Program and Abstracts

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
Contents

Schedule at a Glance  
Conference Schedule  

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Schedule at a Glance

Thursday, March 26: University of St. Thomas, St. Paul Campus

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  ASC 202
- Fifteenth- and Sixteenth-Century Art  ASC 233
- Book Arts and Artists’ Books  ASC 234
- Africa and the Diaspora  ASC 238
- Prints and Drawings  ASC 341

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  ASC 202
- Twentieth-Century Art: World War I  ASC 233
- Hidden Riches, Hidden Histories: Exploring Cultural Collections in the Midwest  ASC 234
- African-American Art  ASC 238
- Gender and Sexuality I  ASC 341

3:30 – 5:00 SESSIONS
- Latin American Art  ASC 202
- Student Curators  ASC 233
- Medieval Art  ASC 238
- Gender and Sexuality II  ASC 341

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

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 – 11:45  **Gallery Flash Talks**
              Jan-Lodewijk, Curator of African Art and Head of the Arts of Africa and Americas,
              Gallery 250
Schedule at a Glance

David Little, Curator and Head of Photography and New Media, Gallery 368

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

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
Native North American Art
Decorative Arts and Design
Friends Room
Wells Fargo Community Room
Pillsbury Auditorium

3:00 – 4:30 SESSIONS
Seventeenth- And Eighteenth-Century Art
Private Collectors and Midwest Museums
Nineteenth-Century Art
Career Choices for Art Historians: A Dialogue on Appraising Art
Friends Room
Wells Fargo Community Room
Pillsbury Auditorium
Museum Library

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

8:00 – 8:45 Continental Breakfast

8:45 – 10:15 SESSIONS
American Art
Ancient Art
Spaces for Spectacle
Undergraduate Research I
SCH 301
SCH 302
SCH 316
SCH 420

10:30 – NOON SESSIONS
Architecture
Making: The Place of the Artist’s Process in Art History
Undergraduate Research II
Contemporary Art
SCH 301
SCH 302
SCH 420
SCH 421
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 Ocósingo: 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 Gonfalon 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?
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

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

Performatve 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 Accidently Stumbling into a Collection: The Figge and Spanish Colonial Art
Rima Gimius, 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 Belén
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
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

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
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

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 Kaenwer 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
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

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

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
         Ivanačica Schrunk, Senior Adjunct Faculty, University of St. Thomas
Schedule for 2015 Midwest Art History Society Annual Meeting in Minneapolis and St. Paul

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 VanNest, 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
Structures of Time: Aztec Imperial Architecture and the Mesoamerican Calendar

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

In Aztec Mexico, imperial structures such as the great Templo Mayor were regularly enlarged by subsequent rulers. In many cases, this was done to emphasize the power of the state and the ability of the ruler to demand materials and labor from subject polities. This paper argues that many of these periodic renovations can also be linked to significant periodicities in the Mesoamerican calendar where important divinatory dates fall in particularly significant festival periods. Some of the structures commemorated these events in the hieroglyphic dates inscribed upon them, while others actually echo in their architectural design the passage of time itself.

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

Sculptures bearing portraits of elite lords played transformative roles in shaping ritual, political, and social dynamics of indigenous society, not only in the pre-conquest period but, at least in some cases, in the colonial era of New Spain. Our research considers two Late Classic portrait sculptures of Tonina kings that were moved, maimed, and made Christian through their reconfiguration as baptismal fonts in Dominican parish churches of Chiapas. We suggest that the recarved artworks were complex elements of an evolving visual culture in which differing audiences, both native and Spanish, were participants. For the Spanish, these sculptures, through their mutilation, functioned as spolia, that is, as dramatic evidence of the military conquests of their armies and the spiritual might of their evangelizing faith. For the Maya, however, these objects, despite their defacement, continued to embody and transmit messages that had been encoded in their original forms. Thus, these objects were sites of cultural translation that allowed the continuity of pre-contact ideologies and the recontextualization of newly introduced Christian rituals and doctrines. Thus, we propose, these sculptures offered their multiple audiences the simultaneous potential for change and adaptation, for conversion and intransigence, and for compliance and resistance.
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

By the mid-1930s, there had been several important exhibitions of Pre-Columbian objects as art. Although shows in Paris, New York, and a few other venues were relatively large and well-attended, there still had not emerged a clear consensus on the proper art historical frame for Pre-Columbian art. This presentation focuses on the little-discussed 1937 Greater Texas and Pan-American Exposition in Dallas, Texas that featured a monumental exhibition of Pre-Columbian art that was used to support the larger Panamerican theme of the Exposition. Panamericanism had not been an important aspect of North American or European Pre-Columbian exhibits previously, lending the exhibit a frame, if not the substance, of current social and political concerns in Texas and the Southwest. The 1937 Exposition was attended by over two million people, many of whom saw the Pre-Columbian exhibit, making it one of the more popular Pre-Columbian exhibitions held to that point. This essay examines the use of Pre-Columbian art a centerpiece of Panamerican art historical narrative that merged the Pre-Columbian art of Mesoamerica and points south with contemporary art from Latin America and Texas.
Overlooking Letters of Indulgences in Bosch and Dürer

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

Depictions of the various types of correspondence, whether personal or public, in Renaissance art works have not been fully studied. Usually we see such letters in the hands of a sitter or displayed behind him or set unfolded on his desk in portrait panels. We can assume that these are private letters. Rarely do we see correspondence, public (letters patent or open letters) or private (letters close or personal letters), in larger compositions. Several works by Hieronymus Bosch are the exceptions that test this rule. Bosch gives us a range of both general types (open and closed). Perhaps it is time to begin to identify this variety of letters common ca. 1500.

The ambiguity in my title is intentional, for in this paper I will be reviewing or looking over or overlooking the types of letters of indulgence (a form of letters patent) appearing in art works by Bosch and Dürer. Moreover, I will also be examining several reasons why it has been difficult to recognize these letters for what they represent (i.e., examining why we have indeed overlooked them). This paper, in other words, is about the visual culture of the late fifteenth and early sixteenth century. We find the sources for this visual culture and its imagery in that associated with law and with Carnival, in the borders of manuscripts and in the illustrations of The History of Reynard the Fox.

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

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

The gonfaloni, or bilateral processional standard, was imbued with sacred and civic meanings during the Italian Renaissance. With origins in the vexillum, or flag used in military processions of the Roman army, medieval communes adapted the heraldic banner for both religious ceremonies and secular parades. Liturgical sources of influence include processional crucifixes painted with different but related images on each side, such as a living Christ on the obverse and a dead Christ on the reverse. In the fifteenth and sixteenth centuries, banners were largely commissioned by lay religious organizations dedicated to acts of charity, penitence, and praise. Most confraternities operated under the auspices of a patron saint, and thus the iconography chosen for gonfaloni can be highly individualized. This paper will examine the dichotomy of pairing a narrative subject such as the Crucifixion on the obverse with an iconic representation of a specific patron saint, such as Mary Magdalene, John the Baptist, or St. Eligius, on the reverse. A preference for the Flagellation mirrored the penitential act of self-flagellation common to many confraternities. Likewise, the proliferation of the Madonna della Misericordia image reinforced many confraternities’ charitable mission. Although used primarily in public processions in streets and piazzes, the act of holding, or following, a banner was considered an act of worship, especially if the invocation were for protection against the plague. Works of art presented will originate primarily from Tuscany, Umbria, and Marche, with highlights from the oeuvres of Signorelli and Raphael.
Vittore Carpaccio's Meditation on Passion: A New Iconographical Interpretation

Zachary Saathoff, M.A. Candidate, University of Minnesota—Twin Cities; Concertmaster, Lubbock Symphony Orchestra

Even today, Vittore Carpaccio’s enigmatic Meditation on the Passion continues to be a source of controversy; since its acquisition by the Metropolitan Museum of Art over a century ago, numerous commentators have proffered divergent hypotheses as to its date of execution, iconographical interpretation, and recently even the circumstances of its original deployment. A portion of this debate has come to focus on the Meditation’s relation to another of Carpaccio’s contemplative devotional images, the Entombment currently in Berlin, with some going so far as to say that the two works were installed side by side as part of a unified decorative program in the early 16th century. Though this connection is perhaps circumstantially stimulating, ultimately it is stylistically and programmatically unsatisfying. I hope to undertake a critical evaluation of these recent conclusions by examining the Meditation’s place within Carpaccio’s output and the context of late 15th-century Venetian devotional painting, exploring the work’s complex iconographical program and embarking upon a thorough stylistic comparison of the panel with its supposed neighbor in Berlin.
An Alternative to What?

Maria Quinata, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

The increase in artists’ publications and journals from the 1960s onwards has often been viewed as residual effects of the emergence and proliferation of “alternative” nonprofit spaces during this period. However, this position occludes the conflict that often occurred within the very pages of these projects. Rather than producing a cohesive oppositional force against an identifiable “mainstream,” several projects brutally exposed the fissures and seams of the page itself. This paper will engage with the activity of artists’ periodicals in the seventies and eighties with special attention to two projects in particular, *Heresies*, a feminist publication on art and politics that ran from 1977-1993, and *wedge*, a short-lived periodical that juxtaposed artists’ projects and theoretical texts (1982-1987). In looking at these two projects, this paper will highlight specific moments of dissonance and tension within the very pages of these periodicals in order to complicate and ultimately move away from a preoccupation on the page as an alternative space. In addressing a question looming in the background, “An Alternative to What?”, this presentation proposes to view these projects as performative sites of conflict repeatedly being put on the record through the very mode of serialized production. In discussing *Heresies* and *wedge* alongside their specific strategies and ambitions, I argue for a reevaluation of the periodical as a fractured assemblage of conflicting voices and positions. This paper will suggest that by reorienting artists’ periodicals as performative sites of contestation, we can come to a deeper understanding of the historical contribution made by projects such as *Heresies* and *wedge*.

Ray Johnson’s The Paper Snake and Other Books

Gillian Pistell, Ph.D. Candidate, Art History, The Graduate Center, City University of New York

In the early 1960s, Ray Johnson began to send Fluxus artist Dick Higgins collages in the mail under the auspices of his New York Correspondence School (NYCS), the mail art network that Johnson had recently founded. Higgins saved these unique missives, and when he started his Something Else Press, asked Johnson if he could publish them as an artist’s book. Johnson agreed, and Higgins printed *The Paper Snake*, so named in reference to the many snakes Johnson was drawing at the time. Higgins released the publication in 1965 with a pressrun of 1,840 copies, plus an additional 197 copies that included an original Johnson collage or other piece of ephemera. When Higgins asked how much Johnson wanted the book to sell for, the artist immediately responded “$3.47,” an unusual price but fitting to its creator’s eccentric personality.

*The Paper Snake* was only the first of Johnson’s artist’s books; he would go on the author *The Book About Death* (which one could purchase page by page on request), and *A Book About Modern Art*, among others. This paper will address Johnson’s artist’s books and explore the implications of freezing these fluid and ephemeral missives in book form, for a book is a more permanent body than a mailed piece, something intended for preservation for the future as opposed to addressing the immediate reality of the present.
Documentado/ Undocumented (DOC/UNDOC) is touted by its makers as an “experimental artwork-in-a-box,” a contemporary gesamtkunstwerk that combines the fine art of the printed book with sound, video, and found objects to interrogate our traditional understanding of the book arts. The collaborative project includes contributions from performance artist Guillermo Gómez-Peña, print artist Felicia Rice, video artist Gustavo Vazquez, art historian Jennifer González, and sound artist Zachary Watkins. DOC/UNDOC re-imagines the future of bookmaking, placing the artists’ book at the center of a light, sound and performance spectacle, while simultaneously referencing the past, drawing inspiration from a variety of high art and popular culture sources.

DOC/UNDOC references fine art traditions of Fluxus, Conceptualism, Performance art, and Dada readymades, while also alluding to the traditions of religious reliquaries and cabinets of curiosities. The book itself is a “hybrid,” as it contains the performance texts of Gómez-Peña and the prints of Rice, and features seemingly disparate popular culture imagery as lucha libre wrestlers and Speedy Gonzales to demonstrate the multiplicity of influences on contemporary life in a global world.

This presentation will examine the myriad fine art movements and popular culture phenomenon that inform the creation of DOC/UNDOC, and the manipulation of these historicized influences to reassert their relevance in the art of bookmaking in the twenty-first century. The focus on the diversity of these inspirations will make clear the power of book arts to facilitate cross-cultural collaboration, and will demonstrate the collaborators’ intention to herald in the artists’ book of the twenty-first century.
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

My paper, Grotesque Bodies: Abjection, Monstrosity, and Anti-Aesthetics in Post-Apartheid South Africa, examines the artworks and practices of Jane Alexander. The artist at the center of my study challenges apartheid and post-apartheid’s constructed identities through the utilization of the abject and monstrous, two components of a taxonomy of the grotesque. Within the institutionalized and racialized landscapes constructed under apartheid rule, contemporary South African artists utilize abjection and monstrous bodies to deconstruct fixed notions of Otherness—rejecting color/racial categorization. The abject and monstrous are two of many strains of the grotesque, specifically concerned with the traumatic rupturing of bodies and normative boundaries through formlessness and the combination of forms, respectively. Furthermore, the grotesque is always culturally constructed, which is exactly why the grotesque—imagery that uses aberration, combination and metamorphosis to destabilize fixed realities and fuse contradictions, emerges in times of cultural and political crisis.

By rupturing the boundaries of meaning, Alexander confronts the historical, political, and cultural ambivalence of post-apartheid reconciliation. Twenty years after the end of apartheid rule, Alexander and many other artists grapple with the culture, politics, and history of post-apartheid South Africa. The process of cultural reconciliation acknowledged the horrors of apartheid; however, white privilege and hegemony, which maintained structural inequities, economic underdevelopment, and dislocation, persist today.

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

The Living Memorial to Ken Saro-Wiwa was designed by Sokari Douglas Camp in 2005. The memorial, commissioned by PLATFORM in London, commemorates the lives and deaths of Ken Saro-Wiwa and eight other Nigerian activists who were executed in 1995 for protests against oil drilling in the Niger Delta. This presentation addresses how the memorial is used for activism in post-colonial United Kingdom; I also examine how the Living Memorial to Ken Saro-Wiwa is a living memorial in form and function since it memorializes the activist by focusing on ideas of justice related to Ken Saro-Wiwa’s life as an activist in Nigeria. The incorporation of Saro-Wiwa’s status as a renowned writer, the quote, and names of the murdered activists on steel bus were central to Camp’s design and the mission of the memorial set by PLATFORM. Performances, lectures, discussions, readings, and live music related to PLATFORM’s mission and the life of Ken Saro-Wiwa have been critical elements of the living aspect of the memorial. The bus has traveled to nine different venues in the United Kingdom, allowing for different communities to visit the memorial and for the memorial to be experienced in varying environments. Interviews with artist
Africa and the Diaspora

Sokari Douglas Camp and Jane Trowell at PLATFORM are discussed to support how the memorial exists as a practice in memory of a Nigerian tragedy while also promoting peace through activism and education in the United Kingdom.

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

Between 1947-1954 Russian-American Maya Deren, known for avant-garde film making, conducted groundbreaking research in Haiti on Vodou dance. Through an examination of primary source materials, including her film and book, Divine Horsemen: the Living Gods of Haiti, this research addresses the position of Deren as a researcher and filmmaker when few women scholars were engaged in these activities. I argue that art historians have much to learn from Deren’s examination of material culture, particularly since the study of Haitian Vodou tells an important story about the survival and transformation of culture in the African Diaspora.

With its sequined flags, sacred line drawings, and complex altars, art historians today recognize that Haitian Vodou is rich in material culture. Exhibitions beginning in the 1990s focused a great deal of attention on Haitian Vodou. Sacred Arts of Haitian Vodou, 1995, and Vodou: Sacred Powers of Haiti, currently in Chicago, have expanded our knowledge and perspective of African-American history. These exhibits have been heavily focused on contemporary arts of Haitian Vodou, a necessary approach since many of these art forms are quite transitory and disappear over time. For that reason, my research is especially important to the field of art history. A close viewing of Deren’s film provides us with very valuable knowledge about the use of art objects in religious practice. At a time when Haiti is currently threatened by financial difficulties, unstable politics, and natural disasters, it is particularly important to recognize the continuity of traditions carried on from the past.
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

Of more than 400 tessellations, optical illusions, and landscapes, M.C. Escher’s self-portraits are his least-discussed works. Late bloomer Escher worked tirelessly to build artistic skills, but did not achieve financial success until middle age. His civil engineer father had wanted him to become an architect, but Escher opted for graphic art instead. He was supported by his parents until he gained popularity in the late 1950s. Through biographical, iconographic, stylistic, and technical analysis of Escher’s portraits and self-portraits, I argue for a psychological examination of the artist. I apply Jacques Lacan’s mirror stage to illuminate how self-perception matures into an understanding of oneself as an independent entity from one’s parents. Escher’s 1935 *Hand with Reflecting Sphere* exemplifies his self-portraits. This seemingly straightforward observational lithograph brims with complexity. The inclusion of his studio and tools are an art historical tradition. He stretches space around the sphere, unafraid to include his mathematical fascination with space. His direct gaze is studiously confident. His famous optical trickery is subtly contained in the massive hand holding the sphere, which is flipped, connected to the wrong shoulder in the reflection. The mirror-effect flip of printmaking is a silent story of self-portraiture in the medium. Self-portraits require a mirror for the artist to see himself, which is incorrect, but the image is transferred to the matrix, which creates a final, corrected flip when it is printed on paper. I will show how Escher’s self-presentation is an act of self-liberation through masterful manipulation of the printmaking medium.

Superstition and Religious Fanaticism in Goya’s Prints and Drawings

Karissa E. Bushman, Fellowship Instructor, Department of Art History, Augustana College

Francisco de Goya was a faithful Catholic throughout his life and artistic career who regularly attended church, studied religious doctrine and the lives of the saints and was even buried wearing the habit of Saint Francis. However, he was also involved in enlightenment circles and favored the liberal reforms that Carlos III and Carlos IV made to the Spanish Catholic Church. Many of these reforms focused on superstition and religious fanaticism. Despite the efforts of the government and the patriarchs of the church to modernize religious practices in Spain, parishes still practiced activities such as idol worship and public flagellation. After the War of Independence against Napoleon, the conservative Fernando VII was reinstated as king, thus reversing the liberal reforms of the church and government. Due to this Spain saw a rise in the religious zealous pageantry that was once forbidden. This paper examines how Goya’s works harshly criticized the practices of superstition and religious fanaticism in Spain throughout his career especially through his prints and drawings. I will demonstrate that Goya’s sentiments were akin to those of the liberal enlightenment thinkers throughout his career and did not change even while under a conservative monarch’s rule or while he was in self-imposed exile in Bordeaux.
Performative Printmaking: Joyce Wieland’s *O Canada*

Lauren Rosenblum, Curatorial Assistant, Museum of Fine Arts, Houston

Though Joyce Wieland (1930-1998) produced few prints in her fifty-year career, the lithograph, *O Canada* (1970) has achieved much notoriety due in part to the fact it exemplifies innovations in conceptual printmaking explored in the Lithography Workshop at the Nova Scotia College of Art and Design (NSCAD), where it was produced with Master Printer Robert (Bob) Rogers during a three-month residency. The lithograph contains a series of 68 pink lipstick marks made as the artist mouthed the national anthem against the lithographic stone.

Three key photographs taken during the making of this print show a different perspective of Wieland’s performance of the feminine as she approaches and kisses the stone. Two images are taken close up as the artist’s mouth presses downward while she holds a tube of lipstick and another is shot from overhead with the action obscured by the artist’s hair falling into the stone. This paper will consider these photographs in the creation of *O Canada* as an instance of what I consider performative printmaking. With the application of performance theories, a renegotiated relationship between the photographs and the lithograph, will show each at times serving as documentary traces.

The analysis of Joyce Wieland’s print will show the artist to have made major contributions to the field of contemporary printmaking in her capacities to shed traditional expectations of subject, in her free expression of feminism and nationalism, and process, through the application of bodily performance art, ultimately creating a truly experimental work on paper.
Islamic Art and Architecture

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

East Asian symbols are found in Islamic art and architecture ever since the ‘Abbasid period, but has their meaning migrated with them? The paper examines a few unusual images in illustrated Islamic cosmographies that bear striking resemblance to the East Asian symbol of the ‘Dark Warrior’ – an entwined snake and tortoise.

The paper discusses the relations between text and image in illustrated manuscripts of Tūsī’s ‘Ajāʿib al-Maklūqāt (Wonders of Creation), and the changes they had undergone in the course of two centuries. It also inquires into the ways the ‘Dark Warrior’ was received and interpreted in Islamic book-painting at the approaching end of the first Muslim millennium (late-16th century).

Metaphorical Connectivity: Visual Economy of Water in Marinid Madrasas

Riyaz Latif, Ph.D., Assistant Professor, Department of History of Art, Vanderbilt University

Water figures as an elemental constituent in the visual formation of the 14th-century madrasas commissioned by the Marinids (r.1269-1465), primarily at Fez in present-day Morocco. Even when its presence is implicitly manifest in architectural elements such as basins and pools in the central court or a water-channel cutting across the court in the instance of the Bou Inania madrasa of c.1350, the core issue in regard to water is encapsulated in the modes in which it delineates a “metaphorical connectivity” among these structures. With this notion at the fore, this paper seeks to address the incidence of water in the Marinid madrasas as an expression of a composite hydraulic economy, which figuratively connects these institutions of learning to the larger morphological fabric of the old city, the medina, of Fez. In a rudimentary sense, water suffers no stasis; it is an element which potentially is in transition, flows in and out of the spaces of the madrasas, feeding other structures of the medina, gardens and so on. In its fluidity, thus, water spawns a network, which metaphorically brings the madrasas into an organic relationship with the analogous built-forms of the medina. It is the consequences of this relationship – metaphorical as well as visual – that this paper hopes to explore at a primary level, and hopes to foreground a small but singular facet of water in Islamic structures, a facet which articulates the correspondence of an architectural entity with the multi-layered fabric of the medina in which it rests.
Isla
mic Art and Architecture

Kümbets of Kayseri: An Urban Analysis

Onur Öztürk, Ph.D., Lecturer, Department of Art and Design, Columbia College Chicago

“Woe to the nations before you who worshiped the tombs of their prophets”

It is clear that Prophet Muhammad was particularly concerned with his tomb becoming a shrine of Islam. He was against the commemoration of the dead with elaborate structures and had insisted that he be buried directly in the earth with only a simple winding sheet (kafan). The rapid expansion of the Islamic faith into regions with many historical buildings dedicated to the deceased and the embracement of the religion by various groups with strong funerary traditions, however, resulted as the construction of numerous funerary monuments. Abbasids, Samanids, Mongols, Seljuks, Mughals, Ottomans and others embraced monumentality particularly for the tombs of ruling family members and well-respected spiritual leaders. Many adopted the custom of visiting the graves to venerate the memory of the deceased.

Today, Kayseri, an important urban center of Asia Minor during the Rum Seljuk and Emirates Era, provides some of the best preserved funerary monuments of Early Turkish Islamic architecture known as kümbets. Scholarly studies so far have primarily focused on architectural and sculptural details of these monuments. Many of Kayseri Kümbets, however, were not built purely for commemorative purposes. Social, cultural, historical and political motivations were in play especially since honorification of the dead usually shaped the future of the patrons. Such monuments also served as the dynastic monuments emphasizing the continuity of the state and the legitimacy of the rulership. Furthermore, they were key landmark buildings in a constantly evolving urban landscape. In this paper, I will demonstrate how a thorough urban analysis of Kayseri may reveal the complex nature of such funerary monuments of Early Turkish Islamic Architecture and contribute to our understanding of diversity in art of Islam.
Artists' Drawings from the Trenches of the First World War

Michael Mackenzie, Associate Professor of Art History, Depauw University

Artist's drawings and sketches are typically considered to be more immediate and, therefore, more descriptive or factual, than even the most immediate paintings. However, during the First World War, artists who were stationed at the front on all sides developed strategies to emphasize this immediacy even further, such notes written on the drawings claiming that they had hardly had time to react to a scene, especially of a wounded comrade, or emphatically claiming that they had “seen it with their own eyes,” in the tradition of Goya’s “Yo lo vi.” The self-contradictory nature of this claim to immediacy is obvious – the artists could not both make a drawing and be on the move, attacking or retreating; the drawings were clearly done after the fact, even if only a matter of hours later. What was the meaning of such claims to eye-witness facticity made by artists at the front? What audience were they trying to sway, and to what effect? What is the relationship between such claims of immediacy and the grisly nature of what is depicted in such drawings? How do such powerful and often bloody drawings relate to the more polished, nuanced, and conventionally aesthetic representations of the war experience made by these and other artists? I will address these questions by looking at the drawings of several artists, including Otto Dix and Heinrich Ehmsen (Germany), Henri Camus (France), and Pietro Morando (Italy), many of which are currently being shown in Paris as part of the exhibition “Vu du Front” as part of the commemoration of the 100th anniversary of the start of the war.

On the Materiality of Painting in Otto Dix's The Felixmüller Family

James A. van Dyke, Associate Professor, University of Missouri-Columbia

The subject of this paper is Otto Dix’s painting The Felixmüller Family (Familie Felixmüller), which Dix completed in early 1919 and then exhibited in the first exhibition of the radical Expressionist Sezession Gruppe 1919 in Dresden. The painting depicts the leading left-wing painter and printmaker Conrad Felixmüller (who at that time was far better known and much more successful than Dix), his wife, Londa, and their infant son. It is now in the collection of the St. Louis Art Museum.

There is certainly something to be said about this type of portrait in general, and the gendered iconography that Dix employed. However, the particular focus of my closest attention is a small area of raised paint in the center of the canvas, which has been overlooked by the few scholars who have commented on the painting. Perfectly circular in shape, flat across the top, about 10 mm in diameter and 2 mm in height, this area resembles the head of a nail that has been painted over, though testing by the museum’s conservators indicates that it is not. This bit of pigment is the only one like it on the painting’s surface, and its careful shaping, as well as the existence of similar manipulations in other pictures by Dix, suggests that it was made intentionally.

Having described this, the paper will address three questions. First, it will ask what this small lump of pigment in this particular picture might have meant, specifically suggesting that it probably functioned as
a crude but coded reference or vulgar sexual joke of one sort or another, distinguishing Dix from his more high-minded peer and rival. Second, it will discuss how this detail might contribute to seeing Dix’s work of the 1920s in a new way, not only as overpowering public statements of socially and politically critical realism but also as pictures inflected by a variety of heteroglossia. Third, and finally, it will reflect on the broad methodological questions raised by focusing on such things, that is on the limits and possibilities of the notion of materiality for a materialist social history of art.

**Antoine Bourdelle’s Monument to General Alvear and Interpretations of Classical Antiquity During World War I**

*Colin Nelson-Dusek, Independent scholar, St. Paul, Minnesota*

The French sculptor Antoine Bourdelle (1861-1929) is often remembered for incorporating the style of Archaic Greek sculptures into his work. While his interest in Greece and admiration for the Archaic style has been highlighted in previous scholarship, there has been little attempt to understand how the changing perception of the ancient Mediterranean world in late-19th and early-20th century French society, including through cultural and political events, influenced Bourdelle’s understanding of ancient Greek sculpture.

For my presentation, I will investigate the creation of Bourdelle’s Monument to General Carlos María de Alvear in Buenos Aires. Commissioned in 1913 and finally installed in Argentina’s capital in 1926, the Alvear Monument is representative of how Bourdelle incorporated Archaic and Classical styles in his work at the height of his maturity and popularity. The monument is also an excellent example of how World War I influenced the creation and execution of modern art in the early-20th century. While Bourdelle was working on the Alvear Monument and other sculptures, artists such as Pablo Picasso, Giorgio de Chirico, and Fernand Léger were developing new approaches in their art that were meant to reconsider the Classical tradition and to highlight the beautiful qualities of humanity and culture following the horrors of World War I. Bourdelle’s approach - developed from the end of the 19th century and influenced by Symbolism and new discoveries in archaeology - often takes, I argue, a more chaotic approach to the understandings of contemporary society and the ancient Mediterranean world. The development of Bourdelle’s Archaic style and creation of the Alvear Monument, which happened alongside the new examinations of Greek and Roman art by Picasso, de Chirico, Léger, and others, indicates that there were a variety of “Classicisms” that were in conversation in the early-20th century and were reacting to a historical event that would forever change the world and the development of modern art.
Accidently Stumbling into a Collection: The Figge and Spanish Colonial Art

*Rima Girnius, Curator, Figge Art Museum*

Long perceived as a derivative imitation of European art, Mexican painting of the vice-regal era (1521-1821) has become in recent decades the subject of considerable scholarly interest. Innovative exhibitions and their accompanying publications have raised the profile of collections housed in institutions like the Denver Art Museum, Brooklyn Museum of Art and LACMA but there is still much to be learned about collections developed by less prestigious museums. In the following presentation, I will trace the history of a small but no less important collection of vice-regal art at Figge Art Museum in Davenport, Iowa. How such significant collection of colonial period works was acquired by a regional museum on the Mississippi river will the main focus of this talk. Also crucial to the discussion will be the critical fortune of the collection. Although lauded by scholars and critics from its very inception, the collection suffered heavy losses in the 1960s when the museum deaccessioned several invaluable works. Since then, efforts have been made to mitigate the loss: the museum purchased a collection in the 1990s and welcomed a significant gift by an anonymous donor.

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*

Dedicated to the art and culture of the Asmat people of New Guinea, the American Museum of Asmat Art at the University of St Thomas in Saint Paul, Minnesota today holds the largest collection of Asmat works in the country. This paper will explore the origins and history of the museum and its collection from its earliest origins in works collected in the Asmat region by missionaries from the American Crosier Fathers and Brothers, to its earlier manifestations and homes in Hastings, Nebraska and Shoreview, Minnesota to the circumstances that brought it to the University of St Thomas and its prospects for the future. In doing so it will examine the diverse agencies and roles of the Asmat artists, Crosier missionaries, and museum and university staff in creating, forming and bringing this remarkable collection of art from one of the most remote regions of New Guinea to Minnesota.
Artwork and Archives: Holistic Collecting at the Ohio History Connection

Becky Preiss Odom, Curator of History, Ohio History Connection

Visitors to the Ohio History Connection are often surprised by the breadth of the art collection. But this collection does not contain representative pieces of notable styles and artists; instead, it is comprised of works depicting Ohio subjects by Ohio artists such as George Bellows (1882-1925), a prominent American artist born in Columbus, Ohio, and known for conveying social messages through his paintings. The Connection has two Bellows lithographs, a paint set, and, more importantly, numerous archival materials including family documents, yearbooks, and records from the Pen and Paper Club, a student organization he was involved in at the Ohio State University. Bellows’s materials exemplify the holistic approach employed by the Connection in which we collect art and archival materials that work in tandem to generate a broader understanding of artists and their work.

The Connection’s art collection is shaped by the organization’s mission to spark discovery of Ohio and help people connect with Ohio’s past to understand the present and create a better future. To this end, works of art are made available to researchers and members of the general public at our collections facility, in online exhibits on the Connection’s website, or in public exhibits at our museum, one of our 57 partner sites throughout the state, or other cultural and community institutions. Our holistic collecting method enables us to appeal to a wide audience at diverse venues and address many aspects of Ohio history and art through the broader stories of which these pieces are a part.
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

Joshua Johnson (c. 1765 – c. 1824) was the first African American portraitist of prominence in American art history. In the 1940s Dr. J. Hall Pleasants brought Johnson’s work to light. Subsequently, academics focused largely on questions of his identity until the 1990s at which time he was firmly established as a freed slave living in early 19th century Baltimore. Though his work is now widely appreciated, further investigation into the implications of his career has stalled. I endeavor to say more about Johnson’s relationship to the world in which he lived and worked.

My research explores the context of Johnson’s career to better situate him within early 19th century American art. I present Johnson as an entrepreneur who self-fashioned his career, arguing that he was able to take advantage of his status as a freed slave at a time when slave stories lacked sympathetic audiences. His success acknowledges the unique circumstances 19th century Baltimore played in the burgeoning African American consciousness that gave rise to anti-slavery rhetoric. Important links are to be made with how Johnson presented himself, how his Baltimore patrons related to him, and his alignment with abolitionist values and African American consciousness. In my research, I flesh out Johnson’s context and the conventions portraitists employed for success in the business. Using primary source materials, I align Johnson with anti-slavery thought prominently written by the likes of Daniel Coker, Benjamin Banneker, Frederick Douglass, and others, helping reveal crucial messages about race relations in this moment of American history.

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

The San Antonio Ethnic Arts Society was founded in 1983 to bring greater visibility to African-American artists in the region. Charter members included artists, patrons, and an historian who were much inspired by influential exhibitions, including Two Centuries of African American at the Dallas Museum of Art in 1976, an exhibition of the art of Henry O. Tanner at the McNay Art Museum in 1970, and an exhibition of the work of John Biggers at the Institute of Texan Cultures in 1978. Over the years, membership has varied, but the group has maintained a presence with exhibitions and a scholarship program for young artists. Some artists have been making art continuously since childhood, while others have returned to their passions in the precious time set aside from obligations. Inspiration comes from personal stories, investigation of African-American history and the umbrella of American culture, fascination with portraiture and landscape, and the possibilities inherent within art-making methods, materials, and forms.
African-American Art

This paper explores the work and exhibition trajectory of self-taught artist John Willard Banks (1912-1988) whose fragile works on paper and paperboard with felt marker, pen, and pencil have journeyed from laundromat walls to prominent private and museum collections. His works present themes that honor family in the rural South, commentary regarding struggles in urban settings, creative re-fashioning of narratives from biblical stories, and fascination with popular images of the Old West and country life.

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

This paper explores the relationship between photography and the fight for civil rights in the US, between the 1860s and 1960s. It compares the timeline and ideologies towards color photography to that of the liberation of “colored people,” and explores the impact that photos taken in the civil rights era had on the advancement of the civil rights movement.

The Civil War began in 1861 after the Confederate states succeeded from the Union due to disputes over slavery. The same year, Thomas Sutton took the first color photograph, marking the freedom of color in photography. Within the same decade the Emancipation Proclamation was passed in response to the war, and later the 13th and 14th Amendments, effectively freeing and protecting slaves as citizens under the US Constitution.

By 1960 the first sit-ins were taking place in Greensboro, North Carolina, in 1963 King marched on Washington, 1964 marks freedom summer, etc. The Photographs from this era are among the most powerful photos ever taken, and they were captured in the same black and white style used to document the Civil War. Although glimpses of color photography found their way into American society in the 60s, it was not until the 1970s that the US desperately tried to distance itself from concerned photography. Black and white images furthered themes of racial tension in photographs, and subconsciously attacked viewers emotionally. The shift of acceptance toward color photography was a desperate act to move past the tensions spurred from the clashing of black/s and white/s.
Historic photographs of African-Americans have been a profound component in the works of contemporary African-American artists. Found photographs have influenced the works of Kara Walker and Sanford Biggers, and have even found their way into the art of Betye Saar and Carrie Mae Weems. This essay seeks to examine the very different ways in which Saar and Weems have included these images into new, distinctive works of art.

This presentation will address the following. First, I will briefly discuss the types of photographs each artist has selected. Next, I will discuss the manner in which these artists have used the images, either in fragmented form or in their entirety. Finally I will discuss the implications of these choices. Ultimately I seek to explain how Saar breaks the photograph, fragments it, and places it within a larger assemblage to “break” the photograph’s original meaning and power. Weems on the other hand, retains the full image, subtly playing with its form, then adds another narrative (an alternate narrative) in the form of a caption. By studying Saar and Weems, one gets two fascinating approaches to the use of found historic photographs of African-Americans.
Gender and Sexuality I

In the Shadow of the Cainteoir: The Aesthetics and Ethics of Blindness

Sheila Dickinson, Adjunct Faculty, Department of Art History, University of St. Thomas

“Hidden Ireland is always being rediscovered, the tendril of pattern pulled into the light only a moment before they dip again under an interlaced thread. Hidden Ireland... belies pomo [postmodern] superficiality as the only reality that counts...”

Irish artists Kathy Prendergast, Alice Maher and Dorothy Cross, dip into the darkness of the hidden essence of both “Irishness” and “femininity”, thus much of their more recent work no longer avoids imaging the female form through inclusion of embodied materials, but progresses entirely into darkness, embracing an ethics of blindness. In a state of blindness another type of knowing can occur, one must reach out and feel one’s surroundings, touch the other to know them. Already their work in the early 90’s emphasized the sense of touch via the tactility and materiality of their chosen media. They make touch paramount in their later work, by removing the ability to see, not that the viewer cannot see the artwork, but that their work becomes about not seeing, thus subverting the scopic regime. This will be demonstrated through an investigation of Lacrymatory and Kneeling Girl from The History of Tears series, 2001, by Maher; Endarken, 2002, and Eyemaker, 2000, by Cross; and Secret Kiss, 1999, and Prayer Gloves, 1998, by Prendergast. First by dipping back into the visual history Irish women’s cultural worth as caointeoir, the paid keener or wailer at Irish wakes, and then employing the theory of Martin Jay on the denigration of vision in twentieth century thought.


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

How can we hear power in silence? How does silence speak and who is able to speak silently? While a number of sound theorists have considered, in recent years, silence as an ontological category or an affective space, I wish to address it as a strategy and tool of power. In this paper, I offer a sensory reading of a work, which addresses the question of silence in the construction of queer subjectivity, linking a queer female body to a silenced confession. Jenny Keane’s Ingeminated Battology, a digital video piece from 2008, depicts a mirrored diptych of the artist’s mouth, the oral cavity filled with ink, as it moves in a silent manipulation. The twinned sides of her mouth begin in sync, but as their movements gradually diverge, the tongue splitting and the ink threatening to spill over the fractured lips, the image becomes monstrous, producing an unpleasant sympathetic response. The gestures of her mouth, formed through a fragmented, rehearsed, and ultimately silenced confession, stubbornly linger in the space of shame and abjection necessitated by the ritual, thus refusing both the penitence and absolution of a successful confession. In provoking a visceral response, the piece requests that viewers, too, linger in that silent space, reveling in the abject and irreverent, and listen to the many powers at play when silence is present.
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

In 1940, Barbara Morgan captured Letter to the World (Swirl). The multiplicity of visual contrasts present in this photograph appear frequently in the oeuvre of both Morgan and her subject, Martha Graham. These artists worked closely together for years, each challenging the other to expand her artistic horizons. Through this partnership, the art of movement and the art of the camera melded to highlight the strengths of each field.

Letter to the World was unique, however, in that another woman influences this photograph. Graham’s dance celebrated the life and poetry of Emily Dickinson. In Graham’s original performance of “Letter to the World,” Dickinson’s poems were read aloud as Graham danced. Vocalizations of Dickinson’s yearning and pain accented the melancholic beauty of Graham’s performance. Months later, when Morgan photographed key gestures from the performance, she added another dimension.

Morgan sought to portray the moment that Dickinson transformed into a poet. She also highlighted the haunting beauty of Graham’s movements. Yet, the photograph still retains Morgan’s unique vision. Thus, the photograph becomes an amalgamation of the lives, experiences, emotions, and careers of three women. Gender was a predominant factor in the careers of all three women and both the limitations upon and freedoms obtained by female artists in the late nineteenth and early twentieth centuries are apparent in Letter to the World (Swirl). With this photograph, each woman declares to the world her intention to be seen as an artist and the results of these declarations are reflected in the photograph’s reception.
Confessions of Violence in Contemporary Guatemalan Performance

Jamie Ratliff, Assistant Professor of Art History, University of Minnesota—Duluth

In June 2012, contemporary Guatemalan artist Aníbal López (A-1 53167) invited a contract killer from his country to speak publicly about his work to an audience in Kassel, Germany as part of performance for the artist’s participation in dOCUMENTA (13). Entitled Testimonio, the performance feature the killer on stage, veiled behind a screen, backlit to appear only in silhouette, as the audience asked him questions and he spoke with frank openness about his violent actions. Videotaped and displayed at the Neue Gallery for the duration of the exhibition’s 100 days, the performance repeatedly concealed the identity of the subject while simultaneously revealing the likenesses of the art-festival audience who witnessed the initial presentation.

In 2007, contemporary Guatemalan artist Regina Jose Galindo traveled to Palma de Mallorca, Spain, a documented “staging point” for CIA transportation (“kidnapping,” according to Julian Stallabrass) operations, in order to hire a local bouncer who would repeatedly force her head into a barrel of water, simulating torture techniques. Entitled Confession, the artist subjected her own body as an object of violation, reenacting an abuse of power that alludes to violence not only in Guatemala, but also to a broader, more global experience of terrorist and officially-sanctioned human rights violations.

Using these two performances as a starting point, this paper will investigate each artist’s performative and embodied strategies of representing violence and trauma. By exploring juxtapositions of corporeal absence and presence, performance and video, site-specificity and the role of “biennial culture,” I seek to explore the cultural, political, aesthetic, gendered, and ethical implications of how each artist employs their own body in relation to the social bodies around them. In doing so, the paper examines the central role of the body in visual art and performance as an essential signifier in bearing witness to the cultural trauma and human rights violations that have plagued Guatemala during the civil and gang wars of the last five decades.

The Shift in the Use of Image in Seventeenth-Century Colonial Peru in the Paradigmatic Case of Nuestra Señora de Belén

Natalia Vargas Márquez, Fulbright Chile Grantee, M.A. Candidate, Art History Department, University of Minnesota—Twin Cities

The painting of Nuestra Señora de Belén made in the second half of the seventeenth century by indigenous painter Basilio Santa Cruz Pumacallao by commission of the then Bishop of Cuzco Manuel de Mollinedo y Angulo, is an exceptional case to talk about the change in the use of the image in the context of seventeenth century Perú.

The painting displays the story of how the actual image (a sculpture) of the Virgen de Belén arrived to Cuzco from Spain, and all of the troubles that went through, but also the miracles that performed during
its travels. But it also depicts the patron of the image the Bishop Mollinedo praying in front of the image in what supposedly is its final destination; the Cathedral of Cuzco (also the setting of the painting).

Not only is this particular painting a representation of an image, but also it is a good example of the changes within the production context of the cuzquenian workshops. Mollinedo, who commissions and appears in the painting, became the biggest patron of cuzquenian painters in the seventeenth century, and Basilio Santa Cruz Pumacallao became one of the most well-known and prolific indigenous painters of the same period in Cuzco.

*Nuestra Señora de Belén* not only is an example of the relationship of these two figure, but also a paradigmatic illustration of the shift in the use of image within the context of the evangelization in Colonial Perú and how the production context modified itself to adapt itself to these new needs.

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*

In colonial Mexico nuns’ funeral portraits served as models piety for convents’ living members. When the church instituted widespread and controversial monastic reforms in the late colonial period these portraits provided living nuns with a basis upon which they could confront those reforms. Despite their failed attempts to officially maintain the old religious life that was implied in the funeral portrait, many of New Spain’s convents subverted monastic reforms by possessing these works, which implied the nuns’ preference for an officially prohibited lifestyle that many continued to practice clandestinely. In sum, funeral portraits in New Spain’s convents functioned not only as memorials of exceptionally pious individuals and markers of convent history, but also as icons and relics that provided nuns with a measure of agency in a time of widespread institutional reform.
Student Curators

Collection Connections: Lessons from a Student-Centered Curatorial Project

Alison Miller, Adjunct Faculty, Kansas City Art Institute and Michael Schonhoff, Assistant Curator at the H&R Block Artspace, Kansas City Art Institute

With the expansion of Museum Studies as an academic discipline and the high level of experience required for entering the museum profession, undergraduate training in the museum field comes with high levels of expectations both in and out of the classroom, presenting challenges for balancing the theoretical and the hands-on. This session will present and assess a collaborative project undertaken by an undergraduate Museum Studies course at the Kansas City Art Institute in partnership with the H&R Block Artspace. Throughout the course of one semester, students organized and presented an exhibition by selecting an object from the KCAI collection, and seeking out an object to pair with it from a local artist. The project included research on the collection, engagement with the local arts community, label writing, peer editing, a formal presentation, exhibit design, blog-site design, and registration work. In completing the project, students were able to get hands-on museum experience, and build a museum portfolio, while the Artspace was able to activate the collection, and expand their research files.

Youth, Beauty, Tours: Student-Curated Collection Stories

Jane Becker Nelson, Director, Flaten Art Museum, St. Olaf College and Laurel Bradley, Director and Curator, Perlman Teaching Museum, Carleton College

Collection access is a pressing issue for museums large and small. The challenge is acute for colleges and universities because of space and staff limitations, and expansive object-based learning goals. Digital tools promise to bring collections out of obscurity. Yet the complete database can be difficult to achieve in a short-staffed environment. How then, can we share, and leverage for learning, the rather quirky riches assembled through curatorial design and donor serendipity?

This paper presents Collection Stories, on-line thematic collection tours narrated by undergraduate students. Developed at Carleton, a liberal arts college, and then at St. Olaf across town, this format builds 21st-century multi-media writing skills, and entices viewers with a thematic narrative that binds seemingly disparate objects. The case study traces the process, assignments, models, challenges, and outcomes experienced within each institution. St. Olaf Collection Stories “guides,” Liz Brindley and Ola Faleti, offer a student perspective on the rewards and challenges of collection interpretation and access.
Rising to the Occasion: The Responsibilities and Challenges of Student-Curated Exhibitions

Rachel Schmid, Curator, William Rolland Gallery of Fine Art, California Lutheran University

During graduate school (in Art History), my program did not include any particular emphasis on student-curated projects, and curating an exhibition in addition to coursework proved near impossible. Then I found myself in the curious position of being both the Chief Curator and Collections Manager for a University art gallery less a year after completing my Masters. I was equipped for research, but had little knowledge of the administrative tasks, standard handling techniques, fundraising, etc. that a rising museum collection needed; all this was learned on the job, which can be at the detriment of the collection.

At a great many universities, when students fail in an area it is so easy to simply do it for them, curation included. “They probably cannot design their show card, we should do it,” or “they do not know how to use a screwdriver, we’ll hang the art for them,” because it is cost and time effective, but what is the cost to proper care in our collective cultural history when these students land in the real world? So despite the immense headache that comes with leading students do the work themselves, I am a huge proponent of the idea that these fresh minds will only ever rise to what is expected of them. This led me to create a course in which the students as a group curate an exhibition of the gallery’s permanent collection from start to finish, including all didactics, marketing material, and grant writing, at an undergraduate level.

This lecture will discuss the outcomes, challenges, and suggestions based on this course, and will provide a comparison of the way United States universities approach allowing their students responsibility in curation across various disciplines including art history, museum studies, fine art, and arts management, which are actually very skewed.
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

A peculiar case of manuscript modification is that of the Creation image of the sixth century Ashburnham Pentateuch (Paris, BnF, LAT 2334, f. 1v); its anthropomorphic representations of the Trinity were painted over while the manuscript was at Tours in the early ninth century. In its original state, the image presented the Father and Son standing side by side four times. The Holy Spirit was depicted only once and as a winged man hovering over the waters. The peculiarity of the ninth century modifications is twofold: first, in that, instead of the Father, as one might expect, the Son and the Holy Spirit have been painted over. Secondly, the editing hand painted over three of the Sons and one of the Fathers (in addition to the figure of the Holy Spirit), thus leaving behind the odd combination of three Fathers and one Son.

This paper examines Carolingian depictions of the Trinity in order to establish the iconographic context in which the Ashburnham Pentateuch was modified. This survey demonstrates that there are no Carolingian depictions of an anthropomorphic Trinity. Furthermore, in all extant examples of Carolingian depictions of Creation, the Logos is the only visually represented Creator. Therefore, this paper argues that the anthropomorphic Trinity of the Ashburnham Pentateuch’s Creation page would have stood out as entirely unique in its Carolingian context and at the library at Tours in particular. Considering Creation imagery and theology together, this paper then proposes a theory for the modifications made to the Ashburnham Pentateuch’s Creation image.

Idealized Gardens and Green Space in the Plan of St. Gall?

Danielle Joyner, Assistant Professor, University of Notre Dame and Dumbarton Oaks Fellow

The early ninth century Plan of St. Gall has contributed to studies on a number of topics, from monastic architecture to contemplative devotion to Carolingian reform efforts, and with good reason. Its meticulous representation of what is now generally agreed to be an idealized monastic complex is full of fascinating visual details reiterated by both prose and verse inscriptions. This study takes a new approach to the plan by focusing on its garden and green spaces to explore how this monument of early medieval art offers insight into Carolingian ideas about the natural world. What do the tidy infirmary and vegetable gardens drawn within the complex imply about cultivated as opposed to uncultivated lands within and beyond the monastic enclosure? Why does the deeply symbolic orchard/cemetery combine theological with botanical traditions and how does this representation correspond with what is known about actual Carolingian burial practices? How do these ideas reflect upon the intriguing paradisus spaces encompassing the two apse ends of the church? And finally, it was during the Carolingian era that the cloister developed as a stable element of Carolingian monastic architecture, what does this open air square assert in comparison with the other green spaces? Studies of conceptions of nature in the Middle Ages too frequently rely only on textual sources. This paper argues that visual evidence, examined in
conjunction with paradigms defined by garden and landscape studies, can generate fresh insights into medieval interpretations of and interactions with the natural world.

Alabaster, Agency, and the Tomb of Edward II

Rachel Dressler, Associate Professor, Department of Art and Art History, University at Albany

In 1327 King Edward II lost his throne after an insurrection led by his wife, Isabella, and Roger Mortimer, 1st Earl of March. The former king was exiled to Berkeley Castle in Gloucestershire, and by September of that same year he had died under mysterious circumstances. Three months later he was buried in St. Peter’s Abbey, now Gloucester Cathedral, in a magnificent canopied tomb complete with alabaster effigy. This work and its manipulation of the deposed monarch’s historical legacy through its materiality is the focus of my paper.

A most distinctive feature of Edward’s tomb is its elaborate presentation, especially considering the somewhat ignominious end of the tomb’s inhabitant. The alabaster effigy of Edward adds to the tomb’s luster; indeed, it is the first major tomb monument to employ this material for a funeral figure. My paper will address the possible reasons why this material was chosen for Edward’s effigy. In doing so I am drawing on the recent turn to materiality in medieval studies. I will consider alabaster’s role in English medieval cultural production in general and within the historical context for the tomb’s commissioning.

My purpose is to showcase how alabaster, when employed in particular ways and under specific historical circumstances could shape responses in its viewers. It is my contention that the choice of alabaster for the deposed king’s effigy was a deliberate decision designed to transform this unfortunate monarch into a quasisaint.
At the Kitchen Table: The Hostess in Contemporary Art

Laura Wertheim Jose, Ph.D. Candidate, Art History Department, University of Minnesota—Twin Cities

As the title suggests, the Smart Museum of Art’s recent exhibition, Feast: Radical Hospitality in Contemporary Art, primarily imagines the artist’s adoption of the tactics of the hostess as working in the service of disruption of artistic and social norms. In her introduction to the exhibition’s catalogue, curator Stephanie Smith traces artistic engagement with hospitality and meal preparation back to the Italian Futurists, the quintessential avant-garde antagonists of the twentieth century. Although antagonism has undoubtedly been a useful strategy of artistic and social critique, its residual effect, as Shannon Jackson argues in her important book Social Works, has been to devalorize systems of coordination and support that are contingent upon maintenance and cooperation within existing social structures (including the home and the museum), however compromised these structures may be. Over the course of this paper, I consider the gender, race, and class implications of this tendency to valorize radicality and antagonism that has pervaded art making and interpretation. Using the trope of the kitchen table, I trace an alternative genealogy of the relationship between hospitality and art via black domestic workers in the postbellum South; seventies-era feminist consciousness raising groups, especially Barbara Smith’s Kitchen Table: Women of Color Press; and postwar artist projects that draw our attention to supportive and durational labor predicated upon kinship and coordination. These projects include Mierle Laderman Ukeles’ performance-based work, Maintenance Art (1969-1973); Carrie Mae Weems’ conceptual photographic project, The Kitchen Table Series (1990); and J. Morgan Puett’s ongoing domestic experiment, Mildred’s Lane (1998-present).

The Feminization of Gainsborough’s Blue Boy

Valerie Hedquist, Professor of Art History, University of Montana

In 1770, Gainsborough painted a boy in aristocratic attire as a practical demonstration of pictorial and symbolic skill. By the time The Blue Boy appeared in the Manchester Art-Treasures exhibition in 1857, critics recognized not only the technical and formal strengths of the painting, but also identified the sitter as a fitting model of masculinity. Responding to this association, boys and men soon emulated the famous figure by adopting the distinctive blue outfit of Gainsborough’s painted youth for masquerades, balls, staged tableaux, and weddings.

At the same time, the costume appeared in stage productions of nursery tales and children’s dramas where girls and women dressed up in the characteristic blue satin dress as so-called “principal boys” in Victorian pantomimes usually when performing the role of Little Boy Blue. The widespread appeal of the feminized figure of The Blue Boy led to female performances of the painting in European and American musicals and movies. In 1922, Nellie Taylor famously lamented the sale of the actual painting to an American businessman by singing Cole Porter’s Blue Boy Blues as she emerged as Gainsborough’s youth from a life-sized frame on a London stage. In the painting’s new home in southern California, the painting inspired a Hollywood director to cast Shirley Temple as The Blue Boy come to life in the 1935 box-office hit, Curly Top.
These appropriations of Gainsborough’s painting to explore gender-bending routines, led to my exploration of the performative enticement of Gainsborough’s work in general and the specific appeal of the celebrated painting to costumed male partygoers and cross-dressing female performers. The fluid gender variances prompted by Gainsborough’s famous painting and the multivalent contexts and audiences for these gendered performances will be considered. Finally, a connection between the feminized Blue Boy and the painting’s role as a principal signifier of gay identity will be undertaken.

Cosplay: The Abject in Performance

Frenchie Lunning, Professor of Liberal Arts, Design History and Cultural Studies, Minneapolis College of Art and Design

At least at the surface level, cosplay ("costume–play" as spoken initially by Japanese fans – and now global fans) would seem to be more about playing dress-up with cool characters from anime and manga, with an emphasis on the characters as a player in a play rather than any sort of symbolic gendered statement. But in fact, dress-up—even as child’s play—is fraught with the negotiations and representations of power and gender. The choice of anime and manga characters as subjects of cosplay, ramps up this negotiation through its radical and subversive qualities of gender and sexual instability. Shōjo manga (Japanese girl comics) and anime (Japanese animation) are known for their unique narrative device of gender blending, transforming, and cross-playing for the key characters, making these characters irresistible subjects for cosplaying fans, particularly since cosplayers are principally young women. Their predisposition as females acculturated within the confines of the male gaze—and consequently positioned as “objects”—transforms the child’s play of dressing-up into a strategy of abject power negotiation. By cosplaying a shōjo character and mimetically ‘becoming’ that character through performance, cosplayers simultaneously are subjected to the cultural gaze and at the same time, claim power for themselves -- more precisely, the power over the designation of gender and the desire that wells up between the performer and the audience. This situation is acute in the case of the shōjo ("young girl") , who though highly marginalized in Japanese mainstream society, yet in popular culture, has paradoxically become a popular and complex constellation of power relations, subversive identities, and characters found in all forms of media in Japan and increasingly globally.
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

It is generally recognized that by the Middle Western Zhou period (c. 976–886 BCE) Chinese bronze art began a process of stylistic transformation from the lingering Shang influence to that of the distinct Western Zhou. Such change is marked by two primary types of ornamentation on bronze vessels. First, the pattern of a pair of large plumed birds assumed a prominent position in the décor of many vessels, and second, patterned decoration became fashionable, as demonstrated by a famous wine jug ling in the Shanghai Museum collection, whose exterior surface is dominated by the linwen or scale-like design. A ritual wine vessel he in the MIA collection, however, challenges such common view and suggests that the stylistic change may have appeared earlier. The décor of this he shares a close resemblance to that seen on the Shanghai Museum ling. The inscription identifies that the vessel was cast by “Shi” in honor of his father “Gui”. Recent archaeological activities establishes that all bronzes bearing the inscription of “Shi” were cast during the late Shang and early Western Zhou periods. In light of this new archaeological evidence, the MIA he vessel demonstrates that in the early Western Zhou, the new decorative trend which minimalized the zoomorphic imagery of earlier times may have already emerged.

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

This paper takes vessels from the Pillsbury collection at the Minneapolis Institute of Arts to consider the role of skeuomorphism in bronze ornament, specifically investigating silk textiles as a source for geometric patterns. The majority of Shang bronzes are dominated by “monster mask” motifs, placed within compartments determined by the mold sections. Yet cases where geometric elements constitute the main surface decoration problematize a strict definition from these criteria.

The complex system of bronze ornament has many aspects that remain inaccessible given the limitations of studying ancient art. Earlier scholarship has relied on a modern understanding of ornament that often propagates generalizations, centering on technique or iconographic meaning. Viewing each vessel as the product of rational decision-making, skeuomorphic references have not been fully explored, particularly with regards to textiles. In careful combination with other archaeological and epigraphic evidence, there is a place for greater consideration of intermedia connections to reveal aspects of early Chinese society and ritual life.
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

This paper will briefly examine the motif of the scholar in the garden as occurring on blue-and-white porcelain wares. Such conventional images also appear in the literature and painting of the period, illustrating the value placed on having a garden and on being a scholar. The translation of these values onto porcelain, itself seen to be a highly desirable commodity, at once reduces the image and increases the social significance of the object.

The same scenes seem to repeat with increasing frequency in periods in which building gardens is also popular. Some utilize framing devices to separate a scene from more overtly ornamental patterns. Such images create an interesting counterpoint to both the framing devices used to create views in gardens and those used to recall garden views in paintings. Examining similar imagery and strategies for emphasizing that imagery across media allows further insight to the proliferation of particular images across space, time, and class.
Towards a Native American Avant-garde Cinema

Brendan McCauley, M.A. Candidate, University of Washington

Avant-garde cinematic practice offers a critique of the medium of film and video through form and content. Native American avant-garde film practice manifests itself in Native American auteur-made art cinema centered around the subjectivity of American Indian experience, as well as in avant-garde individual performances in European and European-American made cinema. Indigenous points of view explicitly and implicitly inform aspects of European and European-American avant-garde cinema movements. Ultimately, however, avant-garde cinema lacks a distinct Native American presence. However, instances of indignity can be identified in avant-garde tradition and moments of avant-garde cinematic practice can be identified in Native American cinema, instances which lend themselves to a future synthesis of Native American cinema and the avant-garde.

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

On May 21, 1875 a group of Native Americans from the Southern Plains arrived at Fort Marion in the City of St. Augustine, Florida, under Richard Henry Pratt an officer in the United States 10th Calvary. Deemed ringleaders of raids on white settlers in the Southern Plains, the men went from being warriors to becoming prisoners. While imprisoned, the men continued one tradition from their plains heritage, the drawing and painting of their exploits. Through a sample of Fort Marion ledger drawings from the National Anthropological Archives, Minneapolis Institute of Art, and National Cowboy & Western Heritage Museum, I examine the presence of English language words written by the artists themselves upon their drawings in relation to emerging power dynamics in what can be considered a borderlands zone. With the confluence of Euro-American and Native American cultures surrounded by assimilation policies forming a give and take, the prisoners were subjected to domination, while also giving them power and agency, as can be seen in the pairing of written English language and drawn narrative images.
Northwest Coast Aboriginal Art: Defying Expectations

Kristina Myer, Montana Museum of Art and Culture, University of Montana

In the 1920s, British Columbia’s provincial government appropriated Aboriginal totems of the Northwest Coast, as cultural symbols to bolster economic development in the region. For example, original totem poles were cut and relocated along railroad lines and highways. Ironically, this dislocation renewed Aboriginal pride and encouraged the stimulation of Northwest Coast Aboriginal art production that required the collaborative efforts of First Nation artists, anthropologists, curators, and art historians. Through this collective influence, First Nation artists created a decidedly Aboriginal art based on design elements found on totems and other ceremonial objects.

By the 1960s, a hybrid form of visual language came to be associated with Northwest Coast Aboriginal artists through the wide dissemination of traditional totemic sculptural objects and non-traditional watercolor paintings and drawings. Specific formal elements associated with Aboriginal artists were given a descriptive language by Bill Holm in his 1965 publication *Northwest Coast Indian Art, An Analysis of Form*. In this way, the formline, ovoid, and u-shape developed into the pre-eminent ‘mis’ representation of all Northwest Coast First Nations art.

These developments led to expectations regarding the appearance and media of Northwest Coast Aboriginal art. Some artists produced works in the accepted Aboriginal style, while other First Nation artists made hybridized works that defied these expectations. My paper investigates the ways in which Aboriginal artists have adopted many diverse stylistic options that challenge the ubiquitous expectations of Aboriginal art in an attempt to redefine it.
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

“Let us bless the whim of fate that caused a Japanese man to be born in Nancy.” These words, used to describe Emile Gallé in a review of the artist’s work presented at the Exposition universelle of 1889, reveal the widespread belief on the part of contemporary critics that the artist’s style was profoundly influenced by Japanese art. Indeed, critics writing on Gallé’s art in the 1880s and early 1890s praised the purity of Japanese culture and suggested that Japanese art offered a model of a national art that the French might emulate in order to develop a modern style for their own nation. This paper asks why Japonisme was perceived as a privileged influence on French art, one that was believed by some critics to strengthen that art’s essential Frenchness rather than to dilute it.

In the course of two turbulent decades, I will argue, debates concerning the impact of Japonisme on French art and on the work of Gallé in particular helped to define a modern, national style through the evolution of the concepts of taste and national genius. The latter was, in effect, redefined as the ability to select and appropriate elements from the art of both the past and of foreign nations according to the guidelines of taste. It is through the contemplation and discussion of Japanese art’s influence on artists such as Gallé, then, that a modern, French style was defined as the creation of a visually eclectic style that equated modernity with hybridity.


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

In 1959, Charles and Ray Eames created a multi-screen film, Glimpses of the U.S.A., for the National Exhibition in Moscow. Although the exhibition was advertised as an amiable cultural exchange between the United States and the Soviet Union, it played an essential role in President Eisenhower’s attempts to win the Cold War through American cultural information programs that propagated the United States as a country with unparalleled consumerism made available through capitalism. Glimpses of the U.S.A. provided a comprehensive view of American values through the use of over 2,200 images on seven, 20-by-30-foot screens. The film shows the Eameses’ increasing faith in the visual image and its potential to concretize ideologies and solve many of the pressing social issues of the mid-20th century, including (but not limited to) visual literacy, information exchange, and international conflict.

In this presentation, I will argue the Eameses’ design principles created connections and propagating capitalism. The Eameses strategically cropped and juxtaposed their images to promote intensive looking as means of communicating larger ideas, which embodied their conception of visual pedagogy as developed over years of design production. Utilizing educational methods championed by the Eameses in previous multi-media exhibitions, as well as toys and films, Glimpses of the U.S.A. reveals the Eameses’ acute awareness of the impact spectacle made in communicating ideals, as well as their skillful
manipulation of media and intense desire to control the reception of their work. The Eameses’ philosophy of visual pedagogy, embodied in Glimpses, challenged not only the way the audience interpreted images individually, but also how people saw them in relationship to surrounding objects and images. The film, then, displayed similarities between the United States and the Soviet Union to create cultural understanding as well as strategically propagate capitalism at the beginning of the National Exhibition in Moscow.

Period Rooms as Memorials in a Changing Museum Field

Jennifer Komar Olivarez, Curator of Decorative Arts and Design, The Minneapolis Institute of Arts

In the early decades of the twentieth century, many American museums collected period rooms—comprising historic paneling with period-appropriate objects--without great regard for documentation and authenticity. The purpose of these rooms was threefold: to contribute to new museums’ presentation of the art historical canon, with rooms as examples of particular styles (e.g., Tudor, Queen Anne, Rococo, Neoclassical); to bring interiors from distant states or countries to their visitors, a majority of whom did not have the means or ability to travel extensively; and to serve as memorials from prominent donors, often to other family members.

Several museums including the Minneapolis Institute of Arts (MIA) focused early on period room installations, with a group of rooms acquired for the MIA between 1920 and 1928 and installed between 1923 and 1932. Seven of these eight early rooms, along with one installed in 1982, were designated as family memorials from donors. These memorial rooms are conceptually inclusive of their original objects and displays. This begs the question not of their historical authenticity but their role as singular museum objects. As original donors die, and museums reinterpret, change, or deinstall period rooms, how does this affect their original intention and memorial status? This paper will delve into the problematic area of continuing to honor and preserve intentions and integrity—in ways that differ from the sponsorship of a single, discrete object—in an object area that continues to change and adapt to be relevant to a very different American museum public.
Artistic Training and Internationalism in The Hague, 1650-1725

Rebecca P. Brienen, Professor, Department of Art, Graphic Design, and Art History, Oklahoma State University

Overshadowed by the standards of the “Golden Age,” the late seventeenth century in the Dutch Republic has long been viewed as a period of economic and cultural decline. As Huizinga stated, “As Rembrandt entered the twilight of his later years, the great age of Dutch painting was about it pass away.” Many Dutch painters active during this period have been declared untalented and even “on Hollandsch,” because of their apparent rejection of “native” Dutch realism and the influence of foreign artistic styles and theories on their work. This negative assessment has been disproportionally applied to artists in The Hague, whose work has been dismissed by scholars since the nineteenth century as being decorative, over-refined, and unoriginal. As this paper will nonetheless demonstrate, painters active in The Hague were both highly skilled and self-consciously cosmopolitan in their outlook and practice, and many of them traveled abroad as a means of advancing their careers—either through the acquisition of new skills or via social networking. It is important to note that in 1650, The Hague had the highest number of artists per capita of any city in the Dutch Republic, and The Hague, like Amsterdam, maintained its role as an important artistic center to the end of the seventeenth century. Rather than dismissing the work of artists active in the late seventeenth century as overly influenced by corrupted French taste, this paper will offer insights into the training of Dutch artists in The Hague as a means of better understanding the internationalism of this period.

Sharp Elbows: Artistic Conflicts at Mme Geoffrin’s Lundis

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

Scholars of eighteenth-century French art have largely resisted attributing much significance to Mme Geoffrin’s lundis. In the leading scholarly treatments of an emerging public sphere in the arts (focusing on criticism accompanying the Salons of the Royal Academy) and, more recently, a major study of French art collectors during the second half of the eighteenth century, Mme Geoffrin has been virtually ignored and certainly marginalized; in one study, the first subcategory in the index beneath her name is “interference with commissions.” More recently, Charlotte Guichard has assembled accounts of Mme Geoffrin’s lundis, a welcome contribution, but it only superficially interrogates the subject and tends to obscure the jockeying for position and genuine philosophical differences that emerged at these famous artistic assemblies. Even after the royal Academy revived regular salons in 1737 and quite unexpected criticism soon surfaced, select private assemblies played a key role in emergent critical debates. The most important among them convened at the house of Mme Geoffrin, which emerged as a key site during the 1740s. This talk examines an instance from the early 1750s, when the young Diderot – not yet the art critic for the Correspondance Littéraire -- used such a “preview” and its attendant discussion to challenge the famous comte de Caylus, then a leading voice at the Royal Academy of Painting and Sculpture and the more scholarly Academy of Inscriptions. Until then, it was Caylus who “presided” over artistic discussions at Geoffrin’s lundis.
Unearthed: The Multiple Meanings of an Unusual Eighteenth-Century Teapot Design

Courtney T. Wilder, Ph.D. Candidate, Art History, University of Michigan, Ann Arbor

This paper is concerned with several mid-eighteenth century (ca. 1760) teapots from Staffordshire, England whose ornamental iconography deviates from standard period models (Figures 1-2). The design imitates geological phenomena and, like fossils, the teapot’s high degree of self-referentiality renders it a useful specimen for assessing the period in which it originated. Pottery, like a fossil, is above all a product and a register of change, although there has not been any question as to whether pottery arises sui generis or through the alteration of extant elements. It is the result of an intentional chemical change involving natural elements. The sum of the transmuted parts is something solid and composed, as well as something proposed. However, when considering the form conceived, designed and executed to meet these proposals, the piece of pottery becomes the register of a second sort of change – that found in culture, and marking transitions in taste and thus time. In this, there is something reminiscent of the self-generating, the sui generis.

Why was this design generated at this time, and how might this new visual form have been adapted into contemporary lives? By examining the teapot’s visual characteristics, the paper traces a complex web connecting a host of social forces that include commerce and class, science, and sociability. It suggests that the teapot would be seen as an affordable and novel alternative to expensive porcelain, and that it carried associations of patriotism, knowledge and “polite” culture that a middle class consumer would want to display as they attempted to ascend (or simply maintain their position on) the social scale. What at first seems to be a novel oddity utilizing a design scheme out of step with eighteenth century aesthetic tastes emerges as an item with rich metaphoric and cultural resonances ranging from the scientific to the spiritual.
Dayton's Gallery 12: Bringing Art to the Masses

Wendy DePaolis, M.A., Independent Scholar

Countless books have been written on the motivation of contemporary art collectors. With a record breaking sales week for contemporary art at Sotheby's and Christies in November (WSJ, November 12, 2014), this penchant for collecting is alive and well. What was the contemporary art collecting landscape in the upper Midwest in the 1960-1970's?

My paper addresses this issue with special attention to the contemporary collecting resulting from Dayton’s Gallery 12. This brainchild of Bruce Dayton, President of Dayton’s department stores, was located on the 12th floor of the Dayton’ flagship store in downtown Minneapolis. In 1964, this gallery inspired contemporary art collections throughout the upper Midwest as it made art accessible to a wide socioeconomic swath of collectors. Its impact on public and private collections remains today. A gap in scholarship exists as most of the original documentation was destroyed by fire in the 1970's.

This examination builds upon previous research, including interviews with curators, collectors and gallery employees conducted by the author in 2012. With a consumer focused analysis, I use the economic and societal implications of Gallery 12 to argue that without this department store gallery, the contemporary collections found today in museums and private collections throughout the upper Midwest would be substantially diminished.

In conclusion, this project sheds new light on the accessibility and motivation of contemporary art collectors and museums. Significant first hand contributions provided by scholars and collectors contribute to a unique aspect of art history regarding collecting in the upper Midwest.

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

Two-time Pulitzer Prize-winner and beloved son of Indianapolis Booth Tarkington (1869-1946) made his name as an astute observer of the evolving social landscape of America in the first decades of the twentieth century. By his own admission, however, his first calling was that of an artist. Confessing that he abandoned art-making as a profession when he realized he could make better money as a composer of written rather than drawn lines, Tarkington never lost his attraction to the visual arts. Over the course of forty years, he amassed a significant collection of paintings and sculptures in his Indianapolis and Kennebunkport homes; he developed relationships with dealers and art historians; and he served on the Board of Directors of the John Herron Art Institute, the precursor to the Indianapolis Museum of Art.

This paper will examine the relationship between the successful author and the expanding museum in the late 1930s and early 1940s, exploring how his perspectives on art influenced his museum-related
Private Collectors and Midwest Museums

activities as revealed in archival documents and correspondence. Furthermore, it will evaluate Tarkington’s role as a donor of art to the museum, measuring his gifts against his larger collection and the museum’s needs. It will also raise issues regarding the place of the art museum in the Midwest at mid-century and its position vis-à-vis the era of modern 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

The University of Wisconsin–Madison alumna Barbara Mackey Kaerwer generously donated a large portion of her collection of early twentieth-century German and Austrian works to UW-Madison’s Chazen Museum of Art.

Mrs. Kaerwer’s collection exemplifies an historical moment of unprecedented innovation and expression in printmaking, and has substantially shaped the Chazen’s public collection. Her collection includes examples from the era’s major artists like Franz Marc and Max Beckmann, and it has made a substantial contribution to the museum’s print collection. Objects from her focused collection have been the highlights of several Chazen exhibitions including Expressionist Prints: The Kaerwer Collection (1972), Design, Vienna: 1890s to 1930s (2003), and German and Austrian Prints: 1890-1925 (2013).

Mrs. Kaerwer’s collection has also served as a teaching tool and rich resource for art history courses, and recently she donated over 1,000 rare books and catalogues to the university’s Kohler Art Library. Many of the books contain original prints designed by artists featured in her donated collection to the Chazen. In conjunction with Dr. Barbara C. Buenger, I am working on a digital exhibition and resource tool that will bring together the collections in the art library and the museum. Mrs. Kaerwer studied German art in Minneapolis and worked with curator Dr. Harold Joachim at the Minneapolis Institute of Arts. As a current resident of Minnesota, I am hoping this session will provide an opportunity to showcase Mrs. Kaerwer’s largess to the UW–Madison and to allow her to glimpse the digital resource tool on which I am working.
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

At the turn of the twentieth-century, Duluth MN, on the shores of Lake Superior, was known as the “zenith city of the north” and housed more millionaires per capita than any other city in the country. As the population grew, the wealthy became more and more concerned with creating a cultural landscape that would improve the lives of all Duluthians. One aspect of their philanthropic mission included collecting art that was then made available to the general public. To achieve their goals, some of the foremost families in Duluth established the Society of the Encouragement of Art in Duluth and hosted art exhibitions where they displayed pieces from private collections. Such belief in the importance of art collections as educational resources is particularly evident in the history of the collections of two Duluth residents—Chester A. Congdon (1853-1945) and George P. Tweed (1871-1946)—which have since passed to the University of Minnesota Duluth. Working with private dealers, each amassed a collection characteristic of the taste of the age. As the fortunes of the families changed both collections were donated. Tweed’s art now hangs in the campus museum named for him; the Congdon collection remains together in the historic mansion built by the family. Exploration of the practices of these collectors and the “public” purpose of their collections provide insight into collecting habits in the upper Midwest and the current pedagogical mission of the University of Minnesota Duluth.
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

The continuing existence of the Divan Japonais as a performance site in Paris for rock music reveals one way in which this location has continued to evolve in our own era. In 1893, when Toulouse-Lautrec and Jane Avril went to the Divan Japonais to observe performances, the location was also a center of creative activity and sensual rendezvous meetings for both of them. While Jane Avril was most likely never a performer at the Divan Japonais the fact that she was accompanied by Edouard Dujardin, then one of the leading Symbolist writers and an organizer of stage plays, highlights not only their attraction with one another but how Jane Avril was regarded at the time by Symbolist poets, writers and artists. She was seen as much more than a performer. She was a “woman of ideas” and the Divan Japonais a center where new ideas could be tested and performed. Seeing the poster in this way brings one back to the true context in which it was created revealing that Jane Avril, as well as her mentor Toulouse-Lautrec, were deeply committed to finding ways in which artistic creativity could be expanded into many areas simultaneously especially through ties with the Symbolist creators.

A Lost - or Tossed? - Legacy: The Thomas Barlow Walker Collection

Janet Whitmore, Ph.D., Independent Scholar

On a trip to New York city in the 1880s, Thomas Barlow Walker, a successful Minneapolis lumber baron, purchased his first piece of art as a gift for his youngest daughter. Without realizing it, Walker had begun the development of what would become a life-long passion, the creation of an art collection. Like most American collectors in the Gilded Age, Walker had to educate himself about the history of art as well as the nuances of the art market. To that end, he created an extensive art library and sought the advice of art dealers in New York, Chicago and Philadelphia; and together with his wife and daughter, he traveled to Paris in 1889 for Exposition Universelle, where he was introduced to contemporary French landscape and genre painting. This was a decisive moment in Walker’s understanding of how he wanted to develop his collection.

By the time of Walker’s death in 1928, his painting collection consisted of over 400 canvases, and the newly opened Walker Art Gallery, located on the site of the present-day Walker Art Center, was one of the largest free public galleries in the United States. In fact, Walker began sharing his collection with the public free of charge from the moment he built a gallery addition to his home in 1888; at that point, the 589 square foot addition was designed to hold twenty paintings. As the collection grew, so too did the art gallery space.

Newspapers of the era routinely expressed surprise at Walker’s collection, and particularly at his willingness to open his gallery to the public free of charge throughout the year. A 1903 article in the New York Herald is representative: "Many rich men have their hobbies. With T. B. Walker, of Minneapolis, "the
Nineteenth-Century Art

Pine King of the West*, it is the collection of fine paintings.... At the age of fifty-two he has the finest, the largest and the most select gallery in the United States. And with it he is not selfish. Although the gallery is in a wing of his private residence...and the only entrance to it is through his front door, the gallery is open to the public six days in the week, and all who ring his bell and ask to see the old masters receive not only permission from the white aproned maid who answers the ring, but also a catalogue as well."
(New York Herald, Sunday, March 1, 1903.)

Given the national, and occasionally international, reputation of Walker's collection in his lifetime, the question of why this information is so little known today must be asked. Certainly, the change to a modernist-based art historical stance that began in the 1940s led to the de-accessioning of the entire collection over the next thirty years. However, contemporary art historical scholarship has typically supported the more rigorous position that multiple perspectives of any given historical period must all be examined if we are to gain an understanding of cultural history. It is with that goal in mind that I hope to offer a glimpse of the collection that T. B. Walker created, and the historical context in which his efforts were intentionally dismissed to the point where his role as a key figure in the establishment of Minneapolis as a cultural center has almost disappeared today.

Between the 'Real' and the 'Ideal': Jules Breton's Inflected Rural Vision

Taylor Acosta, Ph.D. Candidate University of Minnesota—Twin Cities

This paper examines previously unpublished material, including intimate sketches, academic in profile and classical in theme, and a photograph of a peasant girl at rest executed by the nineteenth-century French painter Jules Breton, and considers their relationship to one of the artist's great Salon paintings, Gardeuse de Dindons, in order to elaborate on the complexities, both intellectual and formal, of his particular intonation of realism. I argue that Breton's realism was indeed a conscious construction, one with antecedents and investments, informed as much by the politics of the Second Empire and the Third Republic and the proclivities of a modern international class of cultural consumers as by his own personal artistic inclinations or investments in Realism. In his cultivation of the persona of the preeminent 'peintre paysan,' and through his works which produced, rather than reproduced, French country life, Breton, perhaps more than any other French artist of the nineteenth century, was involved in an explicit negotiation of the two fundamental concepts which constituted the terms of the period debate around realism: the "real" and the "ideal." In attempting to reconcile past and present, the particular and the universal, academic and modern, notions of the "real" and the "ideal," which perhaps began as nothing more than what Umberto Eco termed a "semiotic enclave," became an entire discourse on truth, aesthetics, and social welfare in the artistic and critical output of the period dominated by Realism and its subsequent historiography. Breton's work, which appears at once realistic and timeless, serves as a case study for the significance of this debate and for a reconsideration of the relationship between the "real" and the "ideal" as a kind of parallax rather than an opposition.
American Art

"Out of the Kokoon": Modernism in Cleveland

Henry Adams, Professor of American Art, Case Western Reserve University

For many decades, histories of modern art in America have focused particularly in developments in New York, particularly the achievements of the Stieglitz group, and have largely neglected the Midwest. A case in point is the significant group of modernists based in Cleveland, including William Sommer, Marguerite Zorach, William Zorach, August Biehle, and Hugo Robus, who were producing paintings influenced by Matisse, the Cubists, and the Blue Rider group before the Armory show.

Interestingly, modernism in Cleveland was most active not in the art schools, which tended to be conservative in approach, but among commercial artists. Indeed, most of the key Cleveland modernists were closely associated with Otis Lithography, which produced large-scale color lithographs for movie posters circulated world-wide, a process which demanded several hundred skilled draftsman.

In 1908, when they had just landed a lucrative movie-poster contract, Otis launched a corporate raid and hired two of the nation’s most skillful poster artists in New York, William Sommer and Carl Moellman. Both Moellman and Sommer had close ties with the Ash Can School, which had just created the first success du scandale of 20th century American art, and they were clearly hired to bring new life into Cleveland’s staid and Victorian commercial art scene. Shortly after their arrival in Cleveland, Moellman and Sommer created the Kokoon Club, where artists could draw from the model, which became Cleveland’s center of modernist activities for the next two decades.

In the period from 1908 to 1913, these Kokoon artists moved towards modern art in progressive, definable stages, starting with Post-Impressionist color (introduced by Abe Warshawsky in 1910); bold Fauve color and handling of form (introduced by Marguerite Thompson, who had studied in Paris with the Scottish colorist John Duncan Ferguson, a disciple of Matisse), and the abstraction and mysticism of the Blue Rider (introduced by August Biehle, who attended the first Blue Rider exhibition in Munich). In addition, in 1913, shortly after the Armory Show, Cleveland hosted an exhibition of Cubist painting with a catalogue written by the Cleveland painter Henry Keller.

By this time a number of Cleveland artists, including William Sommer, William Zorach, and August Biehle, had developed a distinctive Cleveland approach towards modernism, which combined Fauve color, Cubist ideas about form, and a visionary mystical quality influenced by writers such as Nietzsche and Ouspensky and modeled on the creations of the Blue Rider Group. Notably, during this period, they also introduced a new look to American posters and popular imagery, one which made use of modernist devices although in a somewhat more cautious manner, and thus changed the face of American popular culture.

The case of Cleveland suggests that the history of modernism in America needs to be rewritten, to incorporate the Midwest and major cities outside New York, and to take into account not only painting, but poster-making, industrial design, and other art forms.

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

In 1957, the Ford Foundation began a comprehensive exploratory national program to support the visual arts in the United States. As Ford Foundation Vice President, W. McNeil Lowry, the visionary who guided the program for nearly two decades noted, this program was “by historical accident…the most comprehensive philanthropic activity in the arts in either the private or the public sector.” Recognizing that the U.S. government had no national program in support of the arts at that time, the Ford Foundation facilitated an extensive national inquiry into the state of the arts and lives of artists. The Ford Foundation saw an acute “economic crisis in the arts,” and in the late 1950s through 1960s sought the expertise of artists and arts leaders in a national network to formulate ways to ameliorate the situation.

Through an extensive examination of the Ford Foundation archives, this paper will analyze how officers of the Ford Foundation studied and assessed the strengths and weaknesses of the American contemporary art scene, and how it experimented with solutions for bolstering the creative lives of artists, both directly, and through the institutional and economic mechanisms of the art world. The Foundation conducted conferences and interviews of artists, arts leaders, and museum directors. It also launched a series of exploratory programs, including grants-in-aid of significant amounts to individual artists, retrospective exhibitions, monograph publications, and a purchase program, all to bolster contemporary American art. In doing so, it sought to break open and connect the leading coastal art centers of New York and San Francisco and became, what can be described as the United States’ first major “venture capitalist” of the visual arts on a national scale.

Imagining Gilbert Hunt: Slavery and Freedom in an Antebellum Portrait

Elizabeth Kuebler-Wolf, Assistant Professor of Art History, University of St. Francis

Gilbert Hunt, a blacksmith in the city of Richmond, Virginia, began life as a slave but used the relative advantages of his position to buy his way out of slavery and become a free man of considerable property by the time of his death. Hunt was famous in Richmond for having saved his owner’s family from a terrible fire at the Richmond Theater in 1811. By 1859, long after Hunt had purchased his freedom, local interest in the blacksmith was renewed. Sales of a biographical pamphlet and an albumen carte de visite were supposed to support the ex-slave in his old age. The image of Hunt created by the pamphlet and portrait reveal a great deal about the anxieties of white, slave-holding society in the year before the Civil War began. For white, pro-slavery Richmond, Hunt ‘proved the rule’ that enslavement was a positive experience that fostered affection and civility, and also demonstrated the ability of white society to recognize exceptional merit. What we know of Hunt from the historical record contradicts much of what white Richmond believed they saw in Hunt’s portrait. This paper looks at how one portrait can carry such different kinds of interpretation of slavery and freedom over time.
Ancient Art

Erotic ‘Greek’ Pottery and its Use by the Etruscans

Katherine Iselin, Ph.D. Candidate, University of Missouri

Erotic Greek pottery is most often considered in association with Athenian sexuality and Athenian sexual practices. In addition to the depiction of divine sexual escapades, they often featured the Greek cultural practice of pederastic relationships. However, many of the erotic vases feature representations of heterosexual encounters. Even though these heterosexual pots are also usually viewed through the lens of Greek sexuality, the vast majority of those with archaeological context have been found in Italy, most often in an Etruscan context. While a few scholars have drawn attention to the importance of their provenance, the pots featuring male-female couples engaged in sexual acts continue to be discussed solely as Greek objects.

This paper will examine how erotic heterosexual Greek pots functioned for their Etruscan consumers. The erotic imagery suggests that the pots were made specifically for an Etruscan market by Athenian potters, an idea supported by the percentage of those with Italic provenance. While the heterosexual imagery is often interpreted as representations of a Greek symposium, I will show that it aligns much more closely to Etruscan ideas of heroic, erotic, and funerary nudity. By examining the archaeological context and imagery, this paper will demonstrate that they were not intended for an Athenian audience. I propose that these erotic heterosexual pots should be considered not only within their Etruscan context, but also as Etruscan objects. This paper will use Etruscan art and funerary practices to demonstrate that these erotic heterosexual pots can inform us more about Etruscan rather than Greek culture.

Emulating our Ancestors: Herakles and the Vergina Hunt Frieze

Virginia Poston, Instructor of Art History, University of Southern Indiana

While the discoveries at Amphipolis have re-heightened the world’s interest in Macedonian tombs, after almost forty years, Tomb II of the Great Tumulus at Vergina remains the most controversial of these. Mythological readings of its frieze were largely discounted early on, in part because the scene does not appear to be a continuous narrative and the hunts are not solitary heroic actions. Furthermore, the apparent realism of the painting has seduced many viewers into believing that it must be an historical scene, complete with identifiable players. This then has been tied to numerous arguments surrounding the identification of the tomb’s occupants and whether it dates to before or after Alexander’s Persian conquests.

Recent studies have attempted to divorce the frieze’s content from a necessarily Persian inspiration to a mytho-historical product of Macedonian royal patronage independent of a particular historical moment. I agree that it is better to read the frieze as an image of Macedonian practices and aspirations. However, I would take this further and also see it as an allusion to the wild animal exploits of Herakles. The recent dating of the Aegae palace to the mid-fourth century suggests the possibility of a richer local visual
Ancient Art

tradition that could have been borrowed by the tomb decorators and been appropriate for any Argead interred in this tomb. The combination of this mythological reading with a close visual analysis also provides a more coherent explanation for the “bear” and figure with net at the far right end of the frieze.

Spaces for Spectacles and Entertainment in the Maritime Villa in Verige Bay, Brioni, Croatia

Ivančica Schrunk, Senior Adjunct Faculty, University of St. Thomas

Social rituals of private entertainment and spectacles, perhaps in their most refined and pleasurable ways, took place in maritime villas of the rich and famous. Maritime villas offered a special landscape setting with visual and acoustic effects, still greatly valued by our modern sensibilities. The architecture and decorative art forms related to the natural environment and to multiple but linked social rituals.

Ancient literary sources tell us about theatrical entertainment at dinner parties and the grouping of spaces for social activities and interaction; interpreting material remains is more difficult. In the Verige villa, the layout of the grouped spaces was specific to the different periods of construction and use, and was further conditioned by the current social norms. The "outward orientation" and demand for exotic dining experiences and scenic strolling to distant baths were characteristic in the post-Augustan Empire. The entire north shore of the bay became an entertainment zone, outside of the compact residential block. Porticoes and promenades that connected the spectacle nuclei also became longer and more monumental. The pride in and the celebration of a productive estate had strong social links with hospitality and entertainment. Seasonal visits by the owner and guests were most likely closely connected with the productive role of the villa.

A Sassy Sasanian

Vanessa Rousseau, Visiting Assistant Professor, Macalester College

The object presented here may be the only portrait bust of an Iranian royal woman from antiquity. Manufactured in the late Sasanian or early Islamic era, this anomalous bust next appeared in the late nineteenth century, in the possession of the Field Marshal of the Caucasus Army of Persia. This paper will attempt to reconstruct the biography of the object, including who she may have represented what ideas she embodied at all points in her “life.” While an exact identification of the woman in this unique bust remains elusive, possibilities for identification include the Christian queen of the Zoroastrian shah, rogue Sasanian queens, and an Islamic saint. The options for identification reveal much about the roles of women and the use of art as a tool to promote status and legitimacy in the Sasanian and early Islamic eras. Stylistically, the portrait fits nicely into the framework of Sasanian and Sasanian-inspired metalwork that reflects the artistic and cultural syncretism between Sasanian, Byzantine and early Islamic luxury arts.
Spaces for Spectacle

Tammany Hall and the Spectacle of Reconstruction Politics

Baird Jarman, Associate Professor of Art History, Carleton College

Tammany Hall looms large in the history of nineteenth-century American politics. For many people, then and now, Tammany Hall stood as the quintessential embodiment of corrupt, big-city, machine politics. For others, Tammany Hall deserves praise for pioneering social welfare programs sponsored by municipal government. Given its prominent position in historical accounts of American politics, society and urbanism, surprisingly little attention has been paid to the changing architectural programs of successive Tammany Hall buildings.

In this paper I would contrast the first and second Tammany Halls, erected in New York City respectively in 1810 and 1868, showing how the Tammany leaders (headed by infamous politico “Boss” Tweed) changed their headquarters from a structure primarily serving as a large hotel to one functioning as a major entertainment complex. In this latter building, Tammany Hall shifted from a busy guesthouse directly across from City Hall to a theatre-district venue that blended politics with all manner of entertainment, ranging from minstrel shows to grand opera and from panoramas to Punch-and-Judy shows, while in the process helping to launch the cultural phenomenon known as American vaudeville. While both Tammany Halls served as hubs for countless political demonstrations, from conventions to torchlight parades, the post-war building embraced new levels of spectacle in its architectural program.

This subject comes from the final chapter of my book manuscript with the working title Political Theater: Visual Culture and the Staging of American Democracy, which explores a pronounced theatrical turn in American political culture during and after the Civil War.

Communal Space of Spectacle and Anti-Spectacle

Nogin Chung, Associate Professor, Bloomsburg University of Pennsylvania

My paper examines the examples of contemporary public art in South Korea, focusing on a government-funded program in Jeju island. Challenging the conventional notions of public art that often involved lonely monuments on open plazas, current public art practices have increasingly focused on community partnership, revitalization of neighborhoods, and viewer participation. Recognizing needs for more communal public art, the Ministry of Culture and Tourism initiated a highly aggressive and expensive program in 2009, naming it Maeul-Misul (translated as “town art”). The program annually selects small or rural neighborhoods to transform them into the sites of spectacle and hosts national competitions to choose resident artists whose works are reflective of characteristics of the sites. Chosen public artists have designed the entire plaza and narrow alleyways, created events to highlight or alter the social dynamics of the neighborhoods, and helped to revitalize the communities. While this paper looks at most artists’ focus on creating the spectacle in their projects, it will also highlight how a communal space could become a site of both spectacle and anti-spectacle by analyzing the work of J. Yoohyun Lee,
entitled “When You Are a Horse…” which involved serving morning coffee to villagers, afterschool workshops, and a tile mural in Jeju.

Street Art as Spectacle: JR’s Inside Out Project

Reed Anderson, Associate Professor of Art History, Kansas City Art Institute

JR, a French photographer and street artist, describes himself as an “urban activist”. He likes to boast that he owns the biggest art gallery in the world, the streets which display his ephemeral yet unforgettable spectacles. Importantly, JR often relies on the participation of people outside of the art world to carry out his enormous installations, which are disseminated largely through the web and social media. My paper will address JR’s Inside-Out Project, which he launched in 2011 after winning a TED Prize. This year alone, over 200,000 people from 108 countries have contributed to JR’s global art project. With his technical and financial support, they have organized installations in their own communities that combine art and act and confront such universal issues as identity, freedom, injustice, and poverty. This paper will also highlight one of JR’s latest installments in the Inside-Out Project, an installation titled Au Panthéon, which was staged in Paris, France June 4-October 5, 2014 and commissioned by The Centre des Monuments Nationaux, who believed that JR’s creation would reflect “the humanist and universal values embodied in the Pantheon.” This decidedly grand spectacle consisted of 4,160 large snapshot portraits of ordinary folk displayed on the dome, in the cupola, and on the floor of Soufflot’s mausoleum. Many of the portraits were collected by photo booth trucks stationed outside of nine major monuments across France, February 25-March 28, 2014; others were uploaded to JR’s website by individuals wishing to participate in this ambitious and memorable event.
Royal Saint-Denis: The Emergence of the Gothic Style as an Embodiment of the Capetian Monarchy

Emily Smith, Kansas City Art Institute

The emergence of the Gothic style is most often linked with the reconstruction of the Abbey Church of Saint-Denis in Paris and the powerful men behind it. In this presentation, I argue that the growing relationship between the Capetian monarchy and the royal abbey of Saint-Denis led to the creation of the Gothic style. This resulted as a consequence of the centuries-deep connection between the monarchy and the church’s namesake, the heightened mysticism during the Middle Ages, the economic rise of the monarchy in the twelfth century, and the artistic vision of Abbot Suger, appointed in 1122. The evident coincidence of these elements over the course of centuries allowed for the occurrence of a regional French style to aid in the rise of the monarchy, providing it with the symbolic and visually commanding strength it needed at the most opportune moment. I will analyze the aims of Suger and the Capetian monarchy through Suger’s own words, while considering the various critical and art historical opinions presented in recent years both countering and supporting his role in the building process. My formal analysis of the choir reconstruction reveals not only a new regional style for the Île-de-France region, but also how the use of architecture and detailed planning can glorify God and king. The resulting Gothic style remains an enduring testament to the reigning Capetian monarchy during the medieval age of France, still just as encapsulating today as it was nearly a millennium ago.

Morgan Beatus: The Three-Dimensional Cosmos of “Adoration of the Lamb”

Lauren VanNest, University of North Carolina at Chapel Hill

The Morgan Beatus (New York, Pierpont Morgan Library, ms. 644) is an acclaimed exemplar of Mozarabic art and serves as the earliest extant link of the Beatus manuscript lineage; however, scholars have not explored the relationship between the Adoration of the Lamb (fol. 87) and architectural models. This paper focuses on the Adoration of the Lamb and reveals how this illuminated page makes a central contribution to the Morgan Beatus as a revolutionary document. The Adoration is distinguished by its three-dimensionality—created by four diminishing rings that culminate in the Agnus Dei. Tracing the evolution of the circular composition of the Adoration through previous centuries of domes suggests a fusion of influences. Further, I argue that the three-dimensionality of the domes is transferred into a two-dimensional manuscript by utilizing a domical composition. Domes, such as the mosaic dome in San Vitale, Ravenna, are rich in cosmological meaning and symbolism. By gazing upwards, the devotees below a dome become involved in the worship of the central Christological symbol placed in a celestial setting. The reader of the Adoration similarly participates in the devotion. The reader either turns the manuscript or walks around the codex in a manner that replicates the upturned gaze of a person below a dome. The influence of Italian mosaic domes on the Adoration of the Lamb results in a depiction of the heavens as three-dimensional and interactive. The adoration scene has been transformed into worship on a cosmological scale, laid out on a symbolic, spiritually-infused diagram.
**Alexander McQueen’s Runway Show VOSS: Mind, Body, and the Performance of Psychosis**

*Evan Graham, University of Notre Dame*

The proposed presentation concerns Alexander McQueen’s spring/summer 2001 runway show VOSS. This particular show, and McQueen’s oeuvre, is deeply embedded in the language of visual performance as well as engaged with a creation of a visual femininity. This presentation takes a three-pronged approach of examination of beauty, femininity, and subject-formation, showing how the show utilizes these three themes in specific ways.

The models in VOSS explicitly perform psychosis within an environment that resembles the one-way mirrors and padded walls of an insane asylum. Recognizing this, the presentation takes the overarching framework of a proposed dichotomy between mind and body of the subject, in this case the individual models. By taking this framework, as well as the analytical tools from Freudian psychoanalysis, the presentation will explain how VOSS shows an intersection between the performance of psychosis and the performance of feminine beauty while connecting it with the analytical framework of mind/body separation. Highlighting this intersection, the presentation will then explain how VOSS de-centers the notion of what feminine beauty means.

**Reviewing the Origins of the Sudanese Style: Andalusian or African Provenance?**

*Marina Schneider, DePaul University*

When confronted with aesthetic anomalies in African art a common pattern has been to attribute these anomalies to a foreign influence. For example, colonialist scholars argued that the unusual presence of stone arches within the Djinguere Ber Mosque in Timbuktu, Mali is proof that the mosque was built by the Andalusian poet, al-Saheli, for King Mansa Musa around 1325 C.E. However, later discoveries reveal that this idea is flawed because evidence of stone arches and mud bricks were found during excavations at the city of Tegadoust, which was built more than three hundred years before the arrival of al-Saheli. Unfortunately, modern scholarship has not yet corrected the prejudiced views set down by colonialist era scholars. Rather than looking to see how indigenous architecture could have adapted to accommodate new ideas introduced by an outside source, the circulation of arguments that claim that new artistic innovations replaced the supposedly ‘primitive’ artistic forms already present in Africa has continued. The tale of al-Saheli is but one example of a Eurocentric origin story that denies the rich history of cultural exchange that occurred across the Sahara.
"Holy Signes of feare": Death, Resurrection, and the Celestial Garden in Wren's First Building

Robert Ferguson, Adjunct Faculty, University of St. Thomas

Christopher Wren’s first building, to the extent that it’s his, is the chapel at Pembroke College, Cambridge. Consecrated in 1665, while the Sheldonian Theatre at Oxford was barely under construction, Pembroke Chapel had been commissioned by the architect’s uncle, Matthew Wren, Bishop of Ely, as an offering in gratitude for his release from eighteen years’ imprisonment during the Civil War and Commonwealth, and, according to his will, “for mine owne Sepulture.”

Pembroke Chapel is also the first thoroughly “classical” building in Cambridge, and the first local monument after the Restoration of the monarchy and the Church of England in 1660. In 1982, Kerry Downes suggested a link between the chapel’s – and its patron’s – circumstances and the theme of Restoration. Otherwise, however, this funeral chapel’s iconography has been addressed only in stylistic terms: that diagnosis of classicism has proven well-nigh terminal. Even A. V. Grimstone’s exhaustive 2009 survey of the building’s genesis and development, while identifying the crucial role of the sculptor Edward Pearce and his heritage of Grotesque representation, mostly shies away from the issue of meaning.

This paper will tap the visual context of early archaeology; of Grotesque graphics, which Christopher Wren actively collected; the poems that Matthew Wren and Richard Crashaw wrote around Matthew’s earlier foundation at Peterhouse, Cambridge; and the sermons of Matthew’s mentor Lancelot Andrewes, to situate Pembroke Chapel’s stone, wood, and plaster images in terms of their meanings in contemporary culture.

Purcell & Elmslie: Spiritualistic Architecture

Richard L. Kronick, Independent Scholar

From 1907 to 1922, more than 300 building designs by William Gray Purcell and George Grant Elmslie (P&E) were constructed. P&E’s work has been widely published and discussed; however, little attention has been paid to the fundamentally spiritualistic nature of their work. For example, David Gebhard states that P&E “drew their inspiration from Emerson, Thoreau and Whitman and secondarily from the European writing of William Morris, John Ruskin, Edward Carpenter, Charles Robert Ashbee and others.” However, Gebhard does not say what ideas P&E got from these sources — nor does he explain how those ideas were expressed architecturally.

This is unfortunate because P&E said on many occasions that spirituality was central to their work. For example, in a lecture, Purcell summarized P&E’s “credo” by stating that “Architecture anticipates the spiritual life of the people who are to occupy its fabric.”
Architecture

To document the sources of P&E’s spiritualistic thinking, I will first define “spiritualism”: the notion that there is a noumenal aspect to the universe beyond that which is apparent. This will be followed by a brief discussion of the societal forces that promoted interest in spiritualism in America during the 19th century. Within these contexts, I will use a variety of sources, including P&E’s unpublished correspondence and autobiographical manuscripts, to show where their philosophical ideas came from. In so doing, I will identify and quote from P&E’s major influences:

- William Cunningham Gray, Purcell’s grandfather, who provided a constant focus on spirituality during Purcell’s childhood.
- Louis Sullivan, whose Swedenborgian approach to design influenced Elmslie, his chief draftsman.
- P.D. Ouspensky, the Russian mathematician and mystic, who wrote the book that Purcell labeled as the most influential in his life.
- Claude Bragdon, the architect and spiritualist who was a friend to Sullivan, Purcell, and Elmslie.
- C.H. Hinton and others, who promulgated the so-called “Fourth Dimension.”

Having established these sources, I will show how P&E consciously expressed their spiritualistic ideas in:

- Architectural ornament.
- How they organized interior space.
- The way they managed their architectural practice.

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

Artist Hans Rudolf Giger (1940-2014) is primarily recognized for his Oscar-winning film set design for the Ridley Scott Alien movies - few are aware of his extensive background in interior design and architecture. His two extant bars in Churs (1992-) and Gruyères (2003-) Switzerland are a reflection of this training and a purposeful anomaly; they go directly against current bar trends focusing on providing relaxing escapism and instead stand as anxiety-focused spaces, loudly proclaiming dystopian warnings.

His bars incorporate bones, biomechanoids, deformed children born from nuclear war, and highly sexualized human figures throughout their design. By depicting in startling detail the things viewers most fear, Giger forces them to acknowledge the consequences of acts of war, sexual debauchery, and selfishness, providing confrontation rather than comfort. By analyzing Giger’s bars through both a psychoanalytical and stylistic lens, this paper will cement their importance, and oddity, within the field.
Making: The Place of the Artist’s Process in Art History

'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

Revisiting what art historian Alex Potts referred to over twenty years ago as “the politics of animal picturing” within a new context of Judith Butler’s “The Lesbian Phallus and the Morphological Imaginary” (1993) and Walter Benjamin’s The Arcades Project (1999), this paper considers Rosa Bonheur’s (1822-1899) practices of making, particularly masculinist brush welding, at the mid nineteenth century as an attempt to ideologically – if not literally – liberate the femme au foyer and offer the possibility of a flâneuse, poised at the edge of a precarious new urbanity.

Tracing Salon criticism from Bonheur’s propagandist Ploughing in Nevers (1849) to her second version of The Horse Fair (1855), I consider the artist’s progressively confident use of the paintbrush—consistently described as masculine, virile, and procreative by her critics—as providing her with a long-needed tool for self-inscription within a fiercely male circle of practitioners. Specifically, I see her evolving use of the brush as a proto-Butlerian lesbian phallus and The Horse Fair as an extended and hopeful metaphor for changing gender relations in nineteenth-century Paris. This process of making laid the groundwork for a strong and decidedly feminist language in the political world of animal painting, one in which her untamed Percherons, rearing and galloping across the canvas, became women loosed or loosening from nineteenth-century French mores.

Declarative Materiality: Inscription and Artistic Process in Medieval Art

Anne F. Harris, Professor, Art History, DePauw University

“Alfred mec heht gewyrcan” (Alfred had me made, aestel, 9th-century); “Gislebertus hoc fecit” (Gislebertus made this, tympanum, 12th-century); “Als Ich Can” (As well as I can, painting, 15th century). What does knowledge of materials mean in a period when works of art often speak for themselves through inscriptions declaring their own production? Claims of agency as much as creativity, possession, or patronage, inscriptions on medieval art call out to viewers to be aware of the “quality of being made” of the work before them. They occur at crucial margins of the art object, sometimes upon its frame, as an adornment, or on its edges and draw attention to the material boundary of the image. I propose to examine the placement of inscriptions as knowledge of artistic materials in several speaking works of art from the Middle Ages. How does the inscription declaring that “Alfred had me made” wrought in gold around the periphery of the handle of a reading wand exercise knowledge of gold, not just in filigree, but as a material that elevates the soul of the reader? How do the words “Gislebertus hoc fecit,” carved at the feet of Christ monumentalize the tympanum of Autun cathedral by association with the use of stone in Roman triumphal arches? How does the phrase “As well as I can” on the top of the frame of Jan van Eyck’s Man in a Red Turban speak to the knowledge of oil painting as a means for seeking lifelikeness, and resonate with the inscription on the bottom which reads “Johes de Eyck me fecit” (Jan van Eyck made me)? The practice of inscription on medieval works of art signals an active materiality that speaks
Making: The Place of the Artist’s Process in Art History

to the viewer of the striving and purpose of the image as object. Far from explaining the work, it most often opens up questions of the agency of materials, the creativity of the artist, and the reception of the viewer.

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

Chris Luther (b. 1968) is a fourth generation potter working in Seagrove, North Carolina—home to the largest pottery community in the country. Proud of his heritage, yet producing artwork visually divergent from the Seagrove utilitarian aesthetic, Luther’s work and process properly situate him within numerous tensions, including those between tradition and innovation, art and craft, global and local, and insider and outsider. While his pottery alone creates ample discussion space, his own ideological interpretations of his work, process, and background collectively govern his physical process and create new ways of interpreting and understanding the complexities of his work and role as an artist. Drawing from Claude Lévi-Strauss’ notion of the categorical opposites of raw and cooked and the ways culture determines these distinctions, I explore the dichotomous tensions in Luther’s art made visible through both his ideological and physical processes of making.

This paper is largely based on information and ideas gathered from a collaborative project with a folklorist colleague. We conducted two interviews with Luther, and corresponded through letters discussing our reactions to Luther’s process and work, our own discipline-based assumptions and knowledge, and how Luther’s process relates theoretically to notions of tradition, agency, tourism, art, and craft. I approached that project as I approach this paper: with an interest in the questions pottery engages around the dichotomies I have mentioned, and how the medium is approached in different disciplines. Importantly, the discipline of folklore, with its methodological ties to ethnography and oral history, embraces the humanist or cultural focus of art—often made visible through the study of the artistic process; in this paper, I also provide a glimpse into the fruitfulness of these traditionally folkloristic methodologies, especially as they relate to the process of art making.
Indigenous Expertise: Ghanaian Women’s Wall Paintings

Brittany A. Sheldon, Ph.D. Candidate, Art History, Indiana University

My paper brings the conversation about art making to the rural communities of Ghana’s Upper East Region, where women paint the walls of their home using pigments derived from the local environment. Much has been written about the frescoes of the Italian Renaissance and the artistic ingenuity required to develop the techniques involved. Art historians have given less attention to the skills of rural women in West Africa, who independently developed their own fresco-like techniques to plaster and paint the walls of their homes. These wall paintings are partly functional: they protect the household walls from harsh winds and rains. But plastering and painting processes have social functions as well. By painting their walls, women announce to onlookers that they are skilled artists who respect themselves and take pride in their culture. These processes are collaborative, involving all of the women from the household and neighborhood; they are therefore key to the formation and maintenance of women’s relationships. My paper highlights women as expert artists. I will provide a thorough analysis of their artistic processes, from gathering and preparing pigments to composing compositions of symbolic designs on their walls. I will also examine the historical process of developing wall painting technologies, such as the identification of pigments and their sources and how these have changed over time. Through this discussion, I will contribute to an expansion of the art historical conversation beyond the well-trodden realm of western artists, paying homage to the too often overlooked artists of rural West Africa.
Spolia, Memory, and Power: The Catholic Past in Mallow Castle

Seán Cotter, University of Notre Dame

This paper examines the symbolic power of spolia in Anglo-Irish architecture through one of its most brilliant examples: the Manor of Mallow. Previously ignored in considerations of art and architecture during the turbulent Munster Plantation (1584-1652), the Tudor fortified house at Mallow, Co. Cork, Ireland was a locus of governmental and economic power during the English colonization of southern Ireland. Interpreted as a perversion of Riegl’s ideas of commemorative value, the English undertakers who settled Munster utilized native Irish architectural features and members to establish dominance over their newly subjugated population. Asserting this power extended beyond constructing a dominating, monumental Plantation house, builders iconoclastically culled local mediaeval Catholic gravestones to subsume, appropriate, and suppress. Spolia, memory, and the subsumption and commodification of these members by English colonizers, asserted power over their new land at Mallow and the Irish native population who farmed it.

The Venus di San Giovanni in Parareto

Ann Warren, Macalester College, St. Paul, Minnesota

At the time of its accidental discovery, probably in early 1941, the crudely made bronze figurine now called Venus di San Giovanni en Perareto was the only Roman-era bronze known to have been found in that part of Northern Italy. Displayed in the Museo Civico at Rimini until it was stolen along with the museum’s entire collection of small bronzes in 1962, it was re-discovered in a New York art dealer’s catalog in 2007, and was returned to Italy in 2012. The figure’s recovery is significant because it’s a victory over the illegal antiquities trade, and because for the people of Rimini, who celebrated her return as a great event, it was the homecoming of an important symbol of the Roman concept of civilization and the stable home. Venus is the founding goddess of Rome, and a goddess of powerful human needs and the conflicts that arise from them. The figurine is the only bronze found in the region on display in the Rimini Museum. Her return transformed a personal belonging into a connection to a collective local heritage. It is a perfect example of how small objects can have significant meaning that’s denied when art is removed illegally, and how small items can be important even when they never make the world news.
From Nameless Muse to Goddess of Love: Discovering the True Identity of The Tiber Muse

Kaitlin Gross, University of Minnesota—Twin Cities

Ever since its discovery in the Tiber River during the late 19th century, the Tiber Muse has often been regarded as a statue of a nameless woman. However, two seemingly minor details as well as circumstantial evidence from the era have led me to believe that the Tiber Muse is a misnomer and she is not a muse at all, but rather a well-known Greek goddess. The Tiber Muse is unremarkable at first glance due to her missing head and neck, right arm, left arm beneath the elbow and several toes on both feet. She is draped in a chiton which is bound beneath her breasts and stretched suggestively over her chest and abdomen. There are two small cut-outs on each side of the dress just beneath the arms. It is the smaller details that are easier to miss. She has a small lock of hair left at the nape of her neck and on her left arm a small band can be observed. Through examination of other Aphrodite statues from Hellenistic Greece, study of cults of Aphrodite in Asia Minor and surrounding areas, and the observation of customs of ancient Rome, I have come to believe that the Tiber Muse is none other than Aphrodite.
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

In 1964, George Brecht addressed the emergence of the multiple as a negation of traditional forms of artistic practice—especially as it related to expanded ideas of what sculpture was and could be. To this end, he argued that Alison Knowles’s Bean Rolls (1963-64) and Ay-O’s Tactile (Finger) Boxes (1964) signaled the subversive potential of small, hand-held, chance-derived readymades and, thus, concretized an overarching conceptual shift in the postwar era: namely, the refusal to make discrete, autonomous art objects predicated on outdated notions of art’s specialness, or aura. Indeed, Knowles and Ay-O practiced a more discursive labor opened up by a re-articulation of the post-Duchampian readymade, and furthered by an expansion of John Cage’s notions of chance and indeterminacy, by offering “uncategorizable” objects and experiences in a “strange new way.”1 As a result, the artists’ presentation of humble containers and unusual contents anticipated and advanced the polemics of reproduction, consumption, and distribution in late 1960s art.

But in the very idea of a post-Duchampian readymade, there already exists a history to be situated and explored alongside Knowles and Ay-O’s boxed multiples. This paper offers a brief examination of that history by comparing the Fluxus works with Duchamp’s With Hidden Noise (1916) and Piero Manzoni’s Artist’s Shit (1961). Providing a close analysis of the four objects, I argue that each evokes the hidden domain of classified information, of secret encounters of a privileged few, of lucky handlers tasked with the chance to play. Taken collectively, Duchamp, Manzoni, Knowles, and Ay-O’s furtive gestures were not only intended to be heard, felt, and imagined, they were also meant to be read as texts in their own right. My thesis of textual play in these works is premised on the notion of the provisional—an openness to indeterminate outcomes, forms, and experiences that redefines the conditions of art’s object, and proposes an alternative, even ludic, model for understanding exchange-value, materialism, and the limits of commodity culture.


Coco Fusco and Guillermo Gómez-Peña’s The Couple in the Cage

RM Wolff, Ph.D. Candidate in Art History, University of Minnesota

In 1992, Coco Fusco and Guillermo Gómez-Peña went on tour with The Couple in the Cage. By staging themselves as caged Amerindians, hailing from the imaginary island of Guatinaui while dressed in loin clothes and speaking no English, the artists’ intent was to deliver a satirical commentary on the ways in which racism, exoticism, and colonialism are played out on laboring bodies in institutional presentations. The performance uncovered that some viewers believed the artists to be “real” indigenous people while still others were not fooled by the “trick.” In 2012, Fusco made a set of ten engravings that visually re-stage moments from The Couple in the Cage. The works effectively still exchanges in which the
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authenticity and authority of the performers is challenged along racial and sexual lines—one museum visitor comments, “They are too white to be Indians”—as well as aesthetic and moral ones—board trustees ask, “How can the museum justify such deception?” In transcribing these moments, the engravings reveal that the believers and non-believers are not so easily divided. My paper addresses how the engravings remove a drawn out time of discovery (such as in the documentary film) and replace it with a presentation of all of the bad of the performance in just ten single frames. By doing so, Fusco forces recognition: no longer can one walk away from the performance without being implicated in its many “-isms,” whether one originally fell for the trick or not. My paper considers the performance of The Couple in the Cage—viewed in its particular present of the quincentennial celebration of Columbus’ arrival in America—through the lens of the contemporary engravings, which test notions of a post-race twenty-first century. Ultimately, I return to Fusco and Gómez-Peña’s play on words, in which “Guatinaui” aurally translates to “what now?” My paper asks: indeed, twenty years later, what now?

“Being in a Certain Place:” Claes Oldenburg and Chicago

Antonia Pocock, Ph.D. Candidate, Institute of Fine Arts

It is generally assumed that the subject of Pop art is the ubiquitous, standardized consumer product. This is not true of Claes Oldenburg’s Pop sculptures, which draw less from generic American symbols than from the local circumstances of the artist’s immediate urban environment. Oldenburg explained in a recent symposium: “All of the work has to do with being in a certain place, and finding a certain material, and putting them together.” While his relationship to New York’s Greenwich Village has been explored extensively, his body of work related to Chicago has received less attention. These works present a special case given the artist’s deep roots in Chicago, where he was raised and educated. Indeed, the impact of Oldenburg’s formative years in Chicago on his later artistic practice has been largely underestimated, especially given that the artist himself expressed, “I come out of...the humanistic and existentialist Imagists, the Chicago bunch, and that sets me apart from the whole Hofmann-influenced school.” After establishing the impact of postwar Chicago figurative painting on Oldenburg’s dark and expressionistic form of Pop, this paper analyzes his Chicago-themed works. These include a 1963 happening titled Gayety, which was staged at the University of Chicago and took the city’s diverse neighborhoods as its subject; several sculptures created in response to the violent confrontation in Chicago between Mayor Daley’s government, anti-Vietnam demonstrators, and the Yippies in 1968; and various realized and unrealized monuments for the city of Chicago, including Batcolumn (1977) which stands today at 600 West Madison Street.
Sound and Touch as Material Vibrancy in Ann Hamilton’s tropos

Theresa Downing, Graduate Student, University of Minnesota—Twin Cities

Walking into a warehouse space with 5,000 square feet of horsehair sewn into a dense mat, an attendant at a table singeing printed text, and an incoherent voice coming from a bank of windows, the multi-sensory experience of contemporary artist Ann Hamilton’s 1993 installation tropos left many exhibition visitors memorably awed yet confounded as to its significance. Scholars have analyzed elements of tropos, however typically in isolation. By examining sound and touch together in tropos through a detailed consideration of the auditory and fiber components, I argue that the body is a site of vibration—not unlike a musical instrument—that gets played by the vibrations in the materials around it. To this end, I draw from Jane Bennett’s new materialist argument of the agency or vibrancy in objects. To read the tympanic function as a kind of touching, I rely upon the middle ear’s physiology, and a connection between Hamilton’s view of text and fiber as haptic entities to that of literary scholar Roland Barthes’s concept of text as tissue. I address Hamilton’s related artworks to demonstrate the artist’s engagement with the conflation of both the body as material object, and of the auditory and haptic senses. Through this, I show the benefits of an integrated view of sound and touch for understanding the new materialist concept of the human position as one among things. By acknowledging the material vibrancy in tropos, the viewer’s urge to cognition is decentered, and he finds that his body vibrates with the environment.
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