Program Schedule

Midwest Art History Society
42nd Annual Meeting

March 26-28, 2015

University of St. Thomas
The Minneapolis Institute of Arts
Minneapolis and St. Paul, Minnesota
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

**Thursday, March 26**

**University of St. Thomas, St. Paul Campus**

All sessions will be held in the Anderson Student Center (ASC)

7:45 – 11:30  Bus from DoubleTree Suites to University of St. Thomas, St. Paul Campus

8:30 – 10:00  Registration and Coffee, ASC North Woulfe Alumni Hall

**10:15 – 11:45 SESSIONS**

**ART OF THE ANCIENT AMERICAS** Chair: William L. Barnes, Assistant Professor, Department of Art History, University of St. Thomas

ASC 202  Structures of Time: Aztec Imperial Architecture and the Mesoamerican Calendar

*William L. Barnes, Assistant Professor, Department of Art History, University of St. Thomas*

The Portraits of Tonina and Ocosingo: How Images of Maya Monarchs were Moved to Make Meanings in New Spain

*Kaylee Spencer, Assistant Professor of Art History, Art Department, University of Wisconsin-River Falls*

*Linnea Wren, Professor of Art History, Art Department, Gustavus Adolphus College*

*Travis Nygard, Assistant Professor of Art, Art Department, Ripon College*

The Exhibition of Pre-Columbian Art and Depression-era Panamericanism: The Greater Texas and Pan-American Exposition of 1937

*Rex Koontz, Associate Professor, School of Art, University of Houston*

**FIFTEENTH- AND SIXTEENTH-CENTURY ART** Chair: Roberta Bartoli, Visiting Professor, University of Minnesota-Twin Cities and Research Scholar at the Kunsthistorisches Institut-Max-Planck Institut in Florence

ASC 233  Overlooking Letters of Indulgences in Bosch and Dürer

*Diane G. Scillia, Professor of Art History, School of Art, Kent State University*

Devotional Parades in Civic Places: The Paired Iconographies and Dual Functions of the Gonfalone in Renaissance Italy

*Katherine T. Brown, Assistant Professor of Art History and Director of Museum Studies, Walsh University*

Vittore Carpaccio’s Meditation on Passion: A New Iconographical Interpretation

*Zachary Saathoff, M.A. Candidate, University of Minnesota—Twin Cities; Concertmaster, Lubbock Symphony Orchestra*
BOOK ARTS AND ARTISTS’ BOOKS Chair: Jeff Rathermel, Executive Director, Minnesota Center for Book Arts

ASC 234 An Alternative to What? 
Maria Quinata, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

Ray Johnson’s The Paper Snake and Other Books 
Gillian Pistell, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

DOC/UNDOC: Re-imagining Book Arts in the Twenty-First Century 
Erika Nelson, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

AFRICA AND THE DIASPORA Chair: Heather Shirey, Associate Professor, Department of Art History, University of St. Thomas

ASC 238 Discussant: Elizabeth Kuebler-Wolf, Assistant Professor of Art History, University of St. Francis

Grotesque Bodies: Abjection, Monstrosity, and Anti-Aesthetics in Post-Apartheid South Africa 
Amy Nygaard Mickelson, Ph.D. Candidate, University of Missouri—Kansas City and Adjunct Faculty, University of St. Thomas

Sokari Douglas Camp’s Living Memorial to Ken Saro-Wiwa: Remembering an Activist through a Vehicle for Change 
Sarah Muenster-Blakley, Adjunct Faculty, University of St. Thomas

Maya Deren and Haitian Vodou Ritual, 1947-1954: Divine Horsemen as a Primary Document 
Barb Quade-Harick, M.A. Candidate in Art History, University of St. Thomas

PRINTS AND DRAWINGS Chair: Joanna Reiling Lindell, Curator, Thrivent Financial for Lutherans

ASC 341 M.C. Escher’s Mirror Games in Portraits and Self-Portraits 
Heather Dawn Beffa, M.A. Candidate, Department of Art and Art History, University of Missouri—Kansas City

Superstition and Religious Fanaticism in Goya’s Prints and Drawings 
Karissa E. Bushman, Fellowship Instructor, Department of Art History, Augustana College

Performative Printmaking: Joyce Wieland’s O Canada 
Lauren Rosenblum, Curatorial Assistant, Museum of Fine Arts, Houston

Noon – 1:30 Lunch (on own, please see dining handout)
1:15 Bus from DoubleTree Suites to University of St. Thomas, St. Paul Campus (for late arrivals)
1:45 – 3:15 SESSIONS

ISLAMIC ART AND ARCHITECTURE Chairs: Alisa Eimen, Ph.D., Associate Professor, Art Department, Minnesota State University-Mankato and Marria Thompson, M.A., Department of Art History, University of St. Thomas

ASC 202 The ‘Dark Warrior’: An East Asian Symbol in Islamic Painting
Bilha Moor, Ph.D., Andrew W. Mellon Postdoctoral Fellow of Islamic Art and Architecture, Department of Art History, Northwestern University

Metaphorical Connectivity: Visual Economy of Water in Marinid Madrasas
Riyaz Latif, Ph.D., Assistant Professor, Department of History of Art, Vanderbilt University

Kümbets of Kayseri: An Urban Analysis
Onur Öztürk, Ph.D., Lecturer, Department of Art and Design, Columbia College Chicago

TWENTIETH-CENTURY ART: WORLD WAR I Chair: Matthew Rohn, Associate Professor, Department of Art and Art History, St. Olaf College

ASC 233 Artists’ Drawings from the Trenches of the First World War
Michael Mackenzie, Associate Professor of Art History, Depauw University

On the Materiality of Painting in Otto Dix’s The Felixmüller Family
James A. van Dyke, Associate Professor, University of Missouri-Columbia

Antoine Bourdelle’s Monument to General Alvear and Interpretations of Classical Antiquity During World War I
Colin Nelson-Dusek, Independent Scholar, St. Paul, Minnesota

HIDDEN RICHES, HIDDEN HISTORIES: EXPLORING CULTURAL COLLECTIONS IN THE MIDWEST Chair: Eric Kjellgren, Clinical Faculty in Art History and Director of the American Museum of Asmat Art, University of St. Thomas

ASC 234 Accidentally Stumbling into a Collection: The Figge and Spanish Colonial Art
Rima Girnius, Curator, Figge Art Museum

New Guinea in Minnesota: The American Museum of Asmat Art at the University of St Thomas
Eric Kjellgren, Clinical Faculty in Art History and Director of the American Museum of Asmat Art, University of St. Thomas

Artwork and Archives: Holistic Collecting at the Ohio History Connection
Becky Preiss Odom, Curator of History, Ohio History Connection

AFRICAN-AMERICAN ART Chair: Amy Nygaard Mickelson, Ph.D. Candidate, University of Missouri—Kansas City and Adjunct Faculty, University of St. Thomas

ASC 238 Entrepreneurial Abolition: Aligning Joshua Johnson’s Portraiture with 19th-Century Freed Slave Narratives
Alex Kermes, M.A. Candidate, Department of Art History, University of St. Thomas
John Willard Banks: Family and Community
Scott A. Sherer, Ph.D., Associate Professor of Art History, University of Texas at San Antonio and Director, UTSA Art Gallery and Terminal 136

Black and White Photography: Capturing Racial Tension
Myles Cheadle, Andrew W. Mellon Curatorial Fellow, Undergraduate Student, Department of Art History, University of Missouri—Kansas City

The Use Found Photography in the Art of Betye Saar and Carrie Mae Weems
Megan Kathryn Wilson, M.A. Candidate, Department of Museum Studies, Baylor University

GENDER AND SEXUALITY I Chair: Jane Blocker, Professor, Department of Art History, University of Minnesota-Twin Cities

ASC 341 In the Shadow of the Caointeoir: The Aesthetics and Ethics of Blindness
Sheila Dickinson, Adjunct Faculty, Department of Art History, University of St. Thomas

Listening to Silence: Power, Shame, and Affect in Jenny Keane’s Ingeminated Battology
Shannon Flaherty, Graduate Student, Art History Department, University of Minnesota—Twin Cities

Letter to the World: The Intertwined Artistry of Emily Dickinson, Martha Graham, and Barbara Morgan
Brett Knappe, Assistant Professor of Art History, Curator, Baker University Art Collection, Baker University

3:30 – 5:00 SESSIONS

LATIN AMERICAN ART Chair: James Córdova, Assistant Professor, Department of Art and Art History, University of Colorado-Boulder

ASC 202 Confessions of Violence in Contemporary Guatemalan Performance
Jamie Ratliff, Assistant Professor of Art History, University of Minnesota—Duluth

The Shift in the Use of Image in Seventeenth-Century Colonial Peru in the Paradigmatic Case of Nuestra Señora de Belen
Natalia Vargas Márquez, Fulbright Chile Grantee, M.A. Candidate, Art History Department, University of Minnesota—Twin Cities

Reform, Relics, and the Funeral Portrait in Colonial Mexico’s Convents
James M. Córdova, Ph.D., Assistant Professor of Art History, University of Colorado at Boulder

STUDENT CURATORS Chair: Shelly Nordtorp-Madson, Clinical Faculty in Art History and Director, University Collection, Department of Art History, University of St. Thomas

ASC 233 Collection Connections: Lessons from a Student-Centered Curatorial Project
Alison Miller, Adjunct Faculty, Kansas City Art Institute
Michael Schonhoff, Assistant Curator at the H&R Block Artspace, Kansas City Art Institute
Youth, Beauty, Tours: Student-Curated Collection Stories
Jane Becker Nelson, Director, Flaten Art Museum, St. Olaf College
Laurel Bradley, Director and Curator, Perlman Teaching Museum, Carleton College

Rising to the Occasion: The Responsibilities and Challenges of Student-Curated Exhibitions
Rachel Schmid, Curator, William Rolland Gallery of Fine Art, California Lutheran University

MEDIEVAL ART Chair: Nancy Thompson, Associate Professor, Department of Art and Art History, St. Olaf College

ASC 238 Discussant: Anne F. Harris, Associate Professor, Art History, Depauw University
Carolingian Depictions of the Trinity: An Iconographic Case for the Erasures of the Ashburnham Pentateuch
Jennifer Freeman, Ph.D. Candidate, Department of Religion, Vanderbilt University

Idealized Gardens and Green Space in the Plan of St. Gall?
Danielle Joyner, Assistant Professor, University of Notre Dame and Dumbarton Oaks Fellow

Alabaster, Agency, and the Tomb of Edward II
Rachel Dressler, Associate Professor, Department of Art and Art History, University at Albany

GENDER AND SEXUALITY II Chair: Jane Blocker, Professor, Department of Art History, University of Minnesota-Twin Cities

ASC 341 At the Kitchen Table: The Hostess in Contemporary Art
Laura Wertheim Joseph, Ph.D. Candidate, Art History Department, University of Minnesota—Twin Cities

The Feminization of Gainsborough’s Blue Boy
Valerie Hedquist, Professor of Art History, University of Montana

Cosplay: The Abject in Performance
Frenchie Lunning, Professor of Liberal Arts, Design History and Cultural Studies, Minneapolis College of Art and Design

5:00 Bus from University of St. Thomas to Doubletree Suites
5:25 Bus from University of St. Thomas to Weisman Art Museum
5:30 Weisman Art Museum Reception (Drinks and Hors d’oeuvres)
University of Minnesota, Minneapolis Campus
7:00 Bus from Weisman Art Museum to DoubleTree Suites
Friday, March 27

The Minneapolis Institute of Arts

Please make use of the MIA’s free coat check and check your bags and coats upon arrival. Large bags are not permitted in the galleries and the Art Research and Reference Library does not permit coats or bags in their space. For safety reasons, we reserve the right to inspect all items carried into or out of the museum.

8:15
Bus from DoubleTree Suites to American Swedish Institute

8:30 – 10:00
Members Meeting Breakfast, American Swedish Institute

9:45
Bus from American Swedish Institute to the Minneapolis Institute of Arts

9:45 – 11:30
Bus from DoubleTree Suites to the Minneapolis Institute of Arts

10:00
The Minneapolis Institute of Arts opens

10:30 – 11:30
Keynote: From Analog to Digital: What’s Happened to Art History Since 1980?
Dr. Alison Kettering, Professor of Art History, Emerita, Carleton College
Pillsbury Auditorium

11:30 – 1:15
Lunch (on own, please see dining handout)

11:30 – 11:45
Gallery Flash Talks
Jan-Lodewijk, Curator of African Art and Head of the Arts of Africa and Americas, Gallery 250
David Little, Curator and Head of Photography and New Media, Gallery 368

Noon – 1:00
Conservation Lab Open House at the Minneapolis Institute of Arts, led by Colin Turner, Midwest Art Conservation Center (Sign-up available starting Friday morning)

12:30 – 12:45
Gallery Flash Talks
Jill Ahlberg Yohe, Assistant Curator of Native American Art, Gallery 259
Erika Holmquist-Wall, Mary and Barry Bingham, Sr. Curator of European and American Paintings and Sculpture at the Speed Art Museum, Gallery 371

1:15 – 2:45 SESSIONS

CHINESE ART
Chair: Carol S. Brash, Associate Professor of Art History and Asian Studies, Art Department, College of St. Benedict/St. John’s University

Friends Room
A he vessel from the MIA: Beginning of Abstract Design in Western Zhou Bronze
Yang Liu, Curator of Chinese Art, The Minneapolis Institute of Arts

Encoded in Ornament: Silk and Skeuomorphism in Late Shang Bronzes from the Pillsbury Collection
Rachel E. Turner, Research Assistant, The Minneapolis Institute of Arts and Ph.D. Candidate, University of Florida

A Vessel with a View: Images of the Scholar in the Garden on Blue-and-White Porcelain
Carol S. Brash, Associate Professor of Art History and Asian Studies, Art Department, College of St. Benedict/St. John’s University

NATIVE NORTH AMERICAN ART Chair: Jill Ahlberg Yohe, Assistant Curator, The Minneapolis Institute of Arts

Wells Fargo Community Room
Towards a Native American Avant-garde Cinema
Brendan McCauley, M.A. Candidate, University of Washington

Words and Images: How Written English Language Reveals Power Dynamics in a Sample of Fort Marion Ledger Drawings
Dakota H. Stevens, M.A. Candidate, University of Oklahoma

Northwest Coast Aboriginal Art: Defying Expectations
Kristina Myer, Montana Museum of Art and Culture, University of Montana

DECORATIVE ARTS AND DESIGN Chair: Jennifer Komar Olivarez, Curator of Decorative Arts and Design, The Minneapolis Institute of Arts

Pillsbury Auditorium
The Anxiety of Influence: Japonisme, Nature, and the Formation of a National Style for France
Jessica M. Dandona, Assistant Professor, Minneapolis College of Art and Design

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

Period Rooms as Memorials in a Changing Museum Field
Jennifer Komar Olivarez, Curator of Decorative Arts and Design, The Minneapolis Institute of Arts

3:00 – 4:30 SESSIONS

SEVENTEENTH- AND EIGHTEENTH-CENTURY ART Chair: Rebecca P. Brienen, Professor, Department of Art, Graphic Design, and Art History, Oklahoma State University

Friends Room
Artistic Training and Internationalism in The Hague, 1650-1725
Rebecca P. Brienen, Professor, Department of Art, Graphic Design, and Art History, Oklahoma State University

Sharp Elbows: Artistic Conflicts at Mme Geoffrin’s Lundis
Rochelle Ziskin, Professor, Department of Art and Art History, University of Missouri-Kansas City
Unearthed: The Multiple Meanings of an Unusual Eighteenth-Century Teapot Design  
*Courtney T. Wilder, Ph.D. Candidate, Art History, University of Michigan, Ann Arbor*

**PRIVATE COLLECTORS AND MIDWEST MUSEUMS** Chairs: Dennis Michael Jon, Associate Curator of Prints and Drawings, The Minneapolis Institute of Arts and Lisa Dickinson Michaux, Independent Scholar

**Wells Fargo Community Room**
Dayton’s Gallery 12: Bringing Art to the Masses  
*Wendy DePaolis, M.A., Independent Scholar*

Towards the “Rebirth of a Noble Institution”: Booth Tarkington and the John Herron Art Institute of Indianapolis  
*Jacquelyn N. Coutré, Curatorial Fellow, Indianapolis Museum of Art*

Educator and Scholar: The Barbara Mackey Kaerwer Collection at the Chazen Museum of Art  
*Christy Wahl, Ph.D. Candidate, Art History, University of Wisconsin—Madison*

From Home to Museum: Collecting Practice and its Legacy in Duluth MN  
*Dr. Jennifer D. Webb, Associate Professor of Art History, University of Minnesota—Duluth*

**NINETEENTH-CENTURY ART** Chair: Patrick Noon, Curator, The Minneapolis Institute of Arts

**Pillsbury Auditorium**
Jane Avril at the Divan Japonais: Toulouse Lautrec’s Poster in Light of the Symbolist Movement  
*Gabriel Weisberg, Professor, Department of Art History, University of Minnesota—Twin Cities*

A Lost - or Tossed? - Legacy: The Thomas Barlow Walker Collection  
*Janet Whitmore, Ph.D., Independent Scholar*

Between the 'Real' and the 'Ideal': Jules Breton’s Inflected Rural Vision  
*Taylor Acosta, Ph.D. Candidate University of Minnesota—Twin Cities*

**CAREER CHOICES FOR ART HISTORIANS: A DIALOGUE ON APPRAISING ART** Chair: Burton L. Dunbar, University of Missouri—Kansas City

**Museum Library**
Linda Selvin, Executive Director, Appraisers Association of America, New York  
Gary F. Metzner, Senior Specialist Fine Art, Senior Vice President, Sotheby’s, Chicago  
Buck Kiechel, ISA, Owner and Director, Kiechel Fine Art, Lincoln, Nebraska

**5:00**
Bus from The Minneapolis Institute of Arts to DoubleTree Suites  
Bus from The Minneapolis Institute of Arts to Thrivent Financial
5:30  Thrivent Financial Collection of Religious Art Reception (Drinks and Hors d’oeuvres)
625 Fourth Ave. S., Minneapolis
7:00  Bus from Thrivent Financial to DoubleTree Suites

Saturday, March 28
University of St. Thomas, Minneapolis Campus
All sessions will be held in the Schulze Hall (SCH)

8:00 – 8:45  Continental Breakfast, SCH Atrium

8:45 – 10:15 SESSIONS

AMERICAN ART  Chair: Christina Chang, Curator of Engagement, Minnesota Museum of American Art

SCH 301  “Out of the Kokoon”: Modernism in Cleveland
Henry Adams, Professor of American Art, Case Western Reserve University

Lindsay J. Twa, Associate Professor of Art and Director, Eide/Dalrymple Gallery
Augustana College

Imagining Gilbert Hunt: Slavery and Freedom in an Antebellum Portrait
Elizabeth Kuebler-Wolf, Assistant Professor of Art History, University of St. Francis

ANCIENT ART  Chair: Mark Stansbury-O’Donnell, Professor, Department of Art History, University of St. Thomas

SCH 302  Erotic ‘Greek’ Pottery and its Use by the Etruscans
Katherine Iselin, Ph.D. Candidate, University of Missouri

Emulating our Ancestors: Herakles and the Vergina Hunt Frieze
Virginia Poston, Instructor of Art History, University of Southern Indiana

Spaces for Spectacles and Entertainment in the Maritime Villa in Verige Bay, Brioni, Croatia
Ivančica Schrunk, Senior Adjunct Faculty, University of St. Thomas

A Sassy Sasanian
Vanessa Rousseau, Visiting Assistant Professor, Macalester College

SPACES FOR SPECTACLE  Chair: Kristin Anderson, Professor, Department of Art, Augsburg College

SCH 316  Tammany Hall and the Spectacle of Reconstruction Politics
Baird Jarman, Associate Professor of Art History, Carleton College

Communal Space of Spectacle and Anti-Spectacle
Nogin Chung, Associate Professor, Bloomsburg University of Pennsylvania

Street Art as Spectacle: JR’s Inside Out Project
Reed Anderson, Associate Professor of Art History, Kansas City Art Institute

UNDERGRADUATE RESEARCH I Chairs: Valerie Hedquist, Professor, School of Art, University of Montana, and Robert Coleman, Associate Professor, Department of Art, Art History & Design, University of Notre Dame

SCH 420 Royal Saint-Denis: The Emergence of the Gothic Style as an Embodiment of the Capetian Monarchy
Emily Smith, Kansas City Art Institute

Morgan Beatus: The Three-Dimensional Cosmos of “Adoration of the Lamb”
Lauren Van Nest, University of North Carolina at Chapel Hill

Alexander McQueen's VOSS: Mind, Body, and the Performance of Psychosis
Evan Graham, University of Notre Dame

Reviewing the Origins of the Sudanese Style: Andalusian or African Provenance?
Marina Schneider, DePaul University

10:30 – NOON SESSIONS

ARCHITECTURE Chairs: Katherine Solomonson, Associate Professor, School of Architecture, University of Minnesota-Twin Cities, Victoria Young, Professor, Department of Art History, University of St. Thomas, and Katie Hill, Audience Engagement Specialist, The Minneapolis Institute of Arts

SCH 301 “Holy Signes of feare”: Death, Resurrection, and the Celestial Garden in Wren’s First Building
Robert Ferguson, Adjunct Faculty, University of St. Thomas

Purcell & Elmslie: Spiritualistic Architecture
Richard L. Kronick, Independent Scholar

Anxiety in Experience: The Anti-trend Design of H.R. Giger’s Swiss Bars
Abby Gilmore, M.A. Candidate, Department of Art History, University of St. Thomas

MAKING: THE PLACE OF THE ARTIST’S PROCESS IN ART HISTORY Chair: Jennifer Jane Marshall, Associate Professor, Department of Art History, University of Minnesota-Twin Cities

SCH 302 “I like only the Bulls I Paint”: Brush Wielding, Self-Inscription and New Urbanity in Rosa Bonheur’s The Horse Fair
Lucy Gellman, Florence B. Selden Fellow, Department of Prints & Drawings, Yale University Art Gallery

Declarative Materiality: Inscription and Artistic Process in Medieval Art
Anne F. Harris, Professor, Art History, DePauw University

Comfortable Tensions in the Seagrove Pottery Tradition: The Ideological and Physical Processes of Chris Luther
Trista Reis Porter, Ph.D. Candidate, American Studies, University of North Carolina - Chapel Hill
Indigenous Expertise: Ghanaian Women’s Wall Paintings
Brittany A. Sheldon, Ph.D. Candidate, Art History, Indiana University

UNDERGRADUATE RESEARCH II Chairs: Valerie Hedquist, Professor, School of Art, University of Montana, and Robert Coleman, Associate Professor, Department of Art, Art History & Design, University of Notre Dame

SCH 420 Spolia, Memory, and Power: The Catholic Past in Mallow Castle
Seán Cotter, University of Notre Dame

The Venus di San Giovanni en Perareto
Ann Warren, Macalester College, St. Paul, Minnesota

From Nameless Muse to Goddess of Love: Discovering the True Identity of the Tiber Muse
Kaitlin Gross, University of Minnesota—Twin Cities

CONTEMPORARY ART Chairs: Eric Crosby, Associate Curator and Liz Glass, Curatorial Fellow, Walker Art Center

SCH 421 Provisional Objects: ‘Canned Chance’ and the Post-Duchampian Readymade
Nicole L. Woods, Assistant Professor, Department of Art, Art History and Design, University of Notre Dame

Coco Fusco and Guillermo Gómez-Peña’s The Couple in the Cage
RM Wolff, Ph.D. Candidate in Art History, University of Minnesota

“Being in a Certain Place”: Claes Oldenburg and Chicago
Antonia Pocock, Ph.D. Candidate, Institute of Fine Arts

Sound and Touch as Material Vibrancy in Ann Hamilton’s tropos
Theresa Downing, Graduate Student, University of Minnesota—Twin Cities