleeb Banta, Curator of European and American Art, AMAM

1:00-1:15

Flash Talk

Masami Teraoka and Dinh Q. Lê, works in the exhibition *Conversations: Past and Present in Asia and America* Kevin Greenwood, AMAM

1:30-3:00

Islamic Art and Architecture Elm Room

Chair: Emily Neumeier, ACLS Postdoctoral Fellow in the Humanities, Department of the History of Art, The Ohio State University

An Artist Curating Islamic Heritage: Ali Jabri and the Jordan Museum of Popular Traditions

Elizabeth Rauh, Ph.D. Candidate, Department of the History of Art, University of Michigan

Representation and Memory: Politics of Display in the Holy Defense Museum of Kermanshah, Iran

Hoda Nedaeifar, Ph.D. Candidate, Department of Art History, Indiana University Bloomington

Contemplating God Through Light: The Mosque Lamp of Karim al-Din within the Cross-Cultural Contexts of Abrahamic Religions

Ashley Williams, M.A. Candidate, Department of Art History, University of South Florida

Pathways of Artistic Interaction Between Mamluks and Anatolia: Some Cases from the Architecture of Karamanid Emirate

Tu rul Acar, M.A. Candidate, Department of Art History, University of Texas at Austin

Nineteenth-Century Art (II) Tappan Room

Chair: Catherine Carter Goebel, Chair, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

Reproductive Erotica: Drawings of Roman Spintria in Eighteenth-Century Collections

Katherine A. P. Iselin, Ph.D. Candidate, Archaeology and Art History Department, University of Missouri

Discovering the Artist Paul Claude-Michel Carpentier: Painter, Sculptor, Author and Witness to Invention of Photography

Martha J. MacLeod, Curatorial Assistant, Dallas Museum of Art

The American Trade Card: Reflections of American Social Prejudices in Nineteenth-Century Visual Culture

Sarah Kuenzler, Independent Art Historian

3:00-3:15

Flash Talk

Special Exhibitions by Fred Wilson: *Wildfire Test Pit* and *Fred Wilson: Black to the Powers of Ten*
Andria Derstine, AMAM

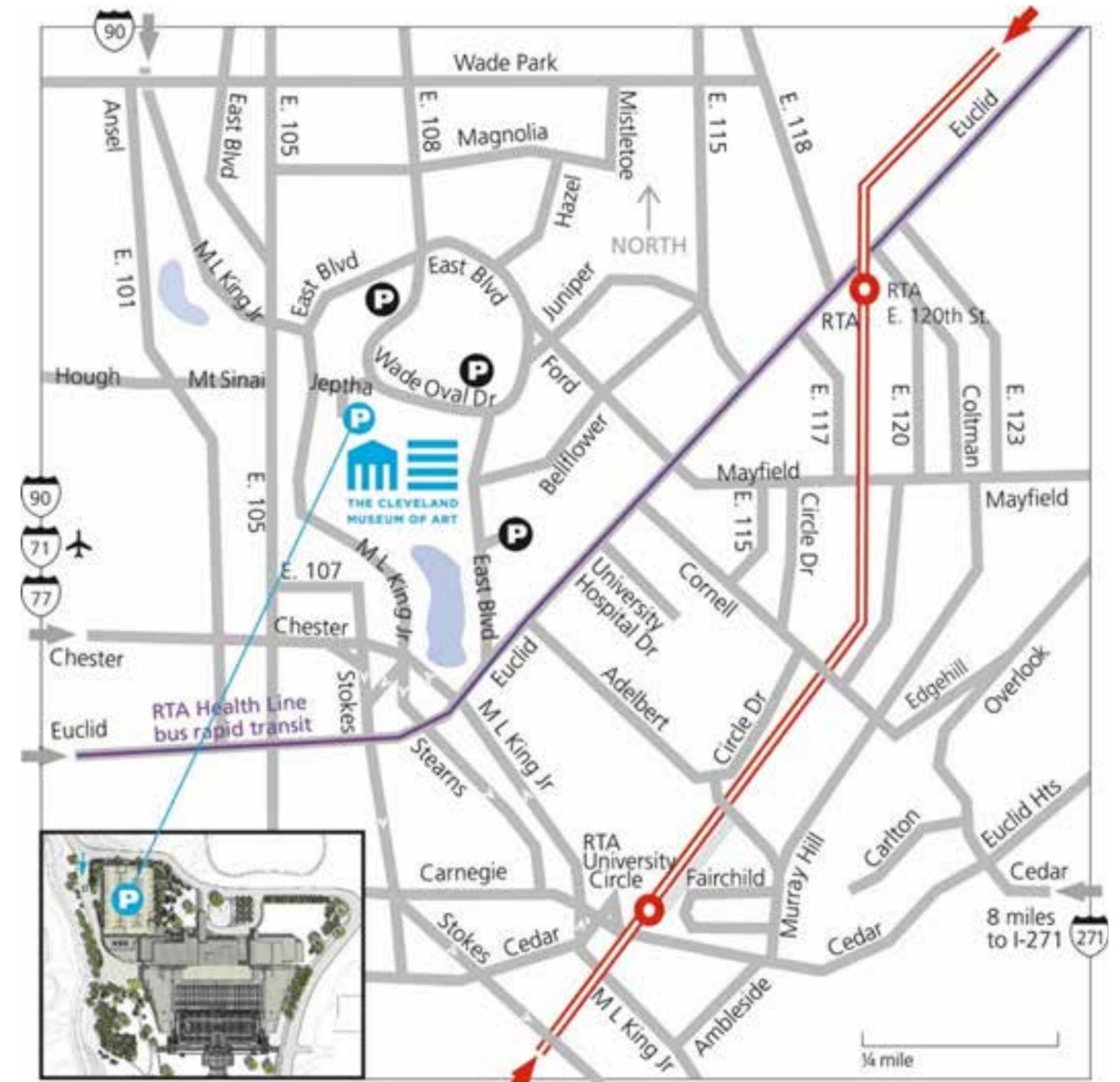
MAPS AND FOOD

Addresses of venues listed on the conference schedule:

- The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio
- MOCA Cleveland, 11400 Euclid Avenue, Cleveland, Ohio
- The Hotel at Oberlin, 10 East College Street, Oberlin, Ohio
- Allen Memorial Art Museum, 87 North Main Street, Oberlin, Ohio

Restaurants near the Cleveland Museum of Art

- | | | | | |
|---|---|--|--|---|
| Provenance Restaurant and Café at CMA
11038 Bellflower Road
(216) 421-7340 | ABC the Tavern
11434 Uptown Ave
(216) 721-1511 | Constantino's Market
11473 Euclid Ave.
(216) 721-6000 | Coquette Patisserie
11607 Euclid Ave.
(216) 331-2841 | Dynomite Burgers & Sushi
11500 Euclid Ave
(216) 331-0669 |
| Michelson & Morley
11038 Bellflower Road
(216) 368 - 0801 | Falafel Cafe
11365 Euclid Ave.
(216) 229-9540 | Panera Bread
11490 Euclid Ave.
(216) 231-2900 | The Happy Dog at Euclid Tavern
11625 Euclid Ave.
(216) 231-5400 | |
| L'Albatros
11401 Bellflower Rd
(216) 791-7880 | Qdoba Mexican Grill
11324 Euclid Ave.
(216) 229-8233 | Chipotle Mexican Grill
11452 Euclid Ave.
(216) 472-2297 | | |



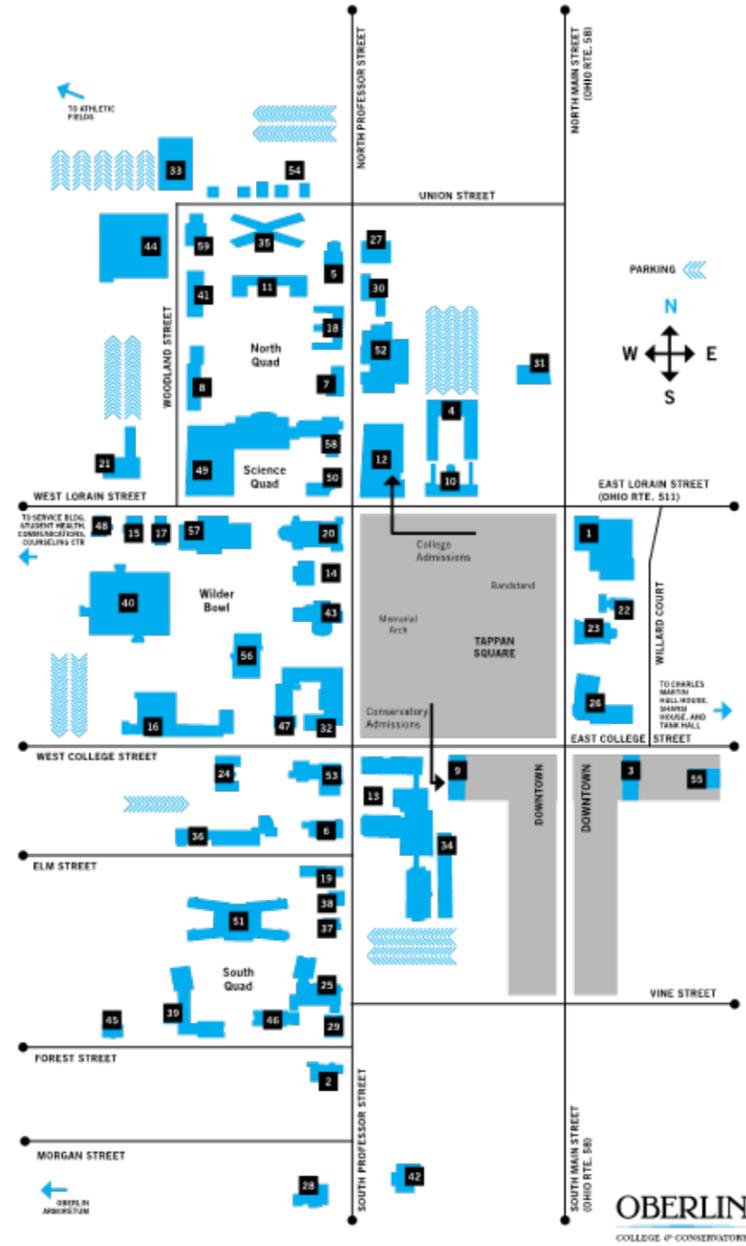
Museum Parking Garage
 Accessible from Jephtha Drive, a short spur that connects MLK Jr. Drive to Wade Oval

RTA Rapid Transit
 Schedules and info: www.riderta.com

University Circle district shuttle bus
 Route and schedule: tinyurl.com/circlelink

OBERLIN COLLEGE CAMPUS

- 1 Allen Memorial Art Museum and Art Building
- 2 Allencroft (Russian House)
- 3 Apollo Theatre
- 4 Asia House (Quadrangle)
- 5 Balley (French House)
- 6 Baldwin Cottage
- 7 Barnard House
- 8 Barrows Hall
- 9 Bookstore
- 10 Bosworth Hall
- 11 Burton Hall
- 12 Carnegie Building
- 13 Conservatory of Music
- 14 Cox Admin. Building
- 15 Creative Writing
- 16 Dascomb Hall
- 17 Daub House (Bonner Center)
- 18 East Hall
- 19 Fairchild House
- 20 Finney Chapel
- 21 Hales (College Lanes, Cat in the Cream)
- 22 Hall Annex
- 23 Hall Auditorium
- 24 Harkness House
- 25 Harvey (Spanish House)
- 26 Hotel at Oberlin & Gateway Center
- 27 International House
- 28 Johnson House (Hebrew Heritage House)
- 29 Kade (German House)
- 30 Robert L. Kahn Hall
- 31 Keep Cottage
- 32 King Building
- 33 Knowlton Athletics Complex
- 34 Bertram & Judith Kohl Building
- 35 Langston Hall (North)
- 36 AJ Lewis Center & Annex (Environmental Studies)
- 37 Lewis Center (for Women and Transgender People)
- 38 Lewis House (Ombuds & Multifaith Resource Center)
- 39 Lord-Saunders (African Heritage House)
- 40 Mudd Center (Main Library)
- 41 Neah Hall
- 42 Old Barrows
- 43 Peters Hall
- 44 Phillips Phys. Ed. Center
- 45 President's House
- 46 Price (Third World House)
- 47 Rice Hall
- 48 Safety & Security
- 49 Science Center
- 50 Severance Hall
- 51 South Hall
- 52 Stevenson Hall
- 53 Talcott Hall
- 54 Union Street Housing
- 55 Ward Alumni Center
- 56 Warner Center
- 57 Wilder Hall (Student Union)
- 58 Wright Lab of Physics
- 59 Zechiel House



SESSION AND PAPER ABSTRACTS

Restaurants and Cafés in Oberlin

- | | | | | |
|--|--|---|--|--|
| 1833 at the Hotel at Oberlin
10 E. College St. | Blue Rooster Bakehouse
38 S. Main St., | India Garden
65 E. College St. | Lupita's Mexican Restaurant
84 S. Main St. | The Slow Train Cafe
55 E. College St |
| Agave Burrito Bar and Tequilaria
19 W. College St. | Cowhaus Creamery
55 E. College St. | Kim's Grocery and Carry Out II
32 Eric Nord Way | Main Street Diner
51 S. Main St.
Mandarin Chinese Restaurant
82 S. Main St. | Subway
18 S. Main St. |
| Aladdin's Eatery
5 W. College St. | The Feve
30 South Main | The Local Coffee and Tea
23 S. Main St. | The Oberlin Market
22 Carpenter Center | Red
27 W. College St. |
| Black River Café
15 S. Main St. | Gibson's
23 W. College St. | Lorenzo's Pizzeria
52 1/2 S. Main St. | Quick and Delicious
311 S. Main St. | Wild Mango
9 S. Main St. |

THURSDAY, APRIL 6
All sessions at the Cleveland Museum of Art

10:00-11:30

Undergraduate Session Recital Hall

Chairs: Heidi Hornik, Professor, Baylor University and Paula Wisotzki, Associate Professor, Loyola University Chicago

A Woman of Her Time: Sofonisba Anguissola's Early Artistic Career

Claire Sandberg, DePaul University (mentor: Mark Pohald)

Working against the constraints of being a woman artist in 16th century Italy, Sofonisba Anguissola established herself as an important figure of the Renaissance. She gained a rich artistic education outside of her noble Cremonese home unlike other women artists of the period who learned from artists within their family. Anguissola and her sisters learned to paint from Cremonese artist Bernardino Campi in his home and away from the artist's studio where women were not allowed. Through working with Campi, Anguissola was introduced to other Cremonese and Milanese artists whose work with color, line and composition would continue to influence Anguissola's career even after she left Cremona for Rome in 1556 and later the Spanish Royal Court in 1560. Through an examination of selected drawings and paintings from Anguissola's early artistic career in Cremona, and the works of Campi and other notable Renaissance artists such as Leonardo and Anguissola's contemporary and friend, Michelangelo, I will argue that Sofonisba Anguissola's artistic career was not a case of exceptionalism, but rather the result of strong artistic influences in her early artistic career.

Empathetic Confrontations: David, Kauffman, and Homeric Narratives

Rebecca Woodruff, Calvin College (mentor: Craig Ashley Hanson)

Eighteenth-century neoclassicism has long been associated with an increasingly self-aware populace and Winckelmann's famous call for "a noble simplicity and a calm grandeur." Yet, for all its pretenses of virtue, order, and rationality, the period is saturated with ambiguity and emotion. This paper thus explores the manner in which eighteenth-century artists deployed Homeric literature to separate civic responsibility from the private and often psychologically charged moments minimized by classical sources. By utilizing the authority of Homer, neoclassical artists such as Jacques-Louis David and Angelica Kauffman were able to confront their viewers in a nontraditional fashion while still maintaining a sense of legitimacy. In his work, Jacques-Louis David called his onlookers to ponder the relationships of life and death, love and lust, epic hero versus tragic, and ancient versus modern. In a similar manner, Angelica Kauffman confronted her viewers in a way few women of her age ever had and brought dignity to the female characters of *The Odyssey*. This paper thus highlights the manner in which viewers are given a unique perspective, where David seeks to encourage his onlookers to see through the eyes of his characters and Kauffman simply wants to be seen. Instead of the moralizing representations Aristotle advocated for, these masterpieces subtly direct their viewers in the direction of virtue, allowing their onlookers to take ownership of their perceptions.

Jewishness in the Art of Hannah Wilke and Anita Steckel

Allyson June Pockrass, School of the Art Institute of Chicago (mentor: Daniel Quiles)

The feminist art movement of the 1970's included many artists affiliated with Jewishness. Despite the prevalence of Jewish feminist artists, the relationship between Jewish identity and feminist art making has been minimally discussed. Hannah Wilke and Anita Steckel are two artists from the 1970's whose work explores feminism from a Jewish background. By analyzing their work from the lens of Jewish-

ness, we can gain a more complex understanding of their art. Having grown up in assimilated Jewish families in New York City during the Holocaust, both Wilke and Steckel reference Jewish identity, history, religion, and culture in their art. Wilke's use of folds, vaginal imagery, self can be tied back to Jewish culture. Through using herself, visual and verbal puns, Wilke's work looks at representation and prosecution intersectionally as a woman and a Jew. Steckel's work, though primarily concerned with patriarchal oppression, employs Jewish iconography, like Stars of David, and references to the Holocaust. Steckel's art is rooted in the post-Holocaust, New York Jewish identity, which is complicated by her feminism and use of phallic imagery. Using Wilke and Steckel as case studies, my paper examines Jewish identity in feminist art, why Jewishness has not been at the forefront of the discourse around their work, and why it is important to include Jewishness in the discussion of their work.

Mapping Body, Mapping Borders: Landscape and the Body in the Photography of Xaviera Simmons and Yto Barrada

Julia Curbera, Washington University in St. Louis (mentor: Ila Sheren)

As geographic borders become increasingly porous in the age of globalization, territorial boundaries still influence uneven global interactions and inequalities. The concept of *border thinking* in postcolonial theory provides a way to study the connection between modern globalization and histories of colonialism that shape unequal economic, political, and social relationships across time and space. French-Moroccan artist Yto Barrada, in her series of photographs *Life Full of Holes: The Strait Project* (1999-2003) documents the one-sided exchange between North Africa and Europe after the passage of the Schengen Agreement that limited immigration from Africa into Europe. *The Strait Project* explores issues of borders and migration by inscribing political meaning and lived experiences onto this geographic border. Working within this frame of globalization and colonialism, African-American artist Xaviera Simmons combines photographic and performance methods to explore lived experience, history, and the shifting meanings of landscape and people. This research will compare how the artists each photograph landscape and its relation to the body to interrogate border politics and the ways in which they shape identity in a post-colonial, globalized society. The use of photography as documentary and artistic inquiry will be main point of investigation of how the two artists map new landscapes, identities, and experiences of post-colonialism and globalization in artistic exercises of border thinking.

Nineteenth-Century Art (I) Lecture Hall

Chair: Catherine Carter Goebel, Chair, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

Girodet's Portrait of Citizen Belley: Visualizing the Invisible

Michael Feinberg, Ph.D. Candidate, Art History, University of Wisconsin

Anne-Louis Girodet's Portrait of Citizen Jean-Baptiste Belley has become an image of increasing debate. Scholars assert that the uncomfortable juxtaposition of Jean-Baptiste Belley (an emancipated slave of the Caribbean) alongside Guillaume Thomas Raynal (an Enlightenment thinker) speaks to the spirit of 1789 by reconciling the revolution's goal of spreading universal liberation with its inevitable inability to become a global phenomenon. This has resulted in a plethora of interpretations that depend upon a binary vocabulary: colonizer/colonized, homosocial/homosexual, statue/person, and slave/emancipated individual. However, nothing inside of the portrait suggests that it aims to accurately depict an actual historical moment or the artist's own homoerotic desire. Further, these interpretations largely ignore the image's internal "context," a term Mieke Bal and Norman Bryson use to understand a picture's arrangement of signs.

My paper proposes a new way of interpreting Girodet's image. In accordance with the publication and popularity of Franz Mesmer's *Théorie du monde* in 1784, the portrait can be analyzed in terms of (in)

visible forces that orient the relationship between Belley and Raynal. The image's corporeal lines allegorically represent the metaphysical energy that binds the two figures into a single painting and link the bodily subject to the bodily object. By placing Mesmer's theories in dialogue with the writings of Sara Ahmed, I examine how the Portrait of Citizen Belley uses the painted line to animate represented figures. In doing so, the image ultimately challenges the boundaries between form and formlessness and gestures towards the limits of representing the human figure.

Edouard Manet, Gustave Flaubert and La Parisienne

Phylis A. Floyd, Associate Professor, Department of Art, Art History and Design, Michigan State University

In this paper, I will explore two paintings that in 1873 Edouard Manet sent to the official art exhibition of the Académie des Beaux-Arts: *Le Repos* and *Le Bon Bock*. I will interpret these works through mid-century physiologies and literature as the popularized image of a modern marriage, and of a type known as *La Parisienne*. An observant critic and occasional supporter of the artist, Ernst Chesneau read the two as pair. "His beer drinker is the centerpiece of the Salon; the other painting, *Le Repos*, much less so. The two, however, form a pair." Chesneau's detailed interpretation evokes a contemporary type known as *la parisienne*, described in physiologies, such as Taxile Delord's illustrated *Physiologie de la parisienne* (1841-1867) and most notably by Gustave Flaubert in his novel *Madame Bovary*.

In this paper, I will explore the links between the popular type, the novel, and Edouard Manet's contemporaneous and truly ignored interest in Gustave Flaubert, particularly while he developed the visual narrative and iconography of *Le Repos* and *Le Bon Bock*.

Distance Between: Evaluating the Modernist Qualities of Lecomte du Nouy's, *Eunuch's Dream*

Clayton W. Kindred, Ph.D. Candidate, History of Art, The Ohio State University

This paper addresses the French artist Jean Lecomte du Nouy and his 1874 painting, *A Eunuch's Dream*, now in the permanent collection of the Cleveland Museum of Art. A student of Gleyre and Gérôme and frequent Salon exhibitor, du Nouy was well regarded in nineteenth-century Paris and achieved some reputation among art dealers and collectors of the day. Accordingly, modern scholarship has generally treated du Nouy as a standard Academic and viewed his art as a by-product of the period. This paper argues, however, that specific instances of naturalism and sociocultural engagement found throughout the artist's work – and particularly in *A Eunuch's Dream* – differentiate du Nouy from his contemporaries and position the artist not simply as an Academic but also as a Modernist. Through visual, literary and theoretical analysis, I suggest that underlying the Orientalist and Academic motifs of *A Eunuch's Dream* lies a strong sense of realism in setting and scene. Incorporating notations from the artist's personal writings as well as an examination of Montesquieu's *Persian Letters*, from which the story of *A Eunuch's Dream* derives, I offer a critique that places du Nouy closer to the avant-garde than to the Academy.

Is there an African Atlantic? Classroom E

Chair: Matthew Francis Rarey, Assistant Professor of Art History, Oberlin College

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

seeks contributions that take up African arts' indeterminate space in the Atlantic world as both possibility and pitfall. Such case studies may include, but are not limited to, the role of African artworks in negotiating new identities and profound social changes wrought by the Atlantic world; the impact of diasporic arts on the African continent; African artistic responses to slavery and the slave trade; and efforts to re-center African epistemologies in diasporic contexts.

Navigating the Atlantic: Fabrice Monteiro's Photographic Vision of an Oceanic Legacy

Sarah Richter, Ph.D. Candidate, Department of Art History, University of Illinois at Urbana-Champaign

Cultural theorist and Africanist art historian Olu Oguibe asks, "How we can talk about Africa without acknowledging its fictiveness?" As a geographical space imagined by Eurocentric imperial desires, the creation of Africa resulted in preconceived perceptions not only about the continent but about African peoples as well. Similarly, as Hortense Spillers has discussed, black women are fictitious construction with much of Western colonialism played out upon their bodies, like the continued feminization of 'Africa' as a space for conquering. This paper takes as its focus two photographic series, "Signares" and "The Prophecy," by Senegalese photography Fabrice Monteiro, whose photographs engage how the enslavement of African peoples created the black Atlantic. Monteiro, like other contemporary African artists, are still responding to the profound social implications that the Atlantic world has on African social and cultural systems of identification. Exploring these cross cultural, diasporic connections, Monteiro's work focuses on the complexities of the legacy of an emerging African landscape as more than just an imagined geography. These two series depict the way that cultural encounters created new forms of social identity with the Signares as well as the cultural and environmental impact in his AfroFuturist Prophecy series. His work pushes beyond the surface to evoke a deeper argument for the necessity of an African Atlantic. As the women in Monteiro's photographs stand at the edges of the sea, are confronting the profound affect the Atlantic Ocean had and continues to have on the creation of a diasporic identity.

African Connections in the Caribbean: Case Studies of Three Trinidadian Painters

Rebecca L. Skinner Green, Associate Professor of Art History, Bowling Green State University

Enslaved Africans crossed the Middle Passage into the Americas and the Caribbean at an alarming rate, divested of their material and spiritual culture, families, and communities. The resulting national communities of Africans in the Americas—from the United States to Haiti, Brazil to Trinidad—each express their relationship to Africa in different ways. These particular "lines of Migration" can be explored through specific artistic practices and cultural epistemologies.

This paper is a case study of Trinidad and the cultural and artistic practices of three artists, Makemba Kunle, LeRoy Clarke, and Kenwyn Crichlow. All grew up in the final days of British colonialism and matured in the post-colonial era. These three artists engage their national cultural terrain and contest the post-slavery, post-colonial world, yet through very different epistemologies. Each creates art that is infused with specific political, social, spiritual, and/or historical particularities of Trinidad, that make direct connections with this African cultural past.

While these artists identify fully with their Caribbean Trinidadian identities, each struggles with issues of *inbetweenity*, a complex *otherness*, as well as with representations of color, issues of spirituality, folkloric histories, and development of national identity. Each artist is a successful leader, teacher, mentor who has engaged these issues by recrossing the Atlantic physically, spiritually, or emotionally. The art emerging from the resulting creole hybridity is a cross-pollination of cultural sources, a rumination on Calypso and Soca, an exploration of African essence, spirituality, modes of being, through expressions of color and form on canvas.

An African Atlantic Culturality: A Mende Woman Appears on the Nat Turner Plantation

Niama Safia Sandy, *Anthropologist and Independent Curator*

Over the last several hundred years, myriad migrations of Africans and their descendants across the Atlantic hither and thither to Europe, to the Americas, and in some cases back to Africa - whether forced or voluntary - have created rich and complicated culturalities. These African Atlantic culturalities are born of centuries of colonialism, the mélange of disparate African and Native American customs, of resistance, of joy, of compassion and community. They provide textured mechanisms for living - for navigating the daily business of survival, holding space, artmaking, critical theory and so much more.

This presentation will examine New York-born West African artist Adama Delphine Fawundu's series *Mende Woman Appears on the Nat Turner Plantation* as an African Atlantic culturality temporally connecting present day constructions of global blackness to slavery in the Antebellum American South. Taken on the South Hampton, Virginia plantation where Nat Turner's infamous rebellion took place, *Mende Woman* depicts the photographer adorned in the garb of a Mende woman who mysteriously appears on the grounds of the property - retracing the steps of countless men, women and children formerly enslaved on the plantation. The paper will illustrate how the series is at once an exercise of healing, a mediation on mourning across space and time, and a critique of the agentive power of enslaved Africans in the Americas versus the prevailing narratives on slavery and the enslaved.

Yinka Shonibare's, Nelson's Ship, and the Black Atlantic Invasion of Trafalgar Square

Heather Shirey, *Associate Professor of Art History, University of St. Thomas*

Between May 24, 2010 and January 30, 2012, Yinka Shonibare's *Nelson's Ship in a Bottle* was installed on the Fourth Plinth of London's Trafalgar Square, inserted into a space dominated by the 19th century monumental sculpture of Lord Horatio Nelson, Britain's great war hero. Shonibare's installation consisted of a giant scale model of the HMS Victory, Nelson's flagship at the Battle of Trafalgar, here its sails made of factory-printed textiles associated with West African identity. When installed in Trafalgar Square, the model ship, situated inside an oversized bottle, contrasted dramatically with the bronze and stone that otherwise demarcate traditional sculpture. Shonibare's *Nelson's Ship* thus inserted a Black Atlantic perspective into Trafalgar Square, offering a conspicuous challenge to the normative power that defines social and political space in Great Britain.

Scholars have long recognized Yinka Shonibare's reference to the Atlantic World through the clever and ironic use of Dutch wax cloth as a reference to the history of colonialism, trade, and commodification in the Atlantic world. This paper investigates the deeper historical references Shonibare made to the emergence of an Atlantic World in the early 19th century. The sailors serving aboard the Victory at the Battle of Trafalgar were surprisingly cosmopolitan with some men hailing from Africa and the Americas, a fact that was, unsurprisingly, not recognized in the 19th century relief sculptures at the base of Nelson's Column. Through the juxtaposition of opposing signifiers, Shonibare's site-specific model ship engaged with the complex social and political dynamics of the Atlantic world.

Early Modern Graphics in the Cleveland Museum of Art Collection Art Study Room

Chair: Edward Olszewski, Professor of Art History Emeritus, Case Western Reserve University

This session will display selected Master Works of the fifteenth and sixteenth centuries for observation and open discussion, rather than the presentation of formal papers.

1:15-2:45

Gender and the Avant-Garde Lecture Hall

Chair: Namiko Kunimoto

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

The National Body and the Carnal Body in Postwar Japanese Art

Namiko Kunimoto, *Assistant Professor, The Ohio State University*

This presentation will focus on the work of Katsura Yuki (1913-1991) and her relationship to the gendered strictures of the avant-garde in postwar Japan. A common interpretative framework posits that postwar period cultural production sought to emphasize bodily carnality as an antidote to war-time propaganda that gave primacy to the union of the state rather than the individual. In the 1930s and 1940s, the government officially promulgated phrases such as *kokutai* [national body] in textbooks and in propaganda material, a term that referred to the uniqueness of the Japanese as authenticated by their “divine origins.” In the 1950s, veristic figuration was increasingly rejected, and art of the *nikutai* [the carnal body] became a dominant avant-garde practice: painters used the represented body to depict base desires, violence, or disembodiment. Katsura, who has been largely ignored by English-language scholars, maintained a critical position towards the state both during and after the war, yet she did so without engaging in art of the carnal body. How was her art constructed, motivated, and received by the gendered strictures of the avant-garde? This presentation examines Katsura's experimental answers to the *nikutai-kokutai* problem.

Reconsidering Yoko Ono: Visualization and Conceptualization of *The Inoperative*

Community

Eunice Uhm, *Ph.D. Candidate, The Ohio State University*

John Lennon once described Yoko Ono as “the world's most famous unknown artist.” Even though, or perhaps because, Ono is prominently situated at the center of popular culture alongside John Lennon, the previous scholarship on Ono's conceptual work separates her from all other existing tendencies or movements, making it impossible to contextualize her within postmodern, avant-garde art and effectively making her an outsider to the dominant histories of painting and sculpture. My paper re-contextualizes Ono's work away from the conventional homogenous narrative that focuses on her identity as a Japanese artist married to a British celebrity. Drawing from Miriam Sas' theoretical framework on intermedia, “a trend that engendered unprecedented cross-pollination of artistic ideas and means, and reconceived relationships among art, technology and environment,” I position Ono in the dynamics of the avant-garde paradigm in the 1960s. Along with the members of Fluxus, Yoko Ono defies contemporary art conventions by deconstructing the established notion of art and aesthetics. At the same time, her work is innately and deeply social and political, as it is embedded within the context of globaliza-

tion in the 1960s. My paper examines Ono's *Cut Piece* (1965) and *Half-A-Room* (1967) to complicate our understanding of Ono's transnational work and identity. Employing Jean-Luc Nancy's post-structuralist theory on community, I ultimately argue that her transnational work and identity disavow and deconstruct the conventional notion of aesthetics and cultivate a sense of community by disrupting unity and creating disagreement and disjunction.

Fluxus (Intra) Media: Engendering the Neo-Avant-Garde

Nicole L. Woods, Assistant Professor, Modern & Contemporary Art, University of Notre Dame

This paper turns a critical lens to the activities of the post-WWII neo-avant-garde, with special attention paid to women artists working in, or around, the international collective known as Fluxus. A nomadic and loosely defined group of visual artists, musicians, composers, and poets, Fluxus detected no distinction between art and life, and believed that routine, everyday actions (e.g., making a salad, hammering a nail, pouring water into a pitcher) should be regarded as artistic events. Among the women artists who associated with Fluxus—including its sole founding female member, Alison Knowles—an exploration of the lived body was not only a critical expansion of art's material borders, but also a necessary reshaping of the political dimensions around gender left open (or even disregarded) by the historical avant-garde. Within this context, and for the purposes of this paper, I offer a reconsideration of specific Fluxus performances by Knowles, Shigeo Kubota, and Mieko Shiomi, that turn, elliptically or not, toward the displacement of traditional notions of authorship—not only in terms of what counts as “artistic work” but of “women's work” as well—a mode of inquiry often underdeveloped in existing Fluxus literature. As it were, I argue that their insistence on collaborative art actions, and their foregrounding of experiences of the *body* as a form of artistic labor, was situated at the critical nexus of art and politics, sexuality and desire in the 1960s and beyond.

Everest of the Kitchen Sink: Jay DeFeo's Adventures in Domesticity

Elizabeth Ferrell, Assistant Professor, Arcadia University

Between 1958 and 1965, Jay DeFeo (1929-1989) worked almost exclusively on her monumental painting *The Rose*, which was situated in the bay window of the living room of the San Francisco apartment she shared with her husband, the artist Wally Hedrick. As she painted, the domestic space transformed into a paint-splattered studio dominated by the work's glowing presence. Hedrick likened it to a sacred space, a liminal world caught between mundanity and transcendence. This paper investigates how DeFeo used *The Rose* to shape not only the space, but also the experience of domesticity to negotiate her dual identity as an artist and a wife. Through making *The Rose*, DeFeo molded her quotidian existence into an extraordinary form. The daily, recursive, accumulative nature of her painting practice made it akin to the labor of maintaining a household, which, as Hannah Arendt observed, is generally performed by women and largely invisible. DeFeo's tending of the canvas, however, yielded a dramatic succession of forms that gave her labor the dynamics of progress, transformation, and world-making traditionally reserved for men's work – qualities which the artist associated with mountain climbing. By engaging the domestic, DeFeo's experimental painting technique revealed and challenged the gendered assumptions of America's postwar avant-garde. Her prolonged production of *The Rose* opened the abstract expressionist “act” to duration and cyclicity, allowing it to speak to experiences traditionally marked as feminine, while also appropriating the heroism and monumentality of that act to challenge strictures of 1950s domesticity.

Works on Paper Recital Hall

Chairs: Robert Randolph Coleman, Associate Professor Emeritus, Art, Art History and Design, University of Notre Dame and Cheryl K. Snay, Curator of European Art, Snite Museum, University of Notre Dame

Marketing Invention: The Engravings of Hendrick Goltzius in the Open Art Market of Sixteenth-Century Europe

Kylie Fisher, Ph.D. Candidate, Art History, Case Western Reserve University

The Netherlandish printmaker, Hendrick Goltzius (1558–1617) revolutionized both the art of engraving and the commercial market for prints in Early Modern Europe. As a leading member of the Haarlem Mannerists, Goltzius continually strove to establish new niches for his prints in the open market. Although scholars have examined his career previously, I aim to analyze his production in a different manner by specifically focusing on the role that the market played in his artistic output. Through exploring the trajectory of Goltzius's career, it is clear that the engraver reached new heights of innovation and mastery in every major stage of his development. For example, he introduced a unique technique of curvilinear cross-hatching, highly original subject matter, and an unprecedented kind of emulative imagery into the sixteenth-century art market.

On his *Annunciation* from 1594, Goltzius included a Latin inscription in which he compared himself to Proteus, the prophetic sea-god who constantly shifts shapes. The text states: “as Proteus changed amidst the waves out of burning love for the beautiful Pomona, so does Goltzius, the admirable engraver and inventor, with his varied art [...]” In this paper, I contend that the Haarlem engraver represented a paradigm for the successful artist working on speculation. Goltzius not only effectively adapted to the diverse interests of Renaissance print collectors, but he actively sought to forge their tastes through the constant inventiveness of his engravings, ultimately proving that he represented a protean figure in the art market of sixteenth-century Europe.

“To Find Her Woman, it Must be Abed”: Reconciling Atypical Erotic Bodies in Richard Tompson's Mezzotint Portraits

Brittany Rubin, Curatorial Assistant, Johnson Museum of Art, Cornell University

Richard Tompson's pair of seventeenth-century mezzotints, based on portraits by Peter Lely, present two English women nestled in a wooded setting, swathed in gowns meant to evoke the Classical past. Though the artist invites the viewer to compare his subjects to Aphrodite or Diana through setting and costume, neither woman was seen by her contemporaries to embody the grace and beauty of the female Olympiads. Lady Katherine Sedley, Countess of Dorchester, was the notoriously plain mistress of King James II, while Madame Jane Long was an actress known for playing male roles on stage, often wearing tight costumes that offered an immodest view of her body.

By contextualizing Lely and Tompson's iconography within the socio-sexual mores of Restoration England, I argue that the artists position their sitters to inhabit a normative “female-appropriate” sexuality, calculated to appeal to an assumedly heterosexual male print collector. Lely and Tompson use costume and setting to overtly position Long and Sedley, women known for their atypical eroticism, as gender-appropriate “Classical beauties” of Restoration-era London. Tompson's edition of mezzotints ensured that a wide audience could absorb the “corrected” gender-normative sexuality of these two public figures. Ultimately, Sedley and Long's portraits show both a fascination with atypical representations of the female body in Restoration-era London, as well as the power of printed media in the formation of a public identity.

Grant Wood's *Sultry Night* and the Politics of Portraying Male Bathers

S. Reed Anderson, Associate Professor, Art History, Kansas City Art Institute

In 1937, the Regionalist artist Grant Wood created five of the nineteen lithographs he would make over the next five years for the New York publisher, the Association of American Artists (AAA). One of those five initial prints, Wood's *Sultry Night* caused an immediate sensation because of its blatant depiction of a naked farmhand bathing from a livestock trough by moonlight. The Postmaster General judged the work pornographic and imposed a ban on all sales and marketing of the print by mail. *Sultry Night* was eventually sold "over the counter" concealed in a brown paper wrapping but the size of the edition was cut to 100 impressions, the standard being 250.

My paper will examine the controversy that erupted over Wood's once scandalous depiction of a frontal male nude in an empty moonlit landscape and discuss how it relates to and departs from the paucity of other artistic representations of male bathers, which are conspicuously scarce in the history of art owing to an unspoken prohibition regarding this subject matter. In doing so, this paper will also explore the calculated eroticism implicit in the print's composition and title, as well as the possibility that Wood deliberately invested this image and other depictions of male bathers with a gay subtext as suggested by R. Tripp Evans and others.

South, Southeast Asian, and Himalayan Art: Pre-Modern Art Classroom E

Chair: Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art, The Nelson-Atkins Museum of Art

The Trisula or Nandyavarta Motif in South Asian Buddhist Art and Culture: An On-Goin Study of New Insights into the History of its Origins, Transmissions, Values and Names

Carolyn Woodford Schmidt, The Ohio State University

One of the most captivating and artistically significant motifs created in the expansive and eloquent symbolic language of ancient South Asian art and culture is a three-pronged symbol, which has, over the decades, been referred to most frequently as a *trisula*, *triratna*, or *nandyavarta* and, more recently, among a number of other names, as the *w*-motif. While almost all of the early Buddhist art and architecture in ephemeral materials has been lost, there remains a wealth of monumental works in stone, dating from circa the second century BCE. By this time, the evidence displays an already, well-developed set of symbols, which were not defined as separate from the primary currents of Indian religions and culture, and in which this three-pronged symbol, in combination with a *padma* or *cakra*, played a notable role. In addition to both material and spiritual wealth and good fortune, the interpretations most commonly ascribed to this motif and its amalgamated forms are of power, authority and protection, and, for the *cakravartin* and the Buddha by this time, cosmic order.

The *trisula*, (*triratna*, *nandyavarta*, *w*-motif, etc.) with a *padma* having been transmitted along the routes for trade, communication, and movements of peoples, was extremely important iconographically to a number of Buddhist centers across the South Asian landscape from at least circa 200 BCE to circa 300 CE. In addition to chance findings of dazzling gold ornaments for personal adornment, replicas of necklaces with *trisula* ornaments were incorporated into the beneficent *kalpalata* or creeper of the world-period, narrative-relief panels, and used to adorn a standing image of a *yaksini*, an auspicious spirit of nature, at the Sunga period *stupa* at Bharhut in north-central India. By the first century CE, this symbol had become important at Sanci, Amaravati, and in greater Gandhara, where it maintained its significance through the third century in Buddhist narrative-reliefs as supports for the wheels of the Law, as a headdress emblem on independently sculpted images of Maitreya, and on culturally related functional objects and jewelry of precious metals and pearls.

In an age when most individuals could not read or write, this extraordinary motif served very notable didactic purposes. Symbols, such as this, were exceptional when it came to representing or embodying the invisible or intangible, serving as an outward sign of things immaterial, spiritual or not present, with perhaps a wide range of meanings, particularly in the religious contexts of Buddhism. Although there appears to be a lapse of usage in the South Asian Buddhist artistic repertoire following the downfall of the Kushans, it was transmitted across Asia and retains its viability to the present in the Buddhist esoteric traditions of Japan. Careful indexing in relationship to time and context, as a corporal part of this research project, has provided new insights into the history of its origins, transmissions, values and names.

Behind the Aesthetics: A Visual and Technical Analysis of *Gulshan Muraqqa'* folios

Hamama Bushra, University of Missouri – Kansas City

This paper presents a visual and technical examination of two folios, *The Poet and the Prince* and *A Buffalo Hunting a Lioness*, from the *Gulshan muraqqa'*, an imperial album from the Mughal Empire in India, under the patronage of the fourth emperor Jahangir. The folios are currently in the permanent collection of The Nelson-Atkins Museum of Art, Kansas City, Missouri. The analysis is achieved with non-destructive techniques specifically raking light under microscope amplification and X-ray fluorescence spectroscopy (XRF). This preliminary investigation of the two folios necessitates a comprehensive examination in future which will reveal further details. The overall condition of the folios is excellent and are well-preserved. The technique of opaque washes is done with detail and precision on hand-made paper, *wasli*. With a closer look one finds intricacies involved in their production that contribute to further understandings of authorship, timeframe, and physical structures of the paintings.

The resourceful compilation of eclectic collection of paintings, drawings, European prints and specimen of calligraphy demonstrates the *muraqqa'* or album's outstanding quality. A brief description of the subject matter and style of the illustration on the facing page followed by calligraphy panel on the next page shows the organization of the album. The investigation of these folios further reveals the refined skills of the technique and extremely detailed workmanship of the artists.

Muslim Icons: Literary and Visual Evidence for the Use of Sufi Portraiture as a Spiritual Device in Early Modern South Asia

Murad Khan Mumtaz, Ph.D. Candidate, University of Virginia

In 1640 CE two of the most powerful and influential children of the Mughal Emperor Shah Jahan, Princess Jahanara and the heir apparent Prince Dara Shikoh, were initiated into the *Qadri* order of mystical Islam. Their entry into Sufism coincides with the emergence of a uniquely Indo-Islamic theme in miniature painting; the Muslim saint as icon.

By combining art historical visual analysis with a close reading of hagiographical literature the paper investigates the moment for the birth of this genre of Indian devotional painting. Furthermore, it argues that these portraits stage an encounter between the Hindu concept of *darshan* (devotional viewing) and doctrinal precedents drawn from Islamic tradition.

The primary literary source for this paper is Princess Jahanara's autobiography, the *Risala-i-Sahibiyya*, in which she clearly mentions the commissioning of portraits of her spiritual guide Mullah Shah for the explicit function of devotional viewing during certain prescribed Sufi rites. The paper analyzes surviving portraits of Mullah Shah made by imperial Mughal court artists from 1640 to 1680 in the light of Jahanara's candid account of her interaction with her guide. Through this analysis the paper demonstrates how Sufi saints were key agents of transculturation. Not only did living saints spread the teachings of their Sufi orders across the subcontinent through their enigmatic presence, but also aided in the growth and dissemination of visual culture.

Shifting Meanings: Recontextualizing Objects Through Action Classroom A

Chairs: Amy Sowder Koch, Associate Professor, Art History, Towson University and Susan Ludi Blevins, Post-doctoral Teaching Fellow, Ancient Art, Washington University in St. Louis

This session will address the long afterlives of objects, which are by the very nature of their materiality often intended to survive their creators. With topics of reuse, recycling, appropriation, and conversion in mind, these papers explore the multilayered aspects of meaning created through the physical interactions of people and objects in a variety of cultural contexts: public or private, civic or religious, ritual/ceremonial or mundane, elite or non-elite. Questions addressed include: When objects and buildings are separated in time from their creators' original intentions, how do their later uses fill out or complete—or perhaps simplify—these 'degraded' original meanings? What might the practice of materially altering an object from the past tell us about later understandings of its symbolic value? How might the physical accumulation of reused and recycled objects through repeated action transform understandings of not only the objects but also the spaces in which they are deposited or displayed? These papers critically reflect on the nuanced ways in which intentional and unintentional interactions with objects from the past have the capacity to create and transform meaning in the present.

Cleopatra's Needle: Spectacle and Spolia in Turn-of-the-Century New York City

*Jenevieve DeLosSantos, Assistant Teaching Professor and Associate Director
Rutgers Early College Humanities Program (REaCH)*

In 1881 the nation was abuzz over New York City's newest foreign import. Weighing a total of 220 tons, the obelisk *Cleopatra's Needle* was dramatically removed from its Egyptian home, transported across the Atlantic, and erected in Central Park to a chorus of parades, ceremonies and media coverage. Acquired through an agreement with Egyptian Khedive Ismail Pasha, the gift launched the United States onto the international stage, securing its developing super-power status. Joining England and France, America could not only boast at securing its own genuine piece of Egyptian history, but could display its unmatched technical prowess in conducting such an arduous transport in a record two years. Hotly debated as either a welcome monument to ancient history or a dreadful display of dynastic pageantry, the obelisk and all its connotations became a spectacle of authenticity, a demonstration of "antiquity" itself in the comparatively infantile United States.

This paper argues that the reinstallation of *Cleopatra's Needle*, was a form of despoliation akin to the ancient Roman practice of removing and reusing art objects. Often conceived as a frugal tactic of reuse, ancient spolia is complex in its ability to refashion meaning both for the re-contextualized original object, and for the newly enhanced resulting amalgamation. This modern example of spolia, divorced the ancient obelisk from its place in Egyptian culture and instead imbued America's most cosmopolitan city with a spectacle of ancient authority, lending weighty historical significance to a country still in the process of reaching its cultural maturity.

Recreating Public Meaning for Nonfunctional Abstract Public Art

Tola Porter, Ph.D. Candidate, Washington University in St. Louis

The meaning of public art is tied to its functionality: place making; community engagement; civic dialogue; commemoration; and, economic development. Yet, meaning must also derive from public art's form and content. Much of the public art installed during the 1970's and 1980's reflected then-current artistic movements, abstraction and minimalism. The meaning of these artworks, whose form and content are hard to comprehend even in felicitous circumstances (a self-selected museum audience surrounded by museological explanation), was often opaque to the general public. The emblematic example of this problem attending nonfunctional abstract art was created in 1989 when, following public outcry, Richard Serra's polarizing Tilted Arc was removed from Federal Plaza in Manhattan. In response, the federal agency responsible for public art projects, Art in Architecture, shifted its focus

from a high-modernist paradigm that privileged abstract sculpture to the current public art paradigm that privileges community-centric, heterogeneous form and content. Since community participation in public art is essential, a key question must be addressed: How can we recreate public meaning for/from nonfunctional abstract sculptures, discarded by the shift in public art paradigms, and resistant to the public's understanding?

Employing Herbert Ferber's abstract-expressionist sculpture *Untitled*, 1972 (Chicago, West Loop), and Henry Moore's public sculpture, *The Arch* (London, Hyde Park), this paper explores strategies to reanimate the public functionality of abstract sculptures by examining what constitutes meaning in non-objective art, how meaning changes once art is placed in the public realm, and suggests interventions that could foster relationship renewal between object and community.

Mapping Waste: Global Flows of Garbage in Gabriel Orozco's Asterisms

Jodi Kovach, Curator of Academic Programs, Gund Gallery, Kenyon College

A cornerstone of contemporary global artist Gabriel Orozco's practice is his habitual gathering of industrial and commercial waste in urban and natural environments. This humble ritual culminated in two major sculptural installations featured in the exhibition *Asterisms*, which opened at Deutsche Guggenheim Berlin in 2012. Covering the center of the gallery floor, the installation *Astroturf Constellations* displayed over a thousand pieces of carefully categorized debris that the artist had picked up in a New York City ball park. *Sandstars* mirrored this accumulation, consisting of roughly the same amount of refuse collected on a beach in Baja California. For each of these projects, Orozco organized the litter according to visual systems of classification that highlight relationships among the objects' forms, colors, and textures. Together, these projects testify to the ubiquity of consumer waste, while each installation also produces a distinctive visual document of the site from which the artist extracted the objects. Photographs displayed on the walls surrounding the accumulations catalogue the individual objects according to formal similarities, and enable the viewer to contemplate the peculiarity of each thing, as it has been shaped by use and misuse over time. This paper presents *Asterisms* as both a meticulous taxonomy of consumer waste and as a poetic allegory of global consumerism. It explores the philosophical implications of Orozco's obsessive ordering of our disposable object world, and questions the meaning of this structure as a visual topography of object circulation that eclipses the uncontrolled global flows of consumer waste in capitalist consumer culture.

3:30-5:00

The Art Market and Connoisseurship Lecture Hall

Chair: Catherine B. Scallen, Andrew W. Mellon Professor in the Humanities, Associate Professor and Chair, Department of Art History and Art, Case Western Reserve University

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

Connoisseurship, the Art Market, and Private Salons in Paris

Rochelle Ziskin, Professor, Department of Art & Art History, University of Missouri-Kansas City

What role did private salons play as arbiters of taste, refuges of connoisseurs and amateurs of art, and forces impacting the art market of eighteenth-century Paris? This question will be explored in the context of the two private salons most important to artistic life from the thirties to the mid-seventies, those of Mme Doublet (1677-1771) and Mme Geoffrin (1699-1777). Two leading connoisseurs, in particular, were associated with one or the other -- Petit de Bachaumont at Mme Doublet's assemblies and

the comte de Caylus at Mme Geoffrin's "Mondays." Close in their youth, when both assembled (with their friend and fellow connoisseur Pierre-Jean Mariette) at the house of collector Pierre Crozat, they had largely parted ways by the late thirties, as Mmes Doublet and Geoffrin began hosting new salons. Bachaumont and Caylus both sought to play leading roles in establishing artists' reputations and securing new commissions for their favorites, and they weighed in (at times) on the market values of works of art. Mme Doublet apparently never pursued such roles, but Mme Geoffrin clearly came to consider herself a connoisseur and actively embraced precisely such influence.

In this talk, I will consider each salon and the taste that emanated from it. I will then assess instances when one or more of those associated with each salon had, or sought to have, an impact on Parisian and European art markets.

Young Woman at an Open Half-Door. Or, Is it a Rembrandt, Revisited

Catherine B. Scallen, Andrew W. Mellon Associate Professor in the Humanities and Department Chair, Art History and Art, Case Western Reserve University

Young Woman at an Open Half Door (Art Institute of Chicago) currently attributed there to Rembrandt (Workshop of) is a painting that has intrigued viewers for generations. The woman's mood of reverie, the rich mix of browns, reds and ruddy flesh tones, the soft chiaroscuro lighting, recall other works by the master. What is more, a signature "Rembrandt 1645" is prominently placed on the top center of the door, framed by the woman's hands. Yet in the past two generations many art historians have decided that it cannot be an authentic Rembrandt, and several have gone further in striving to re-attribute it to specific artists known to have studied with or worked under Rembrandt.

The influence of the Rembrandt Research Project and its attempt to define Rembrandt's oeuvre in a rigorous fashion can be felt in this instance as in many others. But a different approach to this painting's authorship is equally plausible, one based on recent investigations into what concepts such as authenticity and autograph execution meant for Rembrandt's contemporaries and likely for the artist himself. Shouldn't we take seriously the meaning of the Rembrandt signature, the "brand name" or trademark" as Ann Adams has deemed it, especially given its apparent coincidence in time with the painting itself? Why not allow Rembrandt to determine what is a Rembrandt?

'Lady Bountiful' in Action: Alice Bemis Taylor and the Problematics of Collecting Native American and Hispanic Art in the Southwest in the early 20th Century

Rebecca J. Tucker, Museum Director, Colorado Springs Fine Arts Center, Colorado College

Dubbed "Lady Bountiful" by the Colorado press, Alice Bemis Taylor (1877-1942) was a visionary philanthropist and collector in the Southwest. As a co-founder of the Colorado Springs Fine Arts Center in 1935, which housed her collection of over 12,000 Spanish Colonial and Native American objects, Mrs. Taylor helped bring these marginalized styles into the mainstream art world.

Like many other Anglo collectors who had relocated to the Southwest, Mrs. Taylor bought Hispanic and Native objects for aesthetic reasons, valuing these local products according to both revivalist and modernist criteria. She was a champion of the Spanish Colonial style, gathering together *bultos*, *retablos*, and many objects of Christian art that had been ignored or aesthetically denigrated. Preservation of objects as well as cultures and lifestyles was part of the agenda of Southwest collectors, who self-identified as "saviors" of historic traditions. Paradoxically, historians note that such collectors triggered sales and dissemination of important regional objects, when impoverished residents had to sell their artistic patrimony to survive.

This paper examines Alice Taylor's remarkable collection, her letters, and her financial dealings to illuminate the role the collector and the market-driven art economy played within the complex cultural dynamic of the Southwest in the 1920s and 1930s. Collectors like Mrs. Taylor have been framed variously as enlightened preservationists, as aesthetic heroes, as purveyors of imperialist nostalgia, and as colonialist and capitalist oppressors. In the loaded discourse concerning aesthetics, authenticity, and traditionalism in Native and Hispanic cultures, which still operates today, Mrs. Taylor's navigation of this difficult territory provides a compelling case study.

South, Southeast Asian, & Himalayan Art: Modern and Contemporary Issues Classroom E Chair: Kimberly Masteller, Jeanne McCray Beals Curator of South and Southeast Asian Art, The Nelson-Atkins Museum of Art

The Changing Face of Embroidery in India: Chikankari, Rabari, Phulkari, and Kantha

Punam Madhok, Associate Professor of Art History, East Carolina University

I wish to discuss how embroidery has changed from a medium of expression into a means of earning a livelihood and providing a better life for women artisans in India. Today, new techniques and machinery are being used to enhance traditional skills. Organizations dedicated to the cause of promoting indigenous embroideries, such as, Chikankari, Rabari, Phulkari, and Kantha, have to address the challenge of limited time for these handicrafts in an innovative way. The aim is to preserve their intrinsic creativity, enabling income generation alongside. There is a constant struggle to balance quality with cost effectiveness. Chikankari is a white floral embroidery done on fine, white muslin cloth in and around Lucknow. Its delicate latticework like texture resembles a patterned lace. Rabari clothing of Kutch is a tapestry of richly embroidered colors and motifs, embellished with mirrors. Patterns are chosen in accordance with the shape of the garment. Phulkari embroidery refers to the floral and geometric designs of Punjab and Haryana. Stitched with soft silk thread on the reverse side of a coarse, sturdy fabric, Phulkari is mainly used as a wrap. Kantha, meaning patched cloth, was invented by the frugal village women of Bengal who layered old garments and tacked them with running stitches to keep warm. A branch of this patchwork embroidery developed into elaborate quilts. As appreciation for these embroideries have grown, they have evolved from humble home-crafts to highly regarded works of art displayed in museums, studied by scholars, and embraced by popular culture.

Dreadful Darshan/ Divisive Pedagogical Devices

Dr. Deepak Sarma, Professor of Religious Studies, Case Western Reserve University

Sarma raises issues concerning the representation of south Asian religions and religious objects in museums, the "Western" constructions of Hinduism, the perpetuation of colonial stereotypes, and the noble, but notorious, need to attract potential patrons. He does so with specific reference to the use of an enlarged portion of a Kalighat painting of the goddess Kali in an exhibition (Indian Kalighat Paintings) at the Cleveland Museum of Art (June – September 2011). The image, an especially dramatic one of the goddess Kali sticking her tongue out, was used prominently on the title wall, on an outdoor billboard, and in other publicity (brochures, websites, and the like) and was intended to allure and provoke piqued patrons. I address the complex challenges, and the common but controversial and paradoxical choice, of the use of exhibitionistic and stereotype producing/confirming objects on exhibition title walls and elsewhere to attract and to educate. Sarma this proposes to ask "What happens when dreadful darshan has the potential to become a divisive pedagogical device?"

Recalling Identity: Looking at the Works of Gade and Tenzing Rigdol

Isabel Vargas, Undergraduate, Kansas City Art Institute

Through an examination of paintings and installations, I will explore the way many contemporary Tibetan artists utilize their practices as a means to reclaim their national identity. Specifically, I will

be looking to the works of contemporary Tibetan artists Gade and Tenzing Rigdol to further explore this. The ways in which these two artists present their national identity in their work is by taking after certain Tibetan visual traditions (like thangka painting), utilizing specific figures within Tibetan Buddhism, and referencing different notions of land. For these comparisons I will be looking at works such as Gade's *New Buddha Series* and Tenzing Rigdol's *Our Land, Our People*. *New Buddha Series* by Gade is a suite of works that take after specific visual traditions of Tibetan thangka painting combined with modern and contemporary historic, pop culture, and cultural references. Tenzing Rigdol's *Our Land, Our People* is an installation project in which the artist transported 20 tons of soil out of Tibet all the way to Dharamsala, Himachal Pradesh, India in order to give displaced Tibetans the opportunity to walk on their own land again. Parallel to these artists and their works, I will be looking at Tibetan and Chinese modern history to explain the sentiments of Tibetans, especially these artists that are making political work, towards their current sociopolitical situation. In short, I will explore the crux as to why traditional Tibetan art has resonated with contemporary Tibetan artists and how it has aided them in the reclamation of their national identity.

Medieval Art Classroom A

Chair: Marian Bleeke, Associate Professor and Chair, Art Department, Cleveland State University

Forbidden Touch: Images of the Haemorrhage and the Transcendence of Borders, Taboos and Blood in the Catacombs of Rome

Jana Adamitis, Associate Professor, Modern and Classical Languages and Literatures, and Michelle Erhardt, Director of Museum Studies and Associate Professor, Department of Fine Art and Art History, Christopher Newport University

Images of women in early Christian art constitute an important and often overlooked area of Late Antique art historical scholarship. Among the more fascinating of these images is the *Haemorrhage*, or Woman with the Issue of Blood. A miracle recounted in the synoptic gospels, it tells the story of a poor woman, who had suffered a hemorrhage for twelve years. Failed by doctors and unable to be healed, she was deemed unclean and socially shunned. As Christ walked through her village, the woman approached the crowd gathered around Him and reached out and touched the hem of his robe. Upon doing so her bleeding stopped. Feeling a charge leave his body, Christ turned to see who had touched him. Rather than chastise the woman for defiling him, he praised her as a model of faith, stunning the crowd.

The image of the *Haemorrhage* appears over fifty times in early Christian art on sarcophagi reliefs, amulets and frescoed graves in the catacombs outside of Rome. This paper explores the image of the *Haemorrhage* and its significance to the female members of the early Christian cult in Rome. The image sent powerful messages of inclusion and acceptance to women whose lives were bound by strict social taboos and rules of confinement governed by their reproductive cycles. The image of the *Haemorrhage* symbolized the hope of healing from blood that made women unclean and represented the transcendence of societal borders, a potent attraction to this new faith.

The Interplay of Relics and Imagery in a Medieval Pilgrimage Church: The Abbey Church of Vézelay

Margaret George, M.A. Candidate, Department of Art History, University of St. Thomas

The abbey church in Vézelay, France has been the subject of much scholarship, notably its architecture that transitioned between Romanesque and Gothic and its nave tympana structure which still generates much debate. However, its western façade sculptures have received little review, deservedly so on their own merits, but important in considering the history of the abbey and its role among the pilgrim visitors. In examining these sculptures, I will focus on the imagery and its intertwining timing and

relationship to the relic cult established at this church for its namesake, Mary Magdalene. In particular, I will examine the original tympanum and its imagery of Mary Magdalene designed for the west façade portal, extensively damaged by the French revolutionaries. I will also consider the gabled addition above the tympanum which brought Mary Magdalene to a literal and figuratively new level of veneration for the thirteenth-century pilgrim. I then examine the concurrent undulations in the pilgrims' devotion to this saint's relics providing context setting through her hagiography as well as her relic cult in France. I contend that the monastery abbots failed to understand the importance of visual and tactile relic veneration and the accompanying need for visual imagery to support the acts of pilgrimage and veneration. I believe that their efforts on the west façade became a case of too little too late as other churches seriously eroded Vézelay's standing as the main source of Mary Magdalene's veneration.

An Invitation to Touch: Iconography, Materiality, and Tactility in Tilman Riemenschneider's Saint Jerome and the Lion

Alexa Amore, M.A. Candidate, Department of Art History and Art, Case Western Reserve University

Tilman Riemenschneider's *Saint Jerome and the Lion*, now at the Cleveland Museum of Art, shows the Saint seated with a lion crouching at his side. At the center of the composition, Jerome's hand merges with the lion's extended paw to remove a long thorn, showing a miraculous event recorded in the Saint's Hagiography. Riemenschneider's dramatic interpretation of the scene imbues it with a heightened emotionalism, focalized on the healing power of the Saint's touch. Furthermore, the unpainted state of the object emphasizes the sculpture's materiality, and therefore tactility, while its variegated surface textures elicit engagement with the object directly through touch. By bringing the sense of touch to the forefront of the composition both iconographically and materially, the sculpture invites the pious viewer to meditate on the healing powers of touch and perhaps even to touch the object itself in order to be touched by the Saint. Therefore, I argue that the sculpture probably was not commissioned for the former church of Saint Peter in Erfurt, as is traditionally thought, but that it more likely originally served as a devotional aid in a study or private chapel. Inviting the viewer to touch, Tilman Riemenschneider's *Saint Jerome and the Lion* reveals the power of images that convey touch to stimulate a tactile desire, at once shedding light on the sculpture's original display context and on the sculptor's imagination.

Modern and Contemporary Art (I) Recital Hall

Chair: Matthew L. Levy, Assistant Professor of Art History, Penn State Erie, The Behrend College

Painting the Vanguard Queerly: Lt. Claggett Wilson's Scenes of the First World War

Niki D. Conley, Ph.D. Candidate, Art History, University of Missouri—Columbia

In 1920 Claggett Wilson, an established New York artist, exhibited a series of twenty-six watercolor paintings that chronicled his experiences in the First World War. Critics privileged Wilson's frontline status and made careful distinction between his modernist impressions of the war and the comparatively descriptive images generated by official military artists. Writing in early 1920, Augusta Owen Patterson of *Town & Country* proclaimed "it would be more of a privilege to own" a war painting by Wilson "than to own a Rembrandt." Reflecting on the works in 1928, renowned cultural critic Alexander Woollcott mused "I hope that these... documents of Claggett Wilson's will be hung one day in some Valhalla, where the next generation can look at them—look at them good and hard." Such hyperbolic praise is especially striking given the series' relative absence from art history today. This paper calls attention to how contemporary critics, caught in a moment of heightened nationalism, overlooked, failed to see, or decided to ignore scenes that challenged prevalent attitudes toward the war. Namely, I will argue that Wilson's selective adherence to nationalist narratives helped camouflage his pervasive use of a queer aesthetic sensibility and humor throughout his series, enabling him to re-envision the theater of war

through a queer lens and, in the case of *Encounter in the Darkness*, to illustrate gay sex almost explicitly. Additionally, I will begin to unpack the overlapping factors that may have rendered Wilson's work discursively and aesthetically unacceptable to later scholarly audiences.

Francis Bacon's "Complex": *Oedipus and the Sphinx After Ingres*

Jonathan Perkins, Associate Professor of Art History, University of Illinois, Springfield

Oedipus and the Sphinx after Ingres of 1983 by the British artist Francis Bacon is an important late work that reflects characteristic themes of the artist, but also stands out for its individuality. Although he made several paintings relating to works by Velasquez and Van Gogh earlier in his career, Bacon's *Oedipus* is his only version of a well-known painting that was made towards the end of his life. Unlike these earlier works, *Oedipus* is not part of a series, and also differs because it has a mythological subject matter that was particularly charged for Bacon, who was interested in Sigmund Freud's ideas. Like Freud, Bacon takes the Oedipus myth and transforms our way of thinking about it. My paper demonstrates how Bacon clearly acknowledges the importance of the source painting by Ingres, but also subverts it by his work's radically different style and tone.

My paper continues by analyzing Bacon's *Oedipus* in terms of the artist's own sexual orientation as a gay man who stated that he was sexually attracted to his own father, and in terms of his relationship with his artistic "father" Pablo Picasso. The paper highlights the dualities that make *Oedipus* so powerful. Bacon's *Oedipus* is both traditional and anti-traditional. It is a carefully crafted representation of an archetypal Classical subject, yet it also markedly contrasts with the original. *Oedipus* explores subjects that are both deeply personal and, at the same time, universal.

A Fig Leaf for Jeff Koons: Pornography, Privacy, and *Made in Heaven*

Lauren DeLand, Assistant Professor of Art History, Indiana University Northwest

In 1990, the international art superstar Jeff Koons interrupted abruptly the stream of critical and financial success that had defined his career with the debut of his *Made in Heaven* series (1990-1991). The series notoriously featured larger-than-life photographic prints on canvas of Koons' then-wife, the Italian porn star Ilona Staller, and of Koons himself, nude, fully erect, and performing a variety of sexual acts with Staller. Significantly, many of Koons' formerly supportive critics responded to this performative act of self-portraiture with total silence. Moreover, *Made in Heaven* attracted no attention whatsoever from the religious and political forces who mobilized against artists such as Robert Mapplethorpe that same year.

In this paper I compare the critical silence that greeted *Made in Heaven* with the flurry of media attention bestowed upon artists such as Mapplethorpe, in order to examine the ways in which Koons was effectively allowed by the art world to recuperate from what was institutionally viewed as an embarrassing public performance of his own sexuality. I examine privacy and reproductive heterosexuality as entwined legal and social constructs in United States history, posing the question of how, in the immediate wake of a nationwide tide of anti-pornography sentiment and punitive legislation, did Koons' blatantly pornographic work escape significant political attention? Finally, I examine Koons' more recent efforts to remake his public image as patriarch and provider—an act of atonement, I propose, for compromising his masculinity by offering it blithely up for sale within the international art market.

FRIDAY, APRIL 7

All sessions at the Cleveland Museum of Art

10:00-11:30

Technical Art History: Evaluating the Progress of the Interdisciplinary Study of Works of Art Lecture Hall
Chair: Maryan W. Ainsworth, Curator of European Paintings, The Metropolitan Museum of Art

The development over the last century of the technical examination of works of art has completely altered the ways in which we evaluate objects. Employing an increasingly wide range of analytical tools, researchers from the fields of academic art history, museum curatorship, conservation, and conservation science are demonstrating the value of working together in an interdisciplinary manner in a burgeoning field of study called technical art history. This session presents papers on recent research that addresses any aspect of the creation of or later adjustment to the work of art and that challenges accepted views or leads to a new understanding of an object's place in history. It also demonstrates the cooperation between individuals in different fields in these jointly-communicated papers.

Venturing Beneath the Surface of Joslyn Art Museum's *Virgin and Child with Saints Catherine and Agnes*

Amy M. Morris, Associate Professor of Art History, University of Nebraska at Omaha

The study of the underdrawings of Northern Renaissance paintings has advanced our knowledge of workshop practices, individual artists' graphic styles, and the evolution of individual paintings from their inception to completion. Despite the value of the scientific examination of artworks, it can be cost prohibitive, restricting the ability of small-to-mid-size museums to use it. As a result, many significant, yet lesser known artworks remain shrouded in mystery. Joslyn Art Museum's *Virgin and Child with Saints Catherine and Agnes* (Joslyn Triptych) is a case in point. Donated to Joslyn as an original Gossart, the painting is presently attributed to the Workshop of Gossart. Despite questions of authorship, a better understanding of this painting could contribute to the current scholarship on Gossart's sustained popularity, the nature of the art market, and the production of copies in the sixteenth century.

In the absence of documentation, scientific examination is the best approach to advance our knowledge of the Joslyn Triptych. Fortunately, through a partnership between the University of Nebraska at Omaha (UNO) and Joslyn Art Museum, an infrared investigation (infrared photography) was undertaken in which extensive underdrawing was revealed. Along with providing details on the nature of the UNO/Joslyn collaboration, this paper presents a preliminary analysis of the underdrawing and considers its application relative to the many problems surrounding the painting, including its attribution, patronage, iconography, and function. The feedback from this session is valuable as Joslyn intends to display the technical information with the Triptych. The Joslyn Triptych plays a pivotal role in the Museum's Renaissance collection and was chosen as one of three works to be explored with interactive technology, specifically to address the questions raised through technical study.

Technical Analysis of the *Portrait of Andrea de'Franceschi* by Titian's Workshop

Fiona Beckett, Clowes Paintings Conservator, and Rebecca Norris, Allen Whitehill Clowes Curatorial Fellow, Indianapolis Museum of Art

A giant of High Renaissance painting, Titian was prolific, enduring, and influential with a wide range of contacts and a genius for attracting patronage. Among his most powerful friends was Andrea de'Franceschi the Grand Chancellor of the Venetian Republic. Several portraits of him painted by Titian and his studio survive including one depicting de'Franceschi at nearly eighty years of age at the Indianapolis Museum of Art (IMA). While attributed to the workshop of Titian, evidence from the

handling of this canvas is remarkably similar to an earlier version of the sitter painted by Titian at the Detroit Institute of Arts. These two portraits are dated about twenty years apart and their affinity in subject matter, form, and even treatment history provides the compelling basis for cross-comparison. This paper focuses on the IMA's *Portrait of Andrea de' Franceschi* (c. 1550). A collaborative effort between curatorial and conservation, this evaluation employed technical art history to delve below the surface for an in-depth analysis of materials and techniques. Analytical methods including x-radiography, infrared reflectography, and cross-sections (analyzed in the IMA's Science Lab) were used to determine the canvas preparation, underdrawing, pigments and painting technique. The results from this study build upon our understanding of the processes employed by Titian and his workshop providing further insight into the construction of the IMA painting, as well as the possibility of it being finished by the hand of Titian himself.

Alessandro Allori, Camilla Martelli, and Virginia de' Medici: Revealing the Mysteries of a Saint Louis Art Museum Portrait

Judith W. Mann, Curator of Early European Art, and Claire Winfield, Assistant Painting Conservator, Saint Louis Art Museum; Robert Simon, Independent Scholar, New York

In 1996, the Saint Louis Art Museum received a bequest including two paintings purportedly made in Florence in the sixteenth century. One, an image of Saint John the Baptist, was attributed to Andrea del Sarto. The second, identified as a portrait of a Medici princess, was identified as a Bronzino. Both pictures were in need of cleaning. At that moment, there was only one paintings conservator in the department of conservation, and therefore the pictures were accepted but not formally accessioned, pending further research and technical investigation.

A simple cleaning of the Saint John, undertaken in 2006, allowed us to make a preliminary attribution to Michele Tosini, which was confirmed by Heidi Hornik who came to St. Louis to examine it. The second picture, however, required more extensive examination since sections of the picture appeared to have been repainted. One scholar had even suggested that it could even be a nineteenth-century portrait done in the manner of Bronzino. With the arrival of Claire Winfield, our second paintings conservator in 2012, it became possible to undertake more complicated and long-term conservation projects. In 2014, Claire began the process of investigation and conservation. Her work enabled a determination that the portrait was sixteenth-century, and through consultation with several scholars of Renaissance portraiture, the picture was confirmed as a work by Alessandro Allori.

During treatment, once the areas of repaint had been removed (which were far less extensive than we had originally assessed), *pentimenti* were revealed that showed a significant change in the position of the sitter's proper right hand. The extent of the reworking was further revealed through infrared reflectography. It originally had been positioned closer to the sitter's large diamond and ruby pendant, but was moved lower in the portrait, presumably to allow the insertion of a large pearl that hangs from the pendant.

This paper will discuss more fully the steps and technical analysis that were undertaken in treating the painting, and then offer suggestions as to the identity of the sitter based on the later insertion of the magnificent pearl. In addition, comparison with the hand positions found in other portraits by Allori and Bronzino will allow a tentative hypothesis on the use and reuse of drawings within the Allori workshop, building on recent scholarship that has focused on this aspect of his practice.

Passion, Persistence, and the Creation of Cultural Infrastructure in Cleveland (1876-1926) How do we understand it? How do we teach it? How does it inform creativity today? Classroom A

Chair: Holly Witchey, Adjunct Professor, Case Western Reserve University

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

Center Fashioning Fantasy through Dress and Travel, 1880-1930

Patty Edmonson, MAC Curator of Costume and Textiles, The Cleveland History Center

Throughout the Progressive Era, Cleveland's cultural elite traveled abroad, collecting both objects and inspiration from countries such as Italy, Japan, China, Egypt, and India. Families returned with fine and decorative art, but also with clothing and a taste for garments inspired by their travels. These fashions would help them recreate and appropriate international culture here in Cleveland, and in turn have become part of the legacy of the museums on Wade Oval.

Decorative Arts at a Distance

Dale Hilton, Director of Teaching and Learning, the Cleveland Museum of Art and Emily Rebmann, Site Historian at the Ohio History Connection

Emily Rebmann and Dale Hilton of the Cleveland Museum of Art, will discuss their co-developed, interactive videoconference *Decorative Arts at a Distance*. Their project introduces concepts of material culture and decorative arts to offsite audiences in school and community settings. Using objects from the permanent collection including items produced by the Tiffany studios, the videoconference highlights the use of luxurious materials, custom craftsmanship, and the role of patronage.

my ancestor syndrome

Mary Jo Bole, Visual Artist

Mary Jo Bole is an artist and retired professor of art from The Ohio State University. Currently she is working on a documentary film. Bole will speak about her Cleveland lineage, mining an annotated family archive (including eccentric photographs and photographers), from the branch of her family featuring the captains of industry, the leisure class and conspicuous consumption. She is her family's bookkeeper. Bole will also include her relating art, inspired by this "left-over Victorian culture" experienced in Cleveland's industrial decay.

African-American Art Classroom E

Chair: David C. Hart, Ph. D., Cleveland Institute of Art

They Wore White and Prayed to the East: The Material Legacy of Enslaved Muslims in Early America

Ayla Amon, Smithsonian National Museum of African American History and Culture

Traveler's notebooks, slaveholder's records, and runaway slave ads are filled with unknowing references to the enslaved practicing Islam in early America. The material record is similarly filled with objects

relating to these Muslim practitioners, including documents, rugs, and beads. Despite this, discussions of the historical influence of Islam rarely include the enslaved Muslims forcibly migrated to America, and discussions of American religious heritage often exclude Islam. This lack of religious and cultural recognition is not solely a modern phenomenon, however: Charles Ball noted in 1837, “I knew several [people] who must have been, from what I have since learned, Mohamedans [Muslims]; though at that time, I had never heard of the religion of Mohamed.” This lack of recognition or discussion has often rendered the associated material culture mute, and has severely limited perceptions of the faith practices of the enslaved.

This paper aims to 1) re-connect the material remnants of early Muslims with the practice of Islam and 2) to propose a new method of public interpretation. First, it briefly compiles written evidence of the Muslim enslaved. Next, it turns to the material culture they produced: documents, textiles, and other objects necessary in practicing their faith. It then re-connects the objects with Islam using eyewitness accounts, oral histories, and, most importantly, the words of the enslaved themselves. Third, it uses the objects to attempt to understand the conflicting status of African Muslims in white society and why they have not been historically recognized. Finally, it proposes a model for integrating enslaved Muslims into museum exhibitions.

Senga Nengudi: Stretching Fiber with the Body

Lindsay Garbutt, M.A. Candidate, School of the Art Institute of Chicago

Senga Nengudi’s work is currently undergoing a well-deserved renaissance. Her performances and sculptures have been restaged recently at venues such as White Cube, the Hammer Museum, and the Studio Museum in Harlem, allowing a new generation of viewers to engage with her work in person or through video. It’s thus an appropriate time to consider what makes her work so resonant today. While there have been many reviews of these shows in publications as varied as the *New York Times*, *Hyperallergic*, and *Art in America*, very few scholarly examinations of her work have been written. The importance of Nengudi’s work in the context of performance art has been discussed in some academic publications, but little has been written about her work from the perspective of fiber art. Focusing mainly on Nengudi’s early series of works titled *Repondez s’il vous plait (RSVP)*, which she started in 1975-77, this paper argues that the use of fiber is integral to her work’s feminist, social, and performative concerns. To accomplish this, I examine Nengudi’s work in the context of fiber art movement in the 1970s, including the *California Design* exhibitions at the Pasadena Art Museum (where Nengudi worked while attending California State University), feminist uses of fiber at Womanhouse, and the work of Faith Ringgold.

Hidden in Plain Sight: Queer and Black Identities in Nick Cave’s Sound Suits

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

Nick Cave is best known for his fantastical suits constructed from found materials. He was driven to begin this series following the brutal beating of Rodney King by Los Angeles police officers. Cave has described the suits as creating a neutral figure with no gender, race, or sexuality which effectively establishes a safe space for the individual. Such disguising has roots in gay identity politics. Because the metaphorical mask of homosexuality can be put on and taken off in different circumstances, masks have often been used as iconography to express queer identity. Cave’s sound suits have been connected to drag culture, and its associative masking traditions.

This paper will argue that the connection between Nick Cave’s sound suits to drag culture and queer masking is complicated by the intersection of race and sexuality. Concealment and protection are the function of masks and drag performances because the wearer’s identity is relatively safe from the eyes of those who would persecute him. But racial identity does not function the same way. The safety pro-

vided by Cave’s suits is as fantastical as the suits themselves for when the wearer removes the nonmetaphorical costume, the construct of race is again put upon him. Cave’s gay and black identities thus intersect in the sound suits and challenge the hegemony of queer discourse.

Art and Architectural Dialogues in the 20th Century Recital Hall

Chair: Genevieve Hendricks, Visiting Assistant Professor of Art, Hollins University

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

The Two Traditions: Chicago’s Schools of Architecture and Art, Reconsidered

Barbara Jaffee, Associate Professor of Art History, Northern Illinois University, DeKalb

The city of Chicago may be best known today for the apparent divergence of its art and architecture traditions—the former associated with the figurative expressionism that emerged post-WWII from the School of the Art Institute of Chicago, and the latter with the school of architecture headed by Mies van der Rohe at the Illinois Institute of Technology beginning in 1938. Yet, at the turn of the twentieth-century, these two schools (and likewise these two traditions) were, in fact, one. Established in 1893, the Chicago School of Architecture was a dual program of the School of the Art Institute and IIT’s predecessor, the Armour Institute of Technology – an affiliation that continued into the 1930s. Some aspects of the curriculum, including art history and theories of decorative designing, were shared by architecture and art students alike; after 1919 these courses were reorganized into a foundational year required by all students, in programs ranging from academic drawing and painting, sculpture, decorative art and illustration, to normal training and, of course, architecture.

This paper will explore the milieu of an integrated art and design education as practiced in Chicago in the first-half of the twentieth-century, tracing its impact through what are often considered “anomalies” in the history of modern architecture and art—the nonobjective paintings of Manierre Dawson or the expressionist architecture of Bruce Goff. In conclusion, an attempt to account for the disappearance of this integrated paradigm from the historical narrative on art and architecture in Chicago will be made as well.

The Spirit of Exhibition in the Work of Charles and Ray Eames

Lorinda Roorda Bradley, Ph.D. Candidate, Department of Art History and Archaeology, University of Missouri – Columbia

Charles and Ray Eames are best known for their Herman Miller furniture designs that united wartime technologies with post-war domesticity and consumer culture. However their collaborative careers spanned almost four decades and their larger body of work shows a far more ambitious aim: to develop object- and image-based educational models to unite academic disciplines; underline the importance of visual literacy as new media developed at an accelerated rate; explore relationships between art, architecture, and technology; and communicate cultural histories, ideas, and values.

This paper examines the Eames House and Herman Miller design exhibitions staged throughout the 1950s and 1960s to illustrate how Charles and Ray Eames not only created immersive spaces through strategic object display, but also utilized exhibition spaces to refine methods of sharing information and shaping learning experiences. Disparate objects juxtaposed and placed in unexpected locations remained a common theme throughout their work, challenging conventional viewing practices and perception of familiar subjects and places. Many of these display techniques and visual communication strategies built upon the work of Herbert Bayer, György Kepes, Walter Gropius, and László Moholy-Nagy, all of whom designed spaces that focused on the integration of art, technology, and industry. In my analysis of the Eameses exhibition designs, I consider how and why they advocated for the importance of object display, visual literacy and collaboration.

David Alfaro Siqueiros's "Functional" Muralism of the Post-War Period

Christopher Fulton, Associate Professor, Department of Fine Arts, Hite Art Institute, University of Louisville

This paper concerns the art of Mexican muralist David Alfaro Siqueiros in the period 1945-1965. Emerging from an earlier phase of artistic experimentation, in these years Siqueiros developed a more disciplined and politically effective art with the support of the Mexican state. We observe that this redirection of his art was achieved through an association with architects of the functionalist school and an absorption of their design principles. Through a consideration of exemplary murals, such as the thrilling sculptural-painting on the Rectory Building of the National University and the capacious allegory at Hospital de La Raza, we identify the strategies used in tying representational painting to its architectural context. We further explore Siqueiros's role in the state-sponsored artistic program known as Plastic Integration (*Integración plástica*), which wedded muralism and modernist architecture at new construction sites.

With respect to the history of Mexican art and architecture, the paper elucidates a distinctive phase of the mural movement and its implication in the evolving political scene of the post-war period. From a theoretical point of view, the paper delves into the troubled relationship between modernist architecture and representational painting, and questions the possibility of overcoming the inherent tensions and fissures between the two practices.

1:15-2:45

African Art in the Midwest: Past, Present, Future Classroom E

Chair: Constantine Petridis, Curator of African Art and Department Chair, Arts of Africa and the Americas, The Art Institute of Chicago

In 2011, museum curators Kathleen Bickford Berzock and Christa Clarke published an important collection of essays on the institutional biographies of thirteen art museums in the United States. Their volume also reviewed the collecting and display of African art over the past century in five Midwest institutions, including major civic museums in Chicago, Cincinnati, and Cleveland. This session will present the distinguished history of four other Midwest museums that have each contributed to the shifting visions and expanding canon of the arts of the African continent. Having benefited from past gifts and purchases from influential private collectors of African art, the Saint Louis Art Museum and the University of Michigan Museum of Art explore current and future collecting opportunities that encompass the acquisition of textiles and decorative arts as well as works of contemporary African art. A new permanent gallery of Islamic art at the Minneapolis Institute of Art will integrate the arts of African Muslim cultures with Islamic arts from other parts of the world, while an innovative temporary exhibition on Swahili Coast arts organized by the Krannert Art Museum will shed light on the deep and enduring connections between Africa and Asia.

African Art at the Saint Louis Art Museum Before and After Morton D. May

Nichole N. Bridges, Associate Curator in Charge, Arts of Africa, Oceania, and the Americas, Saint Louis Art Museum

In 1936, the City Art Museum of St. Louis acquired the first sub-Saharan African work to enter its collection. This work, a masterpiece Benin Kingdom commemorative bronze, then called "Portrait Head of a Youth," launched the museum's distinguished but little-known collection of African art. The high quality of this work, its prior appearance in MoMA's 1935 *African Negro Art* exhibition, and the museum's subsequent purchase of several important central African works from the Frank Crowninshield collection in 1942 suggests the intentional, unequivocal origins of St. Louis's African collection as *art* rather than as ethnological or educational material. This paper will trace the development of the Saint Louis Art Museum's African collection from its earliest core, its mid-20th century reinforcement by gifts of art primarily from department store chief executive Morton D. May who inspired a heyday of African art collecting activity in St. Louis that benefited the museum through the 20th century, and its more recent development and acquisitions.

New Directions for African Art in Ann Arbor

Laura De Becker, Helmut and Candis Stern Associate Curator of African Art, University of Michigan Museum of Art

Founded in 1855, the University of Michigan Museum of Art (UMMA) has been collecting art from Africa since 1930, when the museum purchased a number of textiles from Northern Africa. Since then, more than 1800 artworks have been acquired, bequeathed and donated to the museum, encompassing a wide variety of cultural practices from the continent, with particularly strong collections of Central and West African art. This paper presents a brief overview of the African art holdings at UMMA, with a special emphasis on the Helmut and Candis Stern collection, a remarkable collection of mostly Central African art that was compiled over many decades and donated in 2005. It continues by discussing recent acquisitions of contemporary artworks by the South African artists Sam Nhlengethwa and Walter Oltmann and reflects on how these pieces will be placed in dialogue with historical artworks in the upcoming reinstallation of the museum's Robert and Lilian Montalto Bohlen Gallery of African Art. In conclusion, this presentation will share some preliminary reflections on the opportunities and challenges of this permanent exhibition space, specifically focusing on the museum's role in a university setting.

Celebrating Islamic Art at the Minneapolis Institute of Art

Jan-Lodewijk Grootaers, Curator of African Art and Department Head, Arts of Africa and the Americas, Minneapolis Institute of Art

The Minneapolis Institute of Art (Mia) plans to expand its permanent display of Islamic art in 2019. The exhibition space will double in size, creating two new galleries that will integrate artworks from diverse Muslim cultures. Currently, the single "Art of Islamic Cultures" gallery has a concentration of art from Iran, while Islamic art from South East Asia and from Africa is found in the corresponding galleries. Islamic art is complex, displaying both unity and diversity. The unity is based on a shared doctrine, religious language, and—to a certain extent—aesthetic canon, while the diversity is due to the variation of indigenous belief systems and art traditions encountered by the faith. The new galleries will celebrate these two tendencies. The expanded space will also include contemporary art, which will challenge the notion of what "Islamic art" is. The term is applied to works of art specific to the religion or to any creations inspired by Islam. Mia will advocate the latter, more encompassing view. Visitors of the new galleries will learn about the need to preserve the Islamic cultural heritage in light of natural and human destruction. Examples include libraries in West Africa that are being protected from sand and from fundamentalists, and historic mosques that are being restored throughout the world. My paper will review Mia's mission of engaging the Twin Cities' communities, including the large Somali

population. This begs the question of whether art is capable of building bridges of cross-cultural understanding in times of conflict—an idea often proposed in the context of Islamic art.

Swahili Provocations

Allyson Purpura, Curator of Global African Art, Krannert Art Museum, University of Illinois at Urbana-Champaign

This paper draws on collaborative research and preparation under way for *World on the Horizon: Swahili Arts Across the Indian Ocean*, the first major traveling exhibition and book project dedicated to the arts of the Swahili coast and their historically deep and enduring connections to eastern and central Africa, Europe, America, and the port cities of the western Indian Ocean. Co-curated by Allyson Purpura, Krannert Art Museum curator of global African art, and Prita Meier, assistant professor of African art history at the University of Illinois at Urbana-Champaign, the exhibition will offer audiences an unprecedented opportunity to view over 120 artworks brought together from public and private collections in East Africa, Europe, Oman, and the United States. Selected not only for their artistic excellence but also for how they instantiate and visualize the region's wide-reaching networks of mobility and encounter, these objects are marked by multiple histories and aesthetic trends that are themselves itinerant and subject to diverging claims and interpretations. As such, Swahili arts require us to "un-discipline" art historical canons and museological frameworks that have long kept Africa and Asia apart – and in place. In addition to presenting some "backstory" to the exhibition—including logistical challenges that in a sense reiterate the politically charged biographies of Swahili objects—the paper argues that Swahili arts provide critical cues from which museums can take direction in rethinking the interpretation and display of their collections.

Photography Recital Hall

Chair: Andrea Wolk Rager, Jesse Hauk Shera Assistant Professor, Department of Art History and Art, Case Western Reserve University

Seeing Motion through Still: Karl Struss' Hess-Ives Costumed Dancer

Bing Wang, Ph.D. Candidate, Chinese Art & Photography, Case Western Reserve University

Preserved at The Cleveland Museum of Art, *Costumed Dancer* is an extraordinarily rare Hess-Ives color print made by Karl Struss (1886–1981), an American photographer and an Academy Award-winning cinematographer. From 1908 to 1912, Struss studied photography with Clarence H. White (1871–1925), a leading member of Alfred Stieglitz's (1864–1946) "291" pictorialist group. During this period, inspired by the innovative ideas underlying Pictorialism, Struss started experimenting with photography. This experimentation with technical innovations continued throughout his career.

This paper will examine the Cleveland's *Costumed Dancer*, three black-and-white glass negatives by Struss, presumably recording color Hess-Ives photographs, now preserved at the Amon Carter Museum of American Art, and Struss' 1917 series *The Female Figure*. A brand new color process of the time, the Hess-Ives process not only allowed Struss to demonstrate his passion for new possibilities in the area of photography but also reveal him to be a "pictorial photographer," using color as an aid to explore the potential of pictorial photography in the era of "modernism." These works, especially those portraying female dancers, on the one hand, have a tendency to use still images suggesting movement and continuous motion. On the other hand, through the studio setting and lighting, these images evoke a theater-like atmosphere, and the viewing experience for these images recalls the viewing experience for early color motion pictures.

Neoliberalism and "Failure" in the Photography of Cindy Sherman

Leah G. Sweet, Mellon Curatorial Coordinator for Academic Programs, H.F. Johnson Museum of Art at Cornell University

Cindy Sherman often receives praise for the shrewdness of her photos, particularly for their ability to rehash cultural codes of female identity and the media that perpetuate them. Though the process of fetishization continues to dominate scholarly analysis of her work, particularly in relation to Sherman's staging of the failure to embody aesthetic and gender norms as they intersect with age and class, select scholarship has turned attention to the larger cultural context for her perceptive and destabilizing snapshots of gender identity by pitting her focus on the abject against the political and economic conservatism of neoliberalism in the late 1980s-early 1990s. Given that this organizing political-economic logic of free-market capitalism simultaneously ascended in America with Sherman's photographs in the 1980s, this paper will consider how the representational presence of neoliberalism in stock photography and public health campaigns informed her photography at this time, if in a more indirect manner than her forays into such media as film and fashion photography.

Specifically, this paper will address Sherman's informally titled "disaster" series (1986-1989) in relationship to the medicalization of subjectivity under neoliberalism. Consumption, pregnancy, decay and death in this series of photographs will be discussed in relation to the marked increase public health campaigns such as America Responds to AIDS, which the Center for Disease Control launched 1987 and which, for political reasons, targeted the perceived excesses of heterosexual women via threatening text coupled with a barrage of hypernormative stock photos. Playing off this neoliberal definition of human worth in terms of productivity, her work from this period can be seen as adopting and overturning the visual logic of the public health campaigns as well, in which the body surfaces as the locus of intervention under the threat of incorrect self-management.

Rust-Belt Ruins: Photography and Memory at River Rouge and Willow Run

Jennifer Friess, Assistant Curator of Photography, University of Michigan Museum of Art

This paper takes as its focus the legacies of productivity that haunt the "Rust Belt"—a region of the United States so-called because of the prominent decline suffered by the manufacturing industry surrounding the Great Lakes during the last few decades. Through a comparative case-study of two bodies of work by contemporary photographers, namely, Michael Kenna's 1992-3 series of the River Rouge complex in Dearborn, Michigan and Ernestine Ruben's 2013 series of the Willow Run facility in Washtenaw County, Michigan, this presentation explores how photographers use their medium to engage with past and present understandings of sites significant to America's industrial, economic, and cultural identities. Both Michael Kenna's ethereal photographs of the exterior spaces of River Rouge and Ernestine Ruben's photo-montages of the interior spaces of Willow Run suggest that the import of these sites lingers on in our collective memories.

Annu Palakunnathu Matthew: "An Indian from India" in America

Ellen C. Raimond, Program Coordinator, University of Kansas

Annu Palakunnathu Matthew's pursuit of *An Indian from India* (2001-07) was inspired by the common immigrant experience of being asked, "Where are you really from?" after having identified a location in the U.S. as her or his place of origin. Referring to herself then as "An Indian from India," led the artist to create a body of work in which she appropriates the photographic representations of a people collectively mistaken for the inhabitants of the country she left behind and then couples them with digitally manipulated images of herself dressed in traditional South Asian Indian or contemporary Western attire. By using archival ethnographic source material for her paired imagery—a literal copy of a found image in one sense, a digital recreation in the other—Matthew looks to a period in her adoptive country's past when photography was being used to support Anglo-American imperialist ambitions.

The main focus of this essay will establish how Matthew claims a place for herself in our country's present by visually inserting her unfamiliar South Asian Indian identity within the familiar American context of Native American Indian portraiture. More specifically, this paper for the first time will explore the historical narratives of the individuals that Matthew has re-photographed herself after in order to draw parallels between the artist's experience as an immigrant of color to the U.S. navigating the margins of mainstream American society today to that of America's indigenous peoples undergoing analogous trials a century before her.

Renaissance and Baroque Art Classroom A

Chair: Erin E. Benay, Assistant Professor of Italian Renaissance and Baroque Art, Case Western Reserve University

For Salvation and Family: Sainly Devotion in the Funerary Altarpieces of Burgalese Merchants

Emily Kelley, Associate Professor of Art History, Saginaw Valley State University

During the fifteenth century, Burgos, Spain became an important commercial center whose merchants held connections to centers of trade in Italy, Flanders, and England. As they rose to prominence, elite merchant families commissioned funerary chapels in the city's parish churches. Through the examination of altarpieces from three of these chapels, this paper demonstrates that Burgalese merchants shared a common belief in the intercessory role that saints would play in their salvation. However, in preparation for death, the merchants of Burgos largely abandoned the saintly protectors most significant to their earthly professions. Instead they focused on commissioning funerary monuments that honored their families' status and ties to the community while representing themselves as part of the city's urban elite, and they concentrated on saints who would help them achieve salvation in the afterlife. Saints like St. Nicholas, who were conventionally celebrated by merchants, were sometimes present but represented a range of devotional concerns not just those common to merchants. Instead of the, perhaps expected, shared iconography of saints regarded for their protection of merchants, commonalities include saints known for their aid in salvation and female saints who serve as exemplars to laywomen. Together, these iconographic choices suggest that, as they prepared for death, these merchant patrons defined themselves by more than their professions; they were men who feared the afterlife as well as husbands and fathers who hoped to honor their wives' piety and ensure a good life for their heirs.

On the Shoulders of Giants: Revisiting Raphael's design for the Stanza della Segnatura

Jennifer Webb, Associate Professor of Art History, Department of Art and Design, University of Minnesota Duluth

As early as the end of the nineteenth-century, scholars studying Raphael's decoration of the Stanza della Segnatura identified a formal connection between the decoration of the room housing Julius II's library and that of Federico da Montefeltro's *studiolo* (then understood to be a library) in the Palazzo Ducale in Urbino. Federico's *studiolo* combines intarsia decoration depicting Federico's intellectual interests and celebrating his achievements with painted portraits of *uomini illustri*. These contemporary and historical men correspond closely with the authorship of books housed in the Duke's library on the palace's ground floor. In addition, because these men were foundational to the *studia humanitatis* many of them appear in Raphael's fresco cycle.

Inspired by the key-note panelists' focus on Raphael's cartoon for the *School of Athens*, I will return to those earlier scholarly assumptions and explore how Raphael appropriated imagery from cycles of *uomini illustri* (in Umbria and the Montefeltro region) that were familiar to both he and his patron. Just as Michelangelo would later do in his design for the *Last Judgment* in the Sistine Chapel, so too did Raphael draw upon the foundational artistic traditions in order to present that has long been recognized as something uniquely "modern."

The Woman with the Goiter in Caravaggio's Crucifixion of Saint Andrew

Danielle Carrabino, Associate Research Curator, Harvard Art Museums

In the lower left corner of Caravaggio's *Crucifixion of Saint Andrew* in the Cleveland Museum of Art, an old woman throws back her head to gaze up at the crucified Andrew, revealing a prominent goiter in her neck. Although not the protagonist, this figure is crucial as an eyewitness to the miracle occurring before her and mirrors the viewer's experience of the painted scene. X-rays of the painting record a *pentimento* in which the woman's hands were clasped in prayer in front of her neck, later painted over to form the enlarged thyroid gland. Her original pose would have provided an appropriate example to pray before the painting, again acting as a model for the viewer. Scholars have suggested this change was motivated by the widespread occurrence of goiter in people living in the area surrounding Naples, where the painting was created. However, this idea has not been adequately supported.

The fact that the old woman repeatedly appears in at least four works by the artist between 1606 and 1610 deserves more attention as it raises questions about the role of this figure and Caravaggio's practice of painting from the posed model and from memory. The depiction of a physical ailment is also worth considering further as not only an example of the artist's skill to paint naturalistically, but in terms of the associations goiter carried in contemporary medical discourse. These clues may also help to resolve the contested issues of the chronology of the painting and its intended location.

Fashioning the Friendly Artist

Jessica L. Fripp, Assistant Professor of Art History, Texas Christian University

In 1775, the French history painter François-André Vincent and the French architect Pierre Rousseau stopped in Marseille en route to Paris from Rome, where they had spent several years as pensioners of the Royal Academy of Painting and Sculpture. While in Marseille, the two men were reunited with the Flemish painter Philippe-Henri Coclers van Wyck, whom they had met in Rome some years earlier. Vincent commemorated this encounter with a triple portrait, known today as the *Portrait of Three Men*.

Friendship often inspired Vincent's portraits, but this painting stands apart for several reasons. First, he chose the group portrait, long associated with friendship and travel but rarely used by French artists at the time. Second, he has depicted himself and his companions in costume. While Rousseau's and Van Wyck's costumes pose interpretative problems, Vincent's outfit is clearly a seventeenth-century style known as the *costume espagnole*. The out-of-date dress, and his prominent position in front of a blank canvas suggest a reference to the self-portraits of Baroque masters such as Rubens, an artist who would have served as model for the young Vincent. This paper examines the *Portrait of Three Men's* peculiar format and use of costume. I argue that the portrait is as much about Vincent's performance as an artist as it is a reunion of friends, situating the work within the tradition of the group portrait, Vincent's experiences in Rome as a student artist, and conceptions of friendship in the eighteenth century.

American Art Lecture Hall

Chair: Mark B. Pohlad, Associate Professor of Art History, Department of History of Art and Architecture, DePaul University

Painting Ephemera in the Age of Mass-Production: American Trompe l'Oeil Painting and Visual Culture in the Late Nineteenth Century

Katherine Brunk Harnish, Ph.D. Candidate, Department of Art History and Archeology, Graduate Certificate Candidate, American Culture Studies, Washington University, St. Louis

In late nineteenth-century America, advances in photography, printing and distributing technologies led to an unprecedented flood of imagery. This dramatic change in visual culture was both exciting and threatening to artists. Many painters felt the need to seek new aesthetic territory to create distance from these new and popular media, leading to movements such as Tonalism and Impressionism. Trompe l'oeil painters, the group of artists I study, took the opposite approach, attempting to harness the delights of the new visual culture through appropriation.

My dissertation focuses on the work of William Harnett, John Haberle, and John Peto, three of the best known painters who worked in the trompe l'oeil style—a highly illusionistic mode of painting. Many of their compositions include photographs, paper currency, envelopes, newspaper clippings, ticket stubs, trade cards, greeting cards and other forms of paper ephemera. I argue that these artists represented these new media strategically, not only to attract an audience excited by and well versed in these forms, but also to assert the continued power and relevance of painting. American trompe l'oeil painting offers unique perspective into the impact of changes in visual culture on the fine arts and also on the lives of ordinary people. In this essay, adapted from the third chapter of my dissertation, I explore this iconography in several trompe l'oeil paintings in order to unpack the cultural tensions surrounding the themes of image reproduction, originality, and translation.

Meanings and Methods of Color: Winslow Homer's Montagnais Indians

Nancy Palm, Assistant Professor, Department of Art, University of North Carolina Pembroke

In 1895, Winslow Homer painted a watercolor series of Montagnais Indians in their summer encampment at Lake St. John in Quebec. The Montagnais paintings formally deviate from Homer's coeval fishing scenes, particularly in the artist's use of color, signaling a noticeable technical difference between his white and Indian subjects completed over the course of the same summer in Quebec. This formal difference is significant, as Homer was methodical about color. Furthermore, Homer's visual depiction of the Montagnais does not account for modern developments resulting from European influence, despite his repute for truthfulness in his art. Homer was routinely praised as a "genuine" artist who "painted what he saw." He was, however, also an artist of his time—a time when Native American subjects were typically portrayed through the lens of Eurocentric stereotypes that eclipsed an actual understanding of or concern for indigenous cultures. Given the pervasiveness of nineteenth-century stereotypes, like the Noble Savage or the Vanishing Indian, our instinct may be to read these artworks as acts of visual othering constructed in opposition to the artist's conception of his own racial identity. But did Homer depart from his loyalty to the genuine in these paintings? Did he visually manipulate the identity of his Indian subjects, or did he paint what he saw, as was expected and celebrated in his art? This paper will explore the formal and contextual elements that invite scrutiny of Homer's treatment of native subjects and raise questions about his potential visual engagement with tropes of Indian otherness.

Gender and Critical Rhetoric in the Reception of Elizabeth Sparhawk-Jones

Elizabeth Carlson, Associate Professor, Department of Art and Art History, Lawrence University

This paper examines the work of Elizabeth Sparhawk-Jones (1885-1968) whose contributions to American modernism deserve to be reassessed. She was well-known in the early twentieth century for her Impressionistic depictions of working women. Between 1908 and 1913, Sparhawk-Jones was lauded by critics, earned commissions, received numerous awards, and major American museums acquired her paintings. Following a nervous breakdown and two decades of hospitalization and recovery, she began painting again. Sparhawk-Jones returned to the art scene in the late 1930s and 1940s with three one-woman shows at the Rehn Gallery exhibiting more abstract and poetic subjects. This paper looks specifically at the critical rhetoric used to assess these paintings. In the teens, critics emphasized and glorified her individual, energetic, and masculine creativity. These reviews frequently use words like

"free," "virile," "vigorous," "spontaneous," "bold," and "unsentimental" to describe her paintings. Her later works deemphasized the figural in favor of the material. She painted on linen and silk with diluted oils creating what she called an "underwater" effect. Yet reviews of her work from the 1940s downplay her expressive content and emphasize the representational. The immediacy and personal expression lauded by critics in the teens were soon associated with post WWII Action Painters. Using Sparhawk-Jones as a case study, this paper seeks to explore how critical rhetoric in the United States worked to exclude women artists from art history.

Kennedy's Hell: Rauschenberg's *Inferno* Drawings and the 1960 Election

Susan J. Baker, Professor of Art History, Arts and Humanities Department, University of Houston-Downtown

Many artists since the Renaissance have turned their attention to Dante Alighieri's fourteenth-century epic poem the *Inferno*, including several twentieth-century artists such as Salvador Dalí, Jean Fautrier and George Grosz. In the late 1950s, before he was critically acclaimed in New York, Robert Rauschenberg began a series of transfer drawings that correspond to Dante's thirty-four cantos. Calvin Thomas argues that Rauschenberg took on the project in hopes of improving his reputation as a serious artist. Graham Smith concludes the drawings reflected Rauschenberg's reaction to twentieth-century atrocities such as the Holocaust, Hiroshima and South African racial crimes. The artist was sympathetic to Dante's dark themes of political betrayal. While Smith argues for the importance of Botticelli for Rauschenberg's drawings, the work shares greater affinity with that of Grosz who, fifteen years earlier, completed a series of illustrations for a Modern Illustrated library edition of the *Inferno*. Both Grosz and Rauschenberg were deeply appalled by the politics of their respective times. Rauschenberg was particularly discouraged by events preceding the 1960 election of John Kennedy. Rauschenberg supported Kennedy and offered him a drawing, entitled *Election: Drawing for the President of the USA with Dante*, that links the newly elected president to Rauschenberg's Dante project. This paper will consider the drawings in relationship to the 1960 election campaign.

3:30-5:00

Recent Acquisitions in Midwestern Collections Lecture Hall

Chair: Beau Rutland, Associate Curator of Contemporary Art, The Cleveland Museum of Art

Enriching the European Reinstallation: Two New Acquisitions at Joslyn Art Museum

Dana E. Cowen, Associate Curator of European Art, Joslyn Art Museum

A greatly anticipated reinstallation of the European galleries at Joslyn Art Museum in Omaha, Nebraska, opens in May 2017 and will feature two significant acquisitions to the Museum's European holdings—Angelica Kauffmann's *Portrait of Mary Tisdal Reading* of circa 1771 to 1772 and a large *Crucifixion* panel by Hans Pleydenwurff or workshop of around 1460 to 1470. The significance of these acquisitions to the European collection cannot be overstated. With the exception of a minor canvas by Jules Breton acquired in 2012, the Joslyn has not purchased a major European painting in over 10 years. Each new addition fills a significant art historical and aesthetic gap in the Museum's holdings. The Kauffman portrait compliments Jean François Pierre Peyron's history painting *The Death of Socrates*, the only other Neoclassical work in the galleries, and expands the representation of female artists in the collection. The Pleydenwurff panel satisfies the lacuna of German devotional painting among the Joslyn's early religious works and will be a transformative visual addition to the gallery because of its large size, gold background, and strikingly abstract composition. In addition to examining how these works enhance the appearance and interpretation of the European galleries—spaces last updated nearly two decades ago—this paper will consider the long hiatus between acquisitions for this collection, the financial challenges encountered by a medium-sized museum seeking quality objects, and the strategic plan for acquiring in the future.

A Transformative Gift: The Marion and Henry Bloch Collection of Impressionist and Post-Impressionist Art

Aimee Marcereau DeGalan, Louis L. and Adelaide C. Ward Senior Curator of European Arts, The Nelson-Atkins Museum of Art

In March 2017, The Nelson-Atkins Museum of Art will open the renovated Bloch Galleries in the museum's original 1933 Beaux-Arts building, featuring the Marion and Henry Bloch Collection of Impressionist and Post-Impressionist Art. Gifted to the museum in 2015, the collection was among the few outstanding collections of 19th century French art remaining in private hands. Comprised of nearly 30 19th century French masterpieces acquired by the Bloch family over the course of two decades, the Bloch Collection nearly doubles the museum's current holdings of Impressionist and Post-Impressionist art.

The Bloch's acquired their first Impressionist picture in 1976, a small Renoir, *Woman Leaning on her Elbows* purchased from Knoedler's. The following year they acquired a Renoir pastel *The Flowered Hat* from the Herring brothers from whom they later purchased one of their Toulouse-Lautrec's, a spirited study *Jane Avril Looking at a Proof*. In the 1980s, like many ambitious collectors, they acquired works from Wildenstein and Company including Pissarro's *Banks of the Seine at Port Marly* from 1871, one of three the Bloch's would acquire and later donate to the museum. This paper will present highlights from this astonishing collection, in some instances revealing an artist at multiple points in their career, as well as haunting examples of late works painted in at least one instance in the year the artist died. It will also illuminate the complementary strengths this transformative gift of art has made for the Nelson's collection of 19th and early 20th century French art.

Allan Sekula's Aerospace Folktales, 1973

Drew Sawyer, William J. and Sarah Ross Soter Associate Curator of Photography, Columbus Museum of Art

In 1973, a year that marked the beginnings of a national recession and the signing of a peace treaty to end the Vietnam War, Allan Sekula's first major work took as its subject an aerospace engineer who had been laid off from Lockheed, then the single largest defense contractor in the United States. By combining intimate scenes of family life in a small Los Angeles apartment with photographs of various personal documents, *Aerospace Folktales* explores the daily life of this unemployed white-collar worker and his family as their class identity is being thrown into question. In its original installation at the University of California, San Diego, *Aerospace Folktales* consisted of 142 black-and-white photographic images and text cards, along with four sound recordings of interviews between the artist and his father, his mother, and his mother's friend (whose husband was also unemployed). Over the years, the artist showed the work in multiple formats, including an edited version in his seminal 1984 book *Photography Against the Gain*. This talk will consider the multiple versions of *Aerospace Folktales*, focusing on the original version that the Columbus Museum of Art acquired in 2015. It will also place the work within CMA's collection, particularly the Photo League Collection and the Philip J. and Suzanne Schiller Collection of American Social Commentary Art 1930-1970.

Body and Soul: The Visual Arts and Medical Practice Classroom E

Chair: Andrea Wolk Rager, Jesse Hauk Shera Assistant Professor, Department of Art History and Art, Case Western Reserve University

This session considers the complex relationship between the visual arts and the history of medical practice. The city of Cleveland has been hailed as a hub of bio-medical innovation, rendering this an ideal setting for exploring the revolutionary possibilities of interdisciplinary exchange between cutting-edge art history and medicine. This session considers not only what lessons we can learn from the intertwined histories of medical practice and the arts, but also how art historical methodologies and critical strategies can inform the practice

of healthcare professionals today. How can universities, museums, and medical institutions enrich and inform each other through the arts? This panel brings together art historians, museum professionals, and medical clinicians to explore this burgeoning field of inquiry and interdisciplinary research.

(Re)Constructing Epistemologies: Saint Margaret and Medieval Caesarean Sections

Aimee Caya, Ph.D. Candidate, Medieval Art, Case Western Reserve University

As the patron saint of childbirth, St. Margaret enjoyed tremendous popularity in the European Middle Ages. The most famous episode of her life, wherein Margaret was swallowed by and miraculously released from a dragon, mirrored the experience of a child delivered via caesarean section. In this paper, I explore the significance of visual allusions to caesarean section in public devotional sculptures of Margaret from late medieval France and England, and how these images would have been read by medieval audiences. I consider not only visual affinities between images of Margaret and depictions of caesarean section, but also the haptic experience of the sculptor tasked with creating such images. Ultimately, the process casts the sculptor as both the male force in the act of conception—molding and shaping (feminine) matter—and as a surgeon. Both the surgeon and the artist carve open bodies in order to facilitate salvation—bodily salvation in the case of the surgeon, spiritual salvation for the sculptor. Ultimately, these connections raise questions about how non-traditional sources can help fill gaps in our understanding of medieval medicine and its practitioners. Despite evidence that midwives played prominent roles in medieval birthing chambers, their illiteracy and position outside of the growing university system has left us with little evidence of their experience or knowledge. I believe that these publicly accessible images of St. Margaret and the dragon imply a broader practical understanding of obstetrics than has previously been credited to medieval audiences, and may provide a means for filling epistemological gaps for medical historians.

J. J. Woodward, the Philadelphia Centennial, and Surgical Imaging in Nineteenth-Century America

Vanessa Meikle Schulman, Assistant Professor, School of Art, Illinois State University

In 1876, a selection of artifacts and images from the U. S. Army Medical Museum was displayed at the Centennial Exhibition in Philadelphia in a model of an army field hospital. Curated by Lt. Col. J. J. Woodward, the Centennial collection included specimens, photographs, lithographs, and large-scale photomicrographs of blood, bone, and tissue samples. The images, culled from the extensive collections of the museum, had been painstakingly gathered as a response to the injuries and illnesses of the Civil War and were envisioned as an exhaustive catalog of potential cures for disease and debilitation. On the back wall of the exhibit, Thomas Eakins's spectacular canvas *The Gross Clinic* dominated the space with its graphic portrayal of the surgical extraction of diseased bone. Eakins's painting, now widely regarded as one of the masterpieces of nineteenth-century American art, had been rejected from the art exhibit of the Centennial and, as consolation to the devastated artist, had been hung in the medical wing instead. My recent research at the National Library of Health and Medicine demonstrates that J. J. Woodward and his colleagues thought extensively about the role of visual images in nineteenth-century medical culture, as they sought methods for both gathering and disseminating an up-to-date archive of medical problems and their potential solutions. This presentation examines how the juxtaposition of medical images and specimens with Eakins's painting contributed to popular understanding of the evolving surgical profession during these years.

A Cardiologist Examines the Physiology of the Uplift and Inhalation Theory of Arthur B. Davies

William S. Ritter, M.D., M.A. Candidate, University of Missouri Kansas City

The art of Arthur B. Davies remains a mystery. Davies is best known as the chief administrator and curator of the 1913 International Exhibit of Modern Art, also referred to as the Armory Show. This show, as is well known, introduced Modern art to America. Although Davies advanced interest in Modern

art, his own work was anti-Modern and resisted pure abstraction. Davies created hundreds of wispy ethereal nude figures suspended in a dream like state. The question remains, what were these nudes doing?

Davies' art was inspired by European Symbolism, early twentieth century body culture, Modern dance, and ancient Greek art. With these influences Davies' nudes assumed an upright posture standing on their toes with their heads held high, chests thrust forward, arms outstretched and their legs extended in motion. This posture is called the uplift as formulated in Davies' Inhalation Theory of Art. This theory advocates that a maximal inhalation of air or expansion of the lungs provides vitality, joy and mystic exaltation. Davies argued that conscious inhalation activated the center of emotion located in the thorax, creating the energy for action and movement. Davies and his associates also claimed that the uplift relieved angina pectoris or chest pain caused by blockage of the coronary arteries. Irregularities of the heart beat and other ailments were also reportedly improved by the uplift. Davies used the uplift as means to treat his own heart condition, a fact rarely discussed in the literature. Davies personal involvement with the uplift undoubtedly was a factor influencing his work. In this presentation we will review cardiopulmonary physiology and examine the cardiovascular effects of the uplift and its potential therapeutic benefits.

Respondent: Christina F. Larson, Andrew W. Mellon Fellow, Toledo Museum of Art

Modern and Contemporary Art (II) Recital Hall

Chair: Matthew L. Levy, Assistant Professor of Art History, Penn State Erie, The Behrend College

Data Materialization: Claes Oldenburg's *Soft Manhattan #1 (Postal Zones)*

Alexis Carrozza, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

In 1963 the United States federal government produced a new system of spatial divisions intended to ease the processes of mail sorting and delivery: the ZIP code, a five digit code assigned to a new type of space, the postal zone. The general public met the ZIP code with confusion and even suspicion towards a system that required national participation to work. Yet the public's suspicion was also confused: was this a foreign communist surveillance plot or a McCarthy-esque anti-Communist surveillance plot? It is within this context that Claes Oldenburg exhibited the sculpture *Soft Manhattan #1 (Postal Zones)* in March 1966 at the Sidney Janis Gallery in New York. Just as the ZIP codes maintained the country's contours while divided into new spaces, so does *Postal Zones*, the thirty-eight individual pieces arranged to form the familiar shape of Manhattan. As one considers the relationship between *Postal Zones* and its subject, the relationship between reality and representation shifts and folds in on itself. The sculptural object depicts a map of spaces based not on topography or geopolitical boundaries but produced from a decade of government analysis of geographic, transportation, and municipal data. From immaterial space to map to object, this paper focuses on the tension between the materiality of *Postal Zones* and the immateriality of postal zones. In doing so, Oldenburg's work is located not within the context of Pop art or sculptural experimentation during the sixties but the decade's confusion and distrust over information systems expansion, data collection, and surveillance.

Documentary Fictions: Robert Smithson and Pierre Huyghe's Voyages into the Unknown

Rory O'Dea, Assistant Professor of Contemporary Art and Design, Parsons School of Design, The New School University

Robert Smithson's *Incidents of Mirror Travel in the Yucatan* (1969) and Pierre Huyghe's *The Journey that Wasn't* (2005) stand as complex amalgamations of the discourses of scientific expeditions, photojour-

nalistic travelogues and literary imaginary voyages. Fundamentally hybrid in form, these interdisciplinary works can be meaningfully categorized as forms of "documentary fiction" in the visual arts. Drawing together two paradoxical modes of producing knowledge and representation, the genre of documentary fiction offers an alternative that achieves its unique aesthetic charge from the tension and slippage it creates between the binary categories of fact/fiction, abstraction/representation, and natural/artificial. Science fiction operates according to similar principles, and the work of Smithson and Huyghe actively engages with both genres to produce a disorienting effect of cognitive estrangement, whereby the viewer is forced to negotiate the limits of language and representation, and the ways each mediates his/her relationship to the world. Structured around Smithson's concept of "Site" and "Non-Site," this paper will examine the work of both artists as a form of metaphoric travel and transmission that triggers radical spatial and temporal dislocations. Though separated by over thirty years, the work of Smithson and Huyghe enters into a generative dialogue through their fictionalization of the discursive and representational models of science and documentary. Blurring the boundary between fact and fiction, Smithson and Huyghe challenge the worldviews of modernism and globalism, respectively, and offer critical and imaginative ways of artistic worldmaking in their place.

Words in Black Art

Scott A. Sherer, Associate Professor of Art History, The University of Texas at San Antonio

In this essay, I consider the articulation of contemporary discourses and experiences of blackness in text-based visual art. The paradoxes of historical and conceptual articulations of blackness have circulated widely, and often controversially, since Thelma Golden and Glenn Ligon's discussion of "Post-Black" in the catalogue for the 2001 exhibition *Freestyle* organized by The Studio Museum in Harlem. In multiple circumstances, race continues to influence the subject matter, production, and reception of creative works, and certainly, visual markers of race are profoundly at the foundation of much of the violence in the contexts that precipitate the responses of Black Lives Matter activists in the full range from the personal to the collective.

While artists such as Glenn Ligon and William Pope.L, among others, create series that include figurative representations and that demand performative dimensions, rich text-based works that do not rely upon the presence of obvious representations of visual black identity nevertheless engage profoundly with the operations of visibility and blackness. I argue that text-based visual works with their reliance on the conceptual distance between visual and verbal meaning offer unique opportunity to reflect upon and challenge historical conditions of subjectivity and to re-imagine the visualization of self and others.

East Asian Art Classroom A

Chair: Noelle Giuffrida, Assistant Professor of East Asian Art, Case Western Reserve University

The Importance of Imports: Chan Master Yin Yuan (Jp. Ingen) and the Legacy of his Imported Chinese Material Culture in Japan

Patricia Graham, Research Associate, University of Kansas Center for East Asian Studies and Independent Consultant & Appraiser of Asian Art

In 1654, the Chinese Linji (Jp. Rinzai) Chan master Yinyuan Longqi (Jp. Ingen Ry ki; 1592-1684) left his exalted position as abbot of the historic Buddhist monastery of Wanfusi on Mount Huangpo in the southern Chinese province of Fujian and made the perilous journey to Nagasaki, Japan, together with some twenty disciples, ten artisans, and assistants. Soon thereafter he founded Japan's third Zen sect, boku and built his sect's head temple at Manpukuji in Uji, south of the imperial capital of Kyoto. This simple act of defiance, fleeing the repressive, foreign Manchu warriors who established the Qing dynasty, set in motion momentous changes to the Buddhist world in Japan and beyond that affected the

course of diverse aspects of Japanese intellectual and artistic life, popular culture, and even the basic diet of Japanese citizens up to the present.

This talk will introduce the various types of Chinese material culture Ingen brought to Japan and illuminate their legacy. These imports included a large trove of rare religious and secular books, Chinese Ming-style Buddhist temple architecture (made of teak wood imported from Thailand, originally bound for Formosa on a Dutch ship), previously unknown styles of Buddhist and secular paintings, devotional imagery representing popular Chinese deities and personages, and foodstuffs, such as kidney beans (known in Japan as *Ingen mame*), originally a product of the Americas that was exported to Europe, then China, via the extensive global trade networks of the 16th century, and *sencha* (unfermented green leaf tea), both of which have become staples of Japanese cuisine.

Taste of Distinction: Korean Paintings of Scholars' Accoutrements

Sooa McCormick, Assistant Curator of Korean Art, Cleveland Museum of Art

First produced around the second half of the eighteenth century, *chaekgado* (literally, “pictures of bookshelves”) as an independent pictorial genre flourished throughout the nineteenth century. In earlier scholarship, *chaekgado* was treated as a folk art, but recent archival discoveries reveal that *chaekgado* was originally developed as a royal emblem during the reign of the King Jeongjo (r. 1776–1800) and soon became a popular item for furnishing the studios of aristocrats.

Current scholarship, nevertheless, still decodes the iconography of a *chaekgado* by relying heavily on the language of symbolic meanings—longevity, prosperity, and fertility—the typical artistic concerns of Korean folk art. As a result, the specific tastes that governed the ruling classes’ aesthetics and those that, more importantly, contributed significantly to the iconographic programs of *chaekgado* have remained largely unexplored. I will examine the selection of certain types of artful utilitarian objects, antiquities, exotic fruits, and flowers and how their careful arrangement in *chaekgado* were intricately woven into the ruling classes’ strong desire to cultivate elegant taste in tune with literati aesthetics of late Ming Chinese scholar-collectors such as Wen Zhenheng (1585-1645) and Dong Qichang (1555-1636).

Relational Aesthetics and Maoist Art Genres in Post-Cultural Revolution China

Wang Yang, Assistant Professor, University of Colorado Denver

As contemporary Chinese art becomes increasingly visible as the public face of Chinese art as a whole, the legacy of artistic practices from the Cultural Revolution diminishes from popular view despite its impact on contemporary Chinese art. This study examines an understudied facet of the transition between the Cultural Revolution and the subsequent Post-Maoist period: the retention of artistic genres as a critical framing device for producing, exhibiting, and interpreting art in China. Decades before contemporary Chinese artists gained recognition, Chinese artists of the Maoist era gave visual form to the mandate that “art must come from life.” From 1942 to 1976, they defined the perimeters of “socialist-appropriate” genres such as New Year’s prints (*nianhua*), picture books (*lianhuanhua*), and oil paintings (*youhua*). By the end of the Cultural Revolution, these genres further developed into a rigid classification with implicit expectations for artists and audiences.

This study examines how pioneering contemporary Chinese artists of the 1980s to early 2000s, who came of age during the Cultural Revolution, reconciled artistic practices of the Cultural Revolution with global art currents of the 1990s, particularly “relational aesthetics” as advanced by Nicolas Bourriaud. I argue that because art of the Cultural Revolution relied on context and audience participation as mediated by artistic genres to form ideological content, contemporary Chinese artists were able to draw upon these earlier strategies to create “relational art” for the international art sphere. This study contributes to discussions on the position that Chinese socialist art should occupy on a global landscape of modern and contemporary art.

Dismantling and Reassembling Modernity: Chen Cheng-po at the Crossroads of East and West

Christina Wei-Szu Burke Mathison, Lecturer, Ohio State University

The Japanese occupation of Taiwan (1895-1945) provides evidence that the rise of modernity and colonialism in East Asia are more than just imported ideas from the West. In particular, the life and art of the Taiwanese colonial painter, Chen Cheng-po (1895-1947), demonstrates the rise of modernity from within East Asia as well as its impact on the artistic community of the West. Exploring Chen’s work naturally addresses the definition of modernity and how it was perceived in East Asia during the time of Chen Cheng-po and his colleagues. His personal documents and paintings from his time in Tokyo and Shanghai illustrate how he integrated his idea of modernity with his conceptual framework and artistic practice. This paper seeks to explore the added dimensions of Chen’s paintings and artistic thought that developed as a result of his encounters with East Asian modernity in Japan and China.

The Tokyo School of Fine Arts provided twentieth century artists with a distinctive cross-cultural exchange at the crossroads of modernity. Chen Cheng-po’s education in this pluralistic cultural and artistic environment led his paintings created during his interim in Tokyo to display a stylistic interchange between colonial Japan and Europe. In addition, Chen’s paintings from his Shanghai period dismantle the common framework of traditional versus modern and replace it with a new expression of modernity from within East Asia. This paper analyzes his personal documents, paintings, and interactions with modern artists that record a painter at the cusp of turning the division of “Eastern” and “Western” modernities into a singular concept of modernity.

SATURDAY, APRIL 8

10:30-12:00

Latin-American Art Lucy Stone Room

Chair: Daniel R. Quiles, Associate Professor, Graduate Coordinator, Department of Art History, Theory, and Criticism, The School of the Art Institute of Chicago

Our islands and their people: photography, primitivism and the colonial project

Noelia Irizarry-Roman, Ph.D. Candidate, Art History, University of Illinois, Urbana-Champaign

The relationship between the ethnographic gaze and Latin American has been for centuries loaded with the tropes of primitivism. Toward the end of the nineteenth century, when most Latin American countries had won independence, there was the threat of a new colonial empire: the United States. This paper examines the role of photography in the expansion of the United States colonial project in the Americas at the end of the nineteenth century. I offer the book *Our islands and their people* (1905), by Jose de Olivares, as a case study for the analysis of the role of photography in constructing a primitivist discourse that supported colonization. The book follows up the triumph of the United States in the Spanish-American War (1898-1899) and was produced as a catalog of the newly acquired territories from Spain, including Puerto Rico, Cuba and the Philippines. With an introduction by Major-General Joseph Wheeler, the book is comprised by de Olivares’ drawn and photographic descriptions of the islands. I propose that analyzing de Olivares’ use of photography, the book’s intended audience, and its combination of art and statistical data allows for a close examination of the role of primitivism in the establishment of a new colonial power in Latin America. I focus this via a close analysis of the documentation of Puerto Rico in the book, which before and during the Spanish-American War had been negotiating an independence project with Spain.

Compréndelo y retírate: Zilia Sánchez’s Repeating Islands

Sonja Elena Gandert, Herbert F. Johnson Museum of Art, Cornell University

“Soy isla. Compréndelo y retírate” (I am an island, understand it and withdraw). This audacious provocation constitutes the title of a painting by Zilia Sánchez from 1970 and a 2000 performance wherein the artist (Havana, 1926; based in San Juan, PR) tosses a painting to sea only to watch the tide return it to shore, with this apparently Sisyphean action itself echoing the repetitiveness that characterizes her work. In interviews, Sánchez builds upon this sentiment by affirming the island’s waterlocked state and the liberating potential that this fosters. Literature frequently situates Sánchez’s shaped canvases in dialogue with minimalism, with the formal kinship of a neutral palette, predisposition toward hard edges and modularity, and serial production over more than six decades reinforcing the fact that she lived in New York just as the minimalists emerged as an artistic force. Yet this narrative risks rendering her work simultaneously derivative and essentialized: readings of Sánchez as an exponent of a “tropical” or “Caribbean” minimalism or the adoption of the trope of the mulata to attend to her work’s eroticism misses the opportunity, I argue, to capture her engagement with insularity and give voice to the relationship between the geographic and discursive space of the Caribbean and her individualistic, iconoclastic, and regenerative practice. In this paper I consider Sánchez’s work in multiple media through Antonio Benítez-Rojo’s notion of the Caribbean as “repeating island” whose “Peoples of the Sea” “in a certain kind of way” employ polyrhythm, improvisation, and ritual to “sublimate apocalypse and violence.”

Architecture, Plastic Integration and the Imagined City in *Guía de arquitectura contemporánea mexicana / Guide to Contemporary Mexican Architecture*

Zoe Goldman, Dual-Degree Program in Arts Administration and Modern and Contemporary Art History, The School of the Art Institute of Chicago

Espacios: Revista integral de arquitectura y artes plásticas (1948-1957) was a visually distinct Mexican journal on architecture, urban planning, writing, and visual arts circulating during the height of Mexican “emotional architecture.” With its unusual horizontal layout and complex page designs employing colored paper, cut-outs, foldouts, and vellum overlays, *Espacios* drew on its ideals of integrating architecture with the plastic arts in the service of Mexican society in both content and design. When Mexico hosted the VIII Pan-American Congress of Architects in 1952, *Espacios* partnered with the Instituto Nacional de Bellas Artes to produce *Guía de arquitectura contemporánea mexicana / Guide to Contemporary Mexican Architecture*, a bilingual survey of modernist architecture in Mexico City from the past twenty-five years. Entering this work through the idea of “plastic integration” espoused by *Espacios*, this paper argues that the unusual use of media in *Guía* emanates from an attention to plastic arts. Using Bruno Latour’s theories of optical consistency and Beatriz Colomina’s idea of media as architecture and architecture as media, I will analyze the interaction of representational systems—photography, schematic drawings, text—within the context of this book to engage with questions about the objectness and plasticity of modernist buildings. *Guía*’s design, particularly its use of vellum, and editorial perspective enables it to employ media to break through the two-dimensional representation of the page and establish a spatial experience akin to moving through buildings, creating an imaginary city where the ideal of plastic integration is able to take form.

Battle in Heaven: Corruptive Contradictions

Margarita Lizcano Hernández, Bachelor’s Program in Art History, The School of the Art Institute of Chicago

In this paper, I argue that Carlos Reygadas’s film *Batalla en el Cielo* frames his main characters, Marcos and Ana, into contradictory roles regarding their social backgrounds and their actions that create an enigmatic narrative that reveals their own corruption. Both Marcos and Ana, who belong to different sociopolitical webs inside Mexico City, are corrupt and immoral by their already standing professions before the main catalyst is set in the movie; Marcos and his wife kidnap children for ransom and Ana

runs a brothel despite being upper class. I will explore how the main catalyst of the film – it being the death of a child currently kidnapped by Marcos – creates a domino effect that reveals the internal contradictions and corruptions of Marcos and his and Ana’s relationship. By looking at the deterioration of Marcos own psyche and the seemingly platonic relationship with Ana, Reygadas also alludes to an enigmatic vision of national cinema by creating sequences in the film that create an oxymoronic mise-en-scene of both a national and global cinema. This is done through Reygadas’s own auteuristic and formalist vision; on one hand this is seen through the scenes where the Mexican flag is being drawn up and on the latter, a 360 degree shot view focuses on modernist architecture that is a clear homage referencing Jean-Luc Godard’s film *Two or Three Things I Know About Her*. Instances like these as well as the added element of time help capture the sedative-like panic of Marcos’s own break down as well as any stable relationship he had.

The Teaching Museum: Best Practices and Future Development Elm Room

Chairs: Liliana Milkova, Curator of Academic Programs, Allen Memorial Art Museum and Erik Inglis, Professor of Art History, Oberlin College

This roundtable discussion features case studies from museum professionals and faculty that address how campus museums contribute to teaching and learning across academic disciplines, as well as reflect on the nature and future of liberal arts education. The presentations explore the various ways in which museums serve as a natural extension of the classroom, as a laboratory to examine the intersections of science and art, and as a site for active and experiential interdisciplinary engagement. The short presentations will be followed by discussion, in which attendees are encouraged to participate.

Art, Vision, and the Brain: Neuroscience at the Nasher Museum of Art

Marianne Eileen Wardle, Andrew W. Mellon Curator of Academic Programs and Head of Education & Interpretation, Nasher Museum of Art at Duke University

Art, Vision, and the Brain is an ongoing collaboration between the Nasher Museum of Art and the sciences at Duke University that positions the museum as a laboratory to explore how we see, and how artists have explored the boundaries of human visual perception. Currently in its third year, the project allows a small team of undergraduate students to work alongside post-docs, faculty, and staff to explore the perception of color and luminance (2014-15); face processing (2015-16); and image processing among autistic individuals (2016-17).

Students begin by learning the mechanics and physiology of human visual perception, paired with an exploration in the museum of the ways those principles are leveraged by artists in creating art, and how those strategies are then perceived by viewers. Students experimented by learning to use a spectrophotometer to compare color, designing eye-tracking studies, testing Joseph Albers’ color theories with cut paper, creating self-portraits, and working as volunteers on the museum’s family day.

In addition to presenting scientific posters at a student conference each spring, in the first two years, the students curated small exhibitions (*Seeing Color* and *Making Faces*), wrote explanatory booklets, and led gallery talks for the general public. As their museum component this year, the team has explored a range of outreach programs for autistic individuals within the local community and at museums nationwide, and will design a proposal for an outreach program for individuals with autism at the Nasher Museum.

The Curatorial Classroom: Engaged Learning and the “Iterative Exhibition”

Jessica Hunter-Larsen, Director of Academic Engagement and Curator of Interdisciplinary Arts, Colorado College

Museum curators and college professors face a similar mandate: both are challenged to create opportunities for learners to have meaningful engagements with ideas. Embedded in environments richly populated with authoritative experts and novice learners, academic museums are ideally positioned to function as sites for the development of active learning strategies.

Over the past decade, the Interdisciplinary Arts program at Colorado College has worked with faculty in all divisions to create engaged learning opportunities for students within the context of public gallery exhibitions. This presentation will examine three projects that successfully involved students in the production and interpretation of exhibitions: *Strange Beauty: Baroque Sensibilities in Contemporary Art* (2011) *Nigar Nazar: Freedom and Authority in Pakistan and the Middle East* (2009); and *Atomic Landscapes* (2015). Selected from the many collaborative exhibitions at Colorado College undertaken in the past ten years, these projects offer concrete models for creating engaged learning opportunities by situating exhibitions as natural extensions of the classroom. While differing in theme, scope, and level of student participation, the projects share a common goal: to engage student learning by the creation of exhibitions that evolve over time through the inclusion of student research, analysis, and creative response. Constructed as a conversation, rather than a transmitter of information, an “iterative” exhibition challenges traditional notions of curatorial authority. In so doing, the exhibition creates a dialogic space that promotes inquiry for all visitors.

The Making of Universal Collection: A Mark Dion Project (2016) at the Frances Lehman Loeb Art Center, Vassar College
Elizabeth Nogrady, Andrew W. Mellon Curator of Academic Programs, Frances Lehman Loeb Art Center, Vassar College

For *The Teaching Museum: Best Practices and Future Development*, I propose the case study *Universal Collection: A Mark Dion Project*, a site-specific installation displayed at the Frances Lehman Loeb Art Center, Vassar College, in 2016. Created by contemporary artist Mark Dion, *Universal Collection* comprised a monumental cabinet filled with objects—scientific instruments, paintings, photographs, geological specimens, taxidermy, and dried plants, among many others—gathered entirely from the Vassar campus. Lenders included Vassar’s art center, library, and Artifacts Project as well as the mathematics, biology, drama, art, athletics, dance, earth science and geography, anthropology, physics and astronomy, and music departments. Displayed together, these objects raised questions regarding their accumulation and the character of a Vassar education as it evolved over time.

Artful Learning: The Teaching Museum as Model

Tavy D. Aherne, Andrew W. Mellon & Anthony J. Moravec Senior Academic Officer, Eskenazi Museum of Art, Indiana University

This paper proposes to look at how academic museums are particularly situated to answer the call for enhancing experiential learning in higher education (Kolb and Kolb 2005). They are spaces which can engage students through experiential as well as object-based learning, allowing for varied learning styles and “situated learning” (Lave and Wenger, 1991).

The paper will focus on a case study of the Indiana University Eskenazi Museum of Art’s upper-level undergraduate and graduate-level course, *Artists’ Materials and Techniques* (taught by the Mellon Academic Officer). It will, as well, comment on current processes of ‘deep looking’ to illustrate how basic elements of Experiential Learning Theory (ELT) are part and parcel of many academic museums’ practices. The thoughtful integration of ELT within curriculum-structured gallery programs and museum studies courses are argued for in response to exceptional learning outcomes of students who have participated in the EMA’s course and curriculum programs.

The Teaching Museum and Interdisciplinary Engagement

Catherine Carter Goebel, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

I envisioned *Liberal Arts through the AGES* over a decade ago, orchestrating and nurturing it through curricular-oriented collections development, twelve exhibitions, five books, and ultimate digitization. To me, a liberal arts institution parallels the *Great Encyclopedia* with its corpus of knowledge across disciplines. And due to the interdisciplinary nature of art, it seemed a thoughtfully curated exhibition could effectively engage faculty and students in those disciplines. The corresponding publications successfully utilized art history as a liberal arts bridge to the first-year curriculum and beyond.

This methodological approach was based in my early training in discerning the beauty and significance of original art—*connoisseurship*—educating eyes to critically examine and discern a work of art’s aesthetics, style and iconography. With time, I incorporated Marxist approaches, siting works within their contexts and thus encouraging interdisciplinary *reads*. Such blurring of boundaries is inherent in my own scholarly approach to James McNeill Whistler and his critical reception.

And what a great experience—faculty collaborating toward the greater good—some within their precise fields of expertise, others creatively stepping outside their comfort zones, modeling genuine interdisciplinary engagement for students as co-authors. All were afforded immediate access to primary documents—works of art—originating from various periods, cultures and locations through the history of civilization. *Reading* works of art from the past enables all to better discern the present. It is also an integral step toward becoming fully educated in the liberal arts—fulfilled in mind, body, and spirit.

Rehearsing Raphael: Prints and Drawings for, by, about, and after Raphael Tappan Room

Chairs: Robert Randolph Coleman, Associate Professor Emeritus, Art, Art History and Design, University of Notre Dame & Cheryl K. Snay, Curator of European Art, Snite Museum, University of Notre Dame

On the occasion of the historic conservation of Raphael’s *School of Athens* cartoon at the Pinacoteca Ambrosiana in Milan, this session presents papers that contribute to the historiography and understanding of the reception of his work from the sixteenth through the nineteenth centuries. How were Raphael’s works read, or perhaps misread? Is there any evidence of aberrant decoding and what might it tell us about prevailing interpretive strategies? What did artists, collectors, connoisseurs, critics and theorists know about Raphael and how did they know it? By focusing on Raphael’s compositions in either reproductive or original prints and drawings, interpretations by subsequent artists can offer new insights about artistic practice and attitudes prior to the twentieth century.

Raphael in the Ambrosiana’s Collection of Drawings and Prints

Benedetta Spadaccini, Ph.D candidate, Università Ca’ Foscari, Venezia, Dottore Aggregato, Biblioteca Ambrosiana, Milano

Raphael’s cartoon of the *School of Athens* for the fresco in the Vatican Palace is not the only work on paper related to the great artist preserved in the Pinacoteca Ambrosiana. In the Ambrosiana’s collection of drawings there are three autograph designs by Raphael that are well known to scholars: two are in the *Galleria Portatile*, a volume of drawings compiled in the early eighteenth century by Padre Sebastiano Resta, and another sheet which probably came from the collection of Cardinal Federico Borromeo, founder of the Ambrosiana.

The aim of this paper is to investigate drawings made after Raphael (around ten sheets) and of the drawings wrongly attributed to him (around fifteen sheets), made by anonymous artists dating from the sixteenth to the seventeenth centuries. This group of drawings is significant in aiding an understanding of the reception of Raphael’s work within the Accademia Ambrosiana, where the cartoon was

on view. Furthermore, few of these drawings, wrongly considered made by Raphael, were reproduced in prints, rare and unknown, at the end of the eighteenth century. These and others prints made after drawings by Raphael, in the Ambrosiana's collection of prints, contribute toward a greater understanding of the historiography and reception of Raphael's works on paper in Italy and in Europe in the eighteenth century.

Replicated and Revised: Raphael's "Massacre of the Innocents"

James Wehn, Ph.D. Candidate and Mellon Curatorial Fellow, Case Western Reserve University and the Cleveland Museum of Art

This paper will closely examine a drawing related to Raphael's *Massacre of the Innocents*, a composition known in three preparatory drawings by Raphael and two engravings by Marcantonio Raimondi. Now in the Cleveland Museum of Art, this pen and ink drawing (1988.28) has never been securely attributed, although scholars have suggested a few different artists for the work, including Berto di Giovanni and Giulio Romano. Similarly, the drawing has been variously described as a copy after another of Raphael's now-lost preliminary studies or as a later pastiche of the finished engravings. Discussion of the drawing will include a comparison of its composition with Raphael's preparatory drawings and the engravings, demonstrating the ways in which individual figures and figural groups are rearranged, repeated, and rotated. In addition to the composition and drawing style, a close physical examination of the sheet—heavily worn, with an old mount covering older repairs—will be considered as a means to better understand the drawing's origins and its history. Does this drawing represent a remnant of Raphael's preparatory process? Or is it an adroit manipulation of Raphael's final composition, undertaken for a particular project or as a pedagogical exercise? Did Raimondi's engravings, inherently mobile and accessible to a broad audience, inspire an artist well outside Raphael's "circle" to revise this work by the famous master?

Raphael's School of Athens Cartoon: Further Considerations on the Restoration

Dr. Maurizio Michelozzi, Paper Conservator, Pinacoteca Ambrosiana, Milan

Discussion of the restoration of the *Cartoon* begun at the plenary session is continued with a video and question-and-answer session led by Dr. Michelozzi.

Technical Observations of Raphael's Cartoon for *La Belle Jardinière*

Kimberly Schenck, Head of Paper Conservation, National Gallery of Art

This talk presents the results from a technical study of Raphael's cartoon for the oil painting *The Madonna and Child with Saint John the Baptist* (c. 1507), better known as *La Belle Jardinière*. The cartoon's compromised condition, resulting from its previous use and numerous restoration attempts, makes it difficult to distinguish the artist's hand and to clearly interpret the figures. Close examination combined with multispectral infrared reflectography reveal information on the cartoon's construction and its relationship to the painting.

1:30-3:00

Islamic Art and Architecture Elm Room

Chair: Emily Neumeier, ACLS Postdoctoral Fellow in the Humanities, Department of the History of Art, The Ohio State University

An Artist Curating Islamic Heritage: Ali Jabri and the Jordan Museum of Popular Traditions

Elizabeth Rauh, Ph.D. Candidate, Department of the History of Art, University of Michigan

Opened in 1972, the Jordan Museum of Popular Traditions was the first public Jordanian museum to exhibit modern artifacts. With objects amassed from across the Levant, including Jordanian, Palestinian, and Syrian dress, jewelry, amulets, and devotional objects, the collection represents the lived traditions of peoples from the late nineteenth-century to modern Transjordan. In making the museum, the founder Saadiya al-Tel and her nephew, the artist Ali Jabri, sought to preserve and promote regional cultural heritage beyond the nationalist boundaries of ancient artifacts and archaeological remains. The museum thus transports visitors into the living cultural and religious life of Jordan, facilitated by the curation, design, and research of Jabri who joined as director in 1980.

Jabri's work in the museum offers an artist engaging with local Islamic heritage and practices as the creative laboratory for modern art making. Jabri was known as a "neo-realist" painter whose work was fueled by his desire to document and represent both past and present cultural heritage of the Arab world, mixing "ancient beauty and modern Warholian junk." His work in the museum extended this documentary drive beyond his paintings and visual diaries into the realm of art historical engagement. Altogether, Ali Jabri curated a museum of cultural and religious heritage as both a modern artistic practice and as a critical engagement with the social and political realities of modern Jordan and the Arab world.

Representation and Memory: Politics of Display in the Holy Defense Museum of Kermanshah, Iran

Hoda Nedaeifar, Ph.D. Candidate, Department of Art History, Indiana University Bloomington

The Holy Defense Museum of Kermanshah (Muze-i Defa'-i Moqqadas) in Iran is the first museum of its kind to be built after the Iran-Iraq war (1980-1988) in memory of martyrs and war casualties. In this paper, I examine the various ways by which the Holy Defense Museum of Kermanshah operates in relation to two traditional functions of history museums, namely, representation and memory-making. However, certain features of this museum, including the use of artworks (painting and sculpture), replicas (mocks-up and recreations of trenches, battlefields, etc), and music, reveal the specific discursive significance of individual objects and the decisions of curators. Thereby, it is also possible to ascribe two idiosyncratic functions to this war museum. These functions include the evocation of a strong emotional response, and the production of a "reality effect." Accordingly, this war museum strategically diverges from the ostensible function of remembering the past through "objective" representation and didacticism. Rather, the museum's politics of display, along with its distinct mode of representation, appear to be part of a larger attempt to exhibit the Islamic nation to itself, as a victorious theologico-political entity built from the sacrifice of human life. Moreover, the museum embodies a form of self-representation previously constructed through other cultural products, such as movies, photographs, chants, murals, etc.

Contemplating God Through Light: The Mosque Lamp of Karim al-Din within the Cross-Cultural Contexts of Abrahamic Religions

Ashley Williams, M.A. Candidate, Department of Art History, University of South Florida

Arguably the most compelling manifestation for the significance of the concept of light in Islam is

the Qur'anic Chapter, "The Light" (an-Nur, 24). In Islamic art, the Chapter of Light transforms into a ubiquitous decorative element to grace lamps that were used to illuminate the interior of medieval mosques. Past scholarship has explored Islamic mosque lamps considerably, although exclusively within an Islamic context, overlooking the wider aesthetic, cultural, and religious contexts that might have shaped these objects.

Focusing on a fourteenth-century mosque lamp commissioned by Karim al-Din, a Christian convert and vizier of the Mamluk State in Egypt, this paper seeks to situate discussions of inscribed objects utilized within religious contexts, mosque lamps in particular, within a cross-cultural framework, wherein unbroken continuities among Abrahamic aesthetic practices and religious beliefs transpire. An investigation of Karim al-Din's lamp's formal and aesthetic features and an examination of the evolution of the lamp's stylistic qualities in relation to those of Jewish and Byzantine lamps will help position this object within a historical context. A discussion of the Light Verse from the Qur'an in relation to Judaic and Christian references will bring to light scriptural parallels, facilitating a discourse that resituates these lamps transculturally. In conclusion, this paper will demonstrate how these objects serve to highlight convergences among Medieval cultures, religious beliefs, and artistic practices, while also exploring Karim al-Din's lamp as a testament to Muslim artists' transformation of a symbolic object into a cultivated artistic practice.

Pathways of Artistic Interaction Between Mamluks and Anatolia: Some Cases from the Architecture of Karamanid Emirate

Tu rul Acar, M.A. Candidate, Department of Art History, University of Texas at Austin

This paper investigates artistic exchanges between Asia Minor and Mamluk lands of Egypt and Syria during the fourteenth century as it is revealed mainly on the decoration of buildings. The paper focuses on two buildings from Karamanid dynasty of Central Anatolia—a long-lived regional ally of the Mamluks in the post-Seljuk period. Architecture of Seljuk dynasty was especially notable for the decoration and ornamentation on the portals that were characterized by stone carvings of geometric and vegetal designs and stalactites. In the post-Seljuk period, decoration patterns in Asia Minor witnessed both continuation of Seljuk styles and emergence of new non-local styles that set out certain buildings in terms of decorative features from other fourteenth century examples. Both thorough architectural analysis and the biography of patrons can allow art historian to relate such decorative elements to Syrian and Egyptian examples.

Arts and culture of Turkic dynasties of medieval Asia Minor were often seen as an extension of Persinate cultural sphere in terms of artistic traditions. Yet as a frontier at the intersection of long-lived traditions, medieval Asia Minor was also opportune to the permeation of artistic traditions from Syria and Egypt. Thus, this study investigates how transfer of architectural styles and ornamentation elements can reflect social dynamism and mobility within late medieval Islamic world. By exploring under-studied Mamluk and Anatolian artistic interactions, this paper situates Asia Minor within an Eastern Mediterranean context and aims to be a part of growing body of research on pathways of interaction in medieval Mediterranean basin.

Nineteenth-Century Art (II) Tappan Room

Chair: Catherine Carter Goebel, Chair, Paul A. Anderson Chair in the Arts, Professor of Art History, Augustana College

Reproductive Erotica: Drawings of Roman Spintriae in Eighteenth-Century Collections

Katherine A. P. Iselin, Ph.D. Candidate, Archaeology and Art History Department, University of Missouri

There is a long history of collecting erotica through history, although collectors and public institutions have not always made such collections well known. Often, such objects were (or are) relegated to "secret cabinets" or storerooms with limited access provided only to a select few. The restricted accessibility to these objects has affected how we understand such objects, frequently because their provenance is incomplete. Such is the case for a peculiar coin-like item produced by the Romans in the first century C.E.: *spintriae*. These quarter-sized tokens usually feature couples engaged in sexual activity on one side and a legend on the other. Due to their erotic imagery, they have been highly sought-after by collectors for centuries and are almost always devoid of archaeological context. Significantly, there was a wide distribution of their imagery and they influenced the production of new *spintriae*-inspired art since the Renaissance, ranging from drawings to metal reproductions. This paper explores the role of *spintriae* reproductions, focusing mainly on eighteenth-century drawings of the *spintriae* and their erotic imagery. Two specific examples, a bound album of drawings from Yale's Lewis Walpole Library and four pages of drawings from the British Museum, are closely examined to compare how such reproductions were circulated in the eighteenth century and later. By exploring the reproductions of *spintriae* found in eighteenth-century collections, it is possible to gain a better understanding of the role of *spintriae* in collections, as well as how the imagery of ancient erotic art was disseminated in the early modern period.

Discovering the Artist Paul Claude-Michel Carpentier: Painter, Sculptor, Author and Witness to Invention of Photography

Martha J. MacLeod, Curatorial Assistant, Dallas Museum of Art

For the last five years, the Dallas Museum of Art had been searching for an early nineteenth-century Salon painting for its collection. When we learned that *Self-Portrait of the Artist and His Family in his Studio* by the little known Frenchman Paul Claude-Michel Carpentier (1789-1882) was coming up for auction in Paris, we realized that the work was the perfect fit. The painting, which is nearly life-sized, is signed and dated by the artist in red paint at the lower right "Paul Carpentier et sa famille 1833". Carpentier's representation of himself in the act of painting, standing before his paint box holding his brush and palette, provides visual cues to his technique. Another clue to his method is the white chalk underdrawing upon which the artist is shown painting.

The purchase and subsequent gift of a previously unattributed, fully realized preparatory drawing provided a rare opportunity to analyze compositional changes the artist made in the fully realized canvas. Before these two works joined the Dallas Museum of Art's collection, little was gathered, known or documented about Carpentier. Now, because of my research and published article, we know much more about Carpentier's oeuvre, his accomplishments as a painter, sculptor and technician. For example, he had a keen interest in the birth of photography and wrote an important monograph on encaustic painting, which greatly informed the museum's conservation and research practices.

The American Trade Card: Reflections of American Social Prejudices in Nineteenth-Century Visual Culture

Sarah Kuenzler, Independent Art Historian

My research explores the roots of the printed Trade Card in the nineteenth-century, and how these cards allowed Americans to develop a visual base from which racial prejudices became rooted in illustration and design of advertising materials.

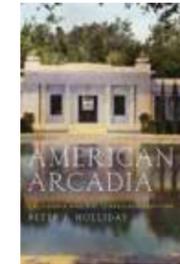
Printing techniques in America were refined in the 1700s, allowing for advertising materials to be produced cheaply and rapidly. Owing to their small size and repetitive designs, Trade Cards could easily be disseminated to towns springing up in Western territories. The rise of the Trade Card as advertising medium coincided with both the mass migration of citizens to the American West and deepening racial

tensions. Trade Cards were thus uniquely poised to appeal to the white audience, reflecting social tastes of 19th century Americans in the depiction of both Africans and Native Americans.

The rise and influence of the Trade Card in the nineteenth-century is a uniquely American phenomenon. Trade Cards reflected the political and social ideals of the American consumer, and were poised as a popular, cheap, and easy method of advertising goods. They function for modern scholars as a study of social norms and prejudices in print imagery on a massive scale decades before widely-distributed imagery in magazines or newspapers. The study of Trade Card imagery therefore provides us an important and unique visual record of the development of racial and social prejudices of nineteenth-century America.

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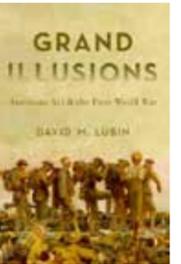


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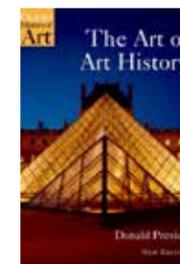
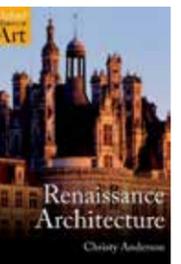


Restless Ambition: Grace Hartigan, Painter

Cathy Curtis
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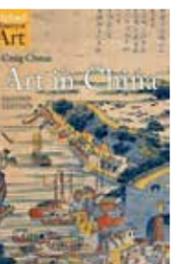


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