



Midwest Art History Society

46th Annual Conference

March 21-23, 2019 • Cincinnati, Ohio

The conference is presented with the support of the Cincinnati Art Museum and its Friends of European Paintings, Sculpture and Drawings; the Taft Museum of Art; the Cincinnati Museum Center; and the Contemporary Arts Center.

Program booklet design
by Katie Carrothers

CONTACT INFORMATION

Cincinnati Art Museum

953 Eden Park Drive
Cincinnati, Ohio 45202
(513) 721-ARTS
cincinnatiartmuseum.org

Taft Museum of Art

316 Pike Street
Cincinnati, Ohio 45202
(513) 241-0343
taftmuseum.org

Contemporary Arts Center

44 East 6th Street
Cincinnati, Ohio 45202
(513) 345-8400
contemporaryartscenter.org

Cincinnati Museum Center at Union Terminal

1301 Western Avenue
Cincinnati, Ohio 45203
(513) 287-7000
cincymuseum.org

Hilton Netherland Plaza Hotel

35 West 5th Street
Cincinnati, Ohio 45202
(513) 421-9100
cincinnati-netherland-plaza.hilton.com



The Midwest Art History Society
brings together academic,
museum-based, and independent
art historians in the common
goal of scholarly inquiry and the
exchange of ideas.

Midwest Art History Society Leadership

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Secretary: Rebecca Brienen, Oklahoma State University

Past President: Henry Luttikhuizen, Calvin College
Annual Conference Site Coordinator:
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Toledo Museum of Art
University of Kansas, Art History Department

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Ainsley M. Cameron, Cincinnati Art Museum

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Emily Bauman, Cincinnati Art Museum
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Trudy Gaba, Cincinnati Art Museum

Lea Lane, Cincinnati Art Museum
Adam MacPharlain, Cincinnati Art Museum
Elizabeth Simmons, Cincinnati Art Museum

Host Institutions

Cincinnati Art Museum
Taft Museum of Art
Contemporary Arts Center
Cincinnati Museum Center

Complimentary Admission

Please present your conference badge to receive free admission to:

Paris 1900: City of Entertainment, Cincinnati Art Museum
Taft Museum of Art, including special exhibition *Winslow Homer to Georgia O’Keeffe: American Paintings from The Phillips Collection*

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Note: MAHS offers two “Distinguished Presentation” Awards, one for graduate students and one for emerging scholars who have received their M.A. or Ph.D. within the last five years. If you would like to recommend someone for either of these awards, please let the session chair know.

*indicates emerging scholar
**indicates graduate student

Keynote Speaker

Join us for the keynote lecture given by S. Hollis Clayson, Bergen Evans Professor in the Humanities at Northwestern University, in association with the Cincinnati Art Museum’s (CAM) exhibition *Paris 1900: City of Entertainment* featuring works drawn from the collections of the City of Paris museums.

Dr. Clayson is an historian of modern art who specializes in nineteenth-century Europe, especially France, and the transatlantic visual arts centering on artists from the United States in Paris. Author of numerous publications on the art of the Belle Époque, her new book *Illuminated Paris*, available May 2019, traces the dramatic evolution of lighting in Paris and how artists responded to the shifting visual and cultural scenes that resulted from these technologies. Her lecture, entitled “Is Paris Still the Capital of the Nineteenth Century?,” will discuss the city’s reputation as the world capital of the arts emphasizing institutional, technological, and urban history alongside a discussion of the Expositions Universelles, from 1855-1900. Relatedly, CAM’s featured spring exhibition, *Paris 1900*, explores the visual culture of the “City of Light” in the late nineteenth and early twentieth centuries, a period known for fantasy, excess, and boundless faith in progress through science and technology. The exhibition offers a selection of more than two hundred works of art: paintings, sculptures, and works on paper, as well as posters, fashion, and ephemeral materials.

Dr. Clayson will speak on Thursday evening, March 21, at 5:30 pm in Fath Auditorium at the Cincinnati Art Museum. A reception will follow in the Great Hall at 6:30 pm, at which time conference attendees may also tour the exhibition *Paris 1900*. All events are included with conference registration.

If you would like to pre-order Dr. Clayson’s forthcoming book *Illuminated Paris* from the University of Chicago Press, enter code UCPNEW at online checkout to receive a 20% discount, exclusive to MAHS attendees: <https://www.press.uchicago.edu/ucp/books/book/chicago/1/bo35611846.html>.

Schedule at a Glance

THURSDAY, MARCH 21
Cincinnati Art Museum (CAM)

8:30–9:30 SHUTTLES, *from Hilton to CAM*

9:00–10:00 REGISTRATION & COFFEE,
DeWitt Entrance Lobby

10:00–11:30 SESSIONS

- Contested Social Spaces: Politics, Class and Ethnicity in the Long Nineteenth Century, *Fath Auditorium*
- Spaces of Exchange: Africa in Global Networks, *Fifth Third Lecture Hall*
- Prints: Yesterday and Today, *Castellini Room*
- Re-Thinking Permanent Collections and the Role of the Museum in the Twenty-First Century, *Library*

11:45–1:30 LUNCH & OPTIONAL ACTIVITIES

11:45–12:00 Flash Talk on *The Willard Family*, *Gallery 219*

12:00–1:00 Roundtable for Emerging Scholars,
meet in Great Hall

12:45–1:30 Tour of *Paris 1900*, *Gallery 232*

1:00–1:15 Flash Talk on *The Lady's Adviser: Love and Courting on Folding Fans*, *Gallery 213*

1:45–3:15 SESSIONS

- Black Visual Networks: African American and Diasporic Art, *Fath Auditorium*
- East Asian Art, *Fifth Third Lecture Hall*
- New Research on Midwestern Collections, *Castellini Room*
- Technical Art History, *Library*

3:00–3:45 REFRESHMENTS, *ArtWorld*

3:30–5:00 SESSIONS

- The Female Gender: Art and Artists, *Fath Auditorium*
- Art of the Ancient Americas, *Fifth Third Lecture Hall*
- Does Size Matter?, *Castellini Room*
- Twentieth-Century Material Culture, *Library*

5:15–5:30 SHUTTLE, *from CAM to Hilton*

5:30–6:30 KEYNOTE LECTURE, *Fath Auditorium*

6:30–7:30 RECEPTION, *Great Hall*

7:30–8:00 SHUTTLES, *from CAM to Hilton*

FRIDAY, MARCH 22

Cincinnati Art Museum, Cincinnati Museum Center, Contemporary Arts Center

8:00–9:00 SHUTTLES, *from Hilton to CAM*

8:30–9:30 BREAKFAST & ANNUAL MEMBERS' MEETING, *Great Hall*

10:00–11:30 SESSIONS

- Contemporary Art, *Fath Auditorium*
- American Art, *Fifth Third Lecture Hall*
- The Movement and Reinterpretation of South and Southeast Asian Art, *Castellini Room*
- Undergraduate Research I: Inflicted Critique, *Library*

11:45–1:00 LUNCH & OPTIONAL ACTIVITIES

11:45–12:00 Flash Talk on Song dynasty ceramics,
Gallery 138

12:00–1:00 Roundtable on Collaborative Approaches & New Technologies, *meet in Great Hall*

12:30–1:00 Gallery Discussion on Impact of Art Museum Programs on Students, *Gallery 229*

12:45–1:00 Flash Talk on *The Living Room Fireplace*,
Gallery 126

1:15–2:45 SESSIONS

- Photography: Making Collections of Record, *Fath Auditorium*
- Medieval Art and Architecture, *Fifth Third Lecture Hall*
- Nineteenth-Century Narratives: Questions of Identity and Representation, *Castellini Room*
- It's All Academic: Reassessing Academies and Their Place in the Ecology of Art, *Library*

2:30–3:15 REFRESHMENTS, *ArtWorld*

3:00–4:15 SESSIONS

- Renaissance Altarpieces and Altar Walls, *Fath Auditorium*
- Arts of Africa, Oceania and Native America: New Perspectives and Recent Fieldwork, *Fifth Third Lecture Hall*
- Rethinking the Portrait in Islamic Art, *Castellini Room*
- When Species Meet—Questions of Agency and the Other Between Artists, Animals and Insects, *Library*



SATURDAY, MARCH 23

Taft Museum of Art

4:30–5:00 SHUTTLES, *from CAM to the Cincinnati Museum Center and to the Hilton*

5:00–6:15 TOURS *of the Cincinnati Museum Center*

6:15–6:45 SHUTTLES, *from the Cincinnati Museum Center to Contemporary Arts Center*

6:30–8:30 RECEPTION, *Contemporary Arts Center*

8:15–8:45 COFFEE & PASTRIES

9:00–10:30 SESSIONS

- Whistler and Modernism, *Luther Hall*
- Social Action in Museums: Mindset and Practice, *Dater Hall*

10:45–12:15 SESSIONS

- Body Boundaries: Transgressing Race and Gender in the Long Nineteenth Century, *Luther Hall*
- Undergraduate Research II: The American Art Museum: The Question of Institutional Critique in the Digital Age, *Dater Hall*

12:30–1:30 LUNCH & OPTIONAL ACTIVITIES

12:30–1:00 Tour of Taft historic house, *meet outside the Fifth Third Gallery on the 2nd floor*

1:00–1:30 Tour of Taft historic house, *meet outside the Fifth Third Gallery on the 2nd floor*

1:45–3:15 SESSIONS

- Art World Tensions in New Deal America, *Luther Hall*
- Art of Europe in the Seventeenth and Eighteenth Centuries, *Dater Hall*

Full Conference Schedule

THURSDAY, MARCH 21
Cincinnati Art Museum

8:30 – 9:30 | SHUTTLES FROM HILTON TO CAM

Meet at Street Level (SL) in Hilton, at Fifth Street Entrance.
Shuttles run approximately every half hour.

9:00 – 10:00 | REGISTRATION & COFFEE

DeWitt Entrance Lobby

10:00 – 11:30 | SESSIONS

Contested Social Spaces: Politics, Class and Ethnicity in the Long Nineteenth Century

Chair: Lynne Ambrosini, Taft Museum of Art
Fath Auditorium

- **Painting Molière as an Act of Rebellion: Daumier in an Era of Repression**
Erin Duncan-O'Neill, University of Oklahoma*
- **Familiar Views of a Foreign Past: Japan and the Visual Language of Anthropology at the World's Columbian Exposition**
Z. Serena Qiu, University of Pennsylvania**
- **A Gift and A Ransom: Jewish Spaces in French National Museums c. 1900**
Mia Laufer, Washington University in Saint Louis**

Spaces of Exchange: Africa in Global Networks

Chair: Joseph L. Underwood, Kent State University
Fifth Third Lecture Hall

- **From Brooklyn to Benin: The Art of Ritual Remembrance and (Re)turns of Régine Romain**
Kantara Souffrant, Oberlin College*
- **Something, Someone, Somewhere: Meleko Mokgosi's Objects of Desire: Reflections on the African Still Life**
Anisa Olufemi, School of the Art Institute of Chicago

- **Refuse as Rebellion**
Kimberly Allen-Kattus, Northern Kentucky University
- **Senegal and the Americas: Transatlantic Exchanges in 1979**
Joseph L. Underwood, Kent State University*

Prints: Yesterday and Today

Chair: Kristin Spangenberg, Cincinnati Art Museum
Castellini Room

- **Virgil, Lucas' Basket Case**
Katherine L. Raymer, University of Arizona**
- **Seven London Nocturnes: The Mezzotints of Joseph Pennell**
Laura Minton, The University of Kansas**
- **The International Art Program's *Communication Through Printmaking* in East Africa**
Jennifer H. Noonan, Caldwell University

Re-Thinking Permanent Collections and the Role of the Museum in the Twenty-First Century

Chair: Ainsley M. Cameron, Cincinnati Art Museum
Library

- **Bridging the Gap Between Visitor Experience and Content: Experiences from Inside and Outside the Museum**
Mekala Krishnan, Thinc Design
- **Face. Off. Faceoff: Mapping African Representations in Western Art Museums**
Samantha Maloney, University of Wisconsin, Milwaukee**
- **The Broad and the Rubell Family Collection: Contemporary Donor Memorial Museums**
Floris Lafontant, Independent Scholar*

11:45–1:30 | LUNCH & OPTIONAL ACTIVITIES

Pre-ordered boxed lunches are available to collect in the Great Hall from 11:30–1:00. Seating is available in the Great Hall, ArtWorld, conference rooms or outside. The museum is open; please visit the galleries before or after lunch.

11:45–12:00 | Flash Talk

The Willard Family

Cynthia Amnéus, Chief Curator and Curator of Fashion Arts and Textiles, Cincinnati Art Museum
Gallery 219

12:00–1:00 | Roundtable

Emerging Scholars Roundtable

Chair: Christine Bentley, Associate Professor & Gallery Director, Missouri Southern State University
Panelists: Michelle Facos, Indiana University-Bloomington; Thor Mednick, University of Toledo; Jennifer Lee, Herron School of Art and Design-IUPUI
Vincent Conference Room; meet in Great Hall to be escorted through offices to conference room.
Space is limited to 25. Please bring your lunch.
A conversation focused on professional development and scholarship for junior faculty.

12:45–1:30 | Exhibition Tour

Tour of Paris 1900: City of Entertainment

Peter Jonathan Bell, Associate Curator of European Paintings, Sculpture and Drawings, Cincinnati Art Museum
Meet at the entrance to the exhibition, Gallery 232
Space is limited.

1:00–1:15 | Flash Talk

The Lady's Adviser: Love and Courting on Folding Fans

Adam MacPharlain, Collections Manager and Curatorial Assistant of Fashion Arts and Textiles, Cincinnati Art Museum
Gallery 213

1:45–3:15 | SESSIONS

Black Visual Networks: African American and Diasporic Art

Chair: Theresa Leininger-Miller, University of Cincinnati
Fath Auditorium

- **From West Africa with Love: Creating a Visual Representation of Home in Antebellum America**
Ayla Amon, National Museum of African American History and Culture*
- **“The Native Artists Almost Fell Over Backward”:
William H. Johnson’s Orientalist Interpretations in Tunisia**
Nicholas Miller, Gettysburg College*
- **“If Beale Street Could Talk”:
Palmer C. Hayden’s *Beale Street Blues* as a Talking Picture**
Anne Mahady-Kneller, Indiana University**
- **In Memory of the Unknown Enslaved Women: A Discussion of Portraiture Projects by Carrie Mae Weems and Adama Delphine Fawandu**
Sarah Richter, University of Illinois at Urbana-Champaign**

East Asian Art

Chair: Miki Hirayama, University of Cincinnati
Fifth Third Lecture Hall

- **Meiji Period Ambrotype Portraits**
Megan Beckerich, University of Chicago**
- **From the Imaginary Female Nude to Nothingness: Artist Matsui Fuyuko’s Aggressive Body**
Mew Lingjun Jiang, University of Chicago**
- **Tiger and Magpies: A Unique Painting Theme in China and Korea**
Hou-mei Sung, Cincinnati Art Museum
- **The Uncompromising Body: Gender in Chinese Performance Art**
Keyu Yan, The Ohio State University**

THURSDAY, MARCH 21 CONTINUED

New Research on Midwestern Collections

Chair: Tamera Lenz Muenta, Taft Museum of Art
Castellini Room

- **The Dollyvers: The History and Care of a Collection at the Cincinnati Art Museum**
Chandra Obie Linn, Cincinnati Art Museum
- **How a Successful Collecting Society Can Transform an Art Museum: A History of the Georgia Welles Apollo Society at the Toledo Museum of Art**
Tami Landis, Toledo Museum of Art*
- **Insatiable Curiosity: The Patterson and Kettering Asian Art Collections at The Dayton Art Institute**
Peter L. Doebler, Dayton Art Institute*
- **A Perfect Convergence: Acquiring Masterpieces for the Cleveland Museum of Art, 1925–1929: The Role of Harold Parsons, William Milliken, and Extraordinary Patronage**
Eliot W. Rowlands, Independent Scholar

Technical Art History

Chair: Amy Morris, University of Nebraska at Omaha
Library

- **Technical Analysis of Four Parri Spinelli Drawings: Which is the True Navicella Copy?**
Eston Adams, University of Louisville*
- **Making an Icon: What Technical Analysis Reveals about Frederic Church's *Our Flag***
Maura Lyons, Drake University
- ***Composita*, the 'Mascot' of the Smith College Class of 1886: Digitally Reconstructing Cisgender Normativity and Its Non-Adherence**
Kris Belden-Adams, University of Mississippi

3:00-3:45 | REFRESHMENTS

ArtWorld

3:30-5:00 | SESSIONS

The Female Gender: Art and Artists

Chair: Cynthia Amnéus, Cincinnati Art Museum
Fath Auditorium

- **The Venus of Weimar: Reassessing Iconography of Gender Identity in Otto Dix's *Portrait of the Journalist Sylvia von Harden* (1926)**
Janice Miller, Herron School of Art and Design*
- **Celebrating Femaleness: Helen Post's Poignant Photographs of Twentieth-Century Native Americans**
Carlyle Constantino, Independent Scholar*
- **Helen Howerton Lineberry: Preliminary Notes for an Art History of my Grandmother**
Christopher Lineberry, CUNY Hunter College**

Art of the Ancient Americas

Chair: Andrew Finegold, University of Illinois Chicago
Fifth Third Lecture Hall

- **Different but the Same, or Just Different?: A Comparison of Wari Faceneck Vessels and Inka Aribalos**
Andrea Vazquez de Arthur, Columbia University**
- **The River of Gold and the Flow of Power: Death, Gender, and Authority from Cocola to Mixtec**
Katherine Schumann, University of Houston**
- **Asymmetrical Geometric Mimbres Bowls: Past Research and Future Possibilities**
Erin Madarieta, University of Illinois Chicago**

Does Size Matter?

Chair: Marjorie E. Wieseman, Cleveland Museum of Art
Castellini Room

- **The Social Lives of Circus Statuettes: Spectacular Miniatures in the Roman Empire**
Sinclair Wynn Bell, Northern Illinois University

- **Large and Small in Japanese Votive Paintings**
Hilary K. Snow, University of Wisconsin–Milwaukee
- **Gustave Caillebotte’s Large-Scale Paintings, 1877–1884**
Galina Olmsted, University of Delaware**
- **Smithson’s Nonobjective World: Art at the Scale of the Universe**
Rory O’Dea, Parsons School of Design, The New School University

Twentieth-Century Material Culture

Chair: Amy Dehan, Cincinnati Art Museum
Library

- **Simply Eclectic Décor: An Interior Design Trend during the Progressive Era**
Fred Esenwein, Mississippi State University*
- **Women in the World of Design: Louise Abel and the Cincinnati Design World**
Carla Cesare, University of Cincinnati, Blue Ash
- **‘Lace is not a luxury’: Strategies to Sell Belgian Lace in the US during WWI**
Wendy Wiertz, Columbia University and Katholieke Universiteit Leuven*

5:15–5:30 | SHUTTLE FROM CAM TO HILTON

5:30–6:30 | KEYNOTE LECTURE

Is Paris Still the Capital of the Nineteenth Century?

S. Hollis Clayson, Bergen Evans Professor in the Humanities and Professor of Art History and (by courtesy) History at Northwestern University

Fath Auditorium

This lecture will discuss Paris’ reputation as the world capital of the arts emphasizing institutional, technological, and urban history alongside a discussion of the Expositions Universelles, from 1855-1900.

6:30–7:30 | RECEPTION

Great Hall

CAM is open until 8 p.m. on Thursdays. You may tour the permanent collections and special exhibitions, including *Paris 1900*, with your conference badge.

7:30–8:00 | SHUTTLES FROM CAM TO HILTON

Shuttles run approximately every half hour.

Full Conference Schedule

FRIDAY, MARCH 22

Cincinnati Art Museum, Cincinnati Museum Center, Contemporary Arts Center

8:00 – 9:00 | SHUTTLES FROM HILTON TO CAM

Meet at Street Level (SL) in Hilton, at Fifth Street Entrance.

Shuttles run approximately every half hour.

8:30 – 9:30 | BREAKFAST & ANNUAL MEMBERS' MEETING

Great Hall

10:00 – 11:30 | SESSIONS

Contemporary Art

Chair: Kate Bonansinga, University of Cincinnati

Fath Auditorium

- **Look to the Skies: Drone Art in the Age of Telepresence**
Jenna Ann Altomonte, Mississippi State University*
- **Samba and Synthesis in Hélio Oiticica's *Parangolés***
Samantha Lyons, University of Kansas**
- **The Portraits of Barack and Michelle Obama in Public and Private Imagination**
Scott A. Sherer, The University of Texas at San Antonio
- **Liberate Tate!: Socially Engaged Artistic Practices Dealing with Climate Change Within and Without the Institution**
Diana K. Murphy, Fine Arts Museums of San Francisco*
- **Jeanne-Claude, CEO of the Running Fence Corporation**
John-Michael H. Warner, Kent State University*

American Art

Chair: Lauren C. Tate, University of Cincinnati

Fifth Third Lecture Hall

- **Hothouse Modernity: Joseph Stella at the New York Botanical Garden**
Karl Wurzelbacher, The Baltimore Museum of Art*
 - **Selling Evangeline in Nova Scotia, Canada: Sculpture, Identity, Memory and the Commercialization of the Acadian Diaspora**
Joan DelPlato, Bard College at Simon's Rock
 - **Substance and Matter: Material Freedom in the Work of Self-Taught Artists Marvin Francis and Vanessa German**
Julia Finch, Morehead State University
 - **Wallace Nutting, Old Portraits, and Ancestral Tableaux at the Warner House**
Bree Lehman, The Graduate Center, CUNY**
-

The Movement and Reinterpretation of South and Southeast Asian Art

Chair: Kimberly Masteller, The Nelson-Atkins Museum of Art

Castellini Room

- **A Ruler's Reflection: Vyala and Lion Bases from the Cave Temples of Mamallapuram**
Srishti Sankaranarayanan, University of Denver**
- **The "Hindoo Room:" Curating a South Asian Gallery for Kansas City**
Michele Valentine, The Nelson-Atkins Museum of Art
- **Phoenix Art Museum and the Story of Our Sikh Art Gallery**
Janet Baker, Phoenix Art Museum
- **Shrines in Suburbia: Traditional Indian Temples in New Contexts**
Ankur Desai, The Ohio State University*

Undergraduate Research I: Inflicted Critique

Chair: Rebecca W. Bilbo, Thomas More University
Library

- **An Idyllic Depiction of a Calamitous Greek Myth: Joseph Mallord William Turner's *Europa and the Bull*, 1845**
Bella Pittman, University of Cincinnati
(mentor: Theresa Leininger-Miller)
- **Mr. Whistler and His Critics: In Their Own Words**
Lauren Clapp and Sydney Gilbert, Augustana College
(mentor: Catherine Carter Goebel)
- **The Question Posed by the Powerful Feminine Voice: Shirin Neshat's *Rebellious Silence***
Meghan Kozal, University of Notre Dame (mentor: Catherine Kupiec)
- **Anselm Kiefer's *Monsalvat*, 1996**
Trisha Brockmeyer, Xavier University (mentor: Theresa Leininger-Miller)

11:45–1:00 | LUNCH & OPTIONAL ACTIVITIES

Pre-ordered boxed lunches are available to collect in the Great Hall from 11:30–1:00. Seating is available in the Great Hall, ArtWorld, conference rooms or outside. The museum is open; please visit the galleries before or after lunch.

11:45–12:00 | Flash Talk

Song Dynasty Ceramics

Hou-mei Sung, Curator of East Asian Art,
Cincinnati Art Museum
Gallery 138

12:00–1:00 | Roundtable

Collaborative Approaches & New Technologies: A Comparative Study of Street Art

Chair: Heather Shirey, Associate Professor & Director
of Graduate Studies, University of St. Thomas

University of St. Thomas current and recent graduate
students: Marilyn Burnett, Floris Lafontant, Kira
Lapinsky, and Theresa Nelson

*Vincent Conference Room; meet in Great Hall
to be escorted through offices to conference room.*
Space is limited to 25. Please bring your lunch.

With this project, Dr. Heather Shirey and the University of St. Thomas graduate student research team will present a comparative, qualitative analysis of a variety of street art projects in cities across the United States. This case study will open discussion about the possibilities for collaborative student/faculty research in the field of art history as well as the use of new technologies, specifically 360-degree imagery, virtual reality, and GIS mapping.

12:30–1:00 | Gallery Discussion

Impact of Art Museum Programs on Students

Discussants: Emily Holtrop, Director of Learning & Interpretation, Cincinnati Art Museum; Jen Lehe, Manager of Strategic Partnerships, Columbus Museum of Art

Gallery 229. Space is limited. Please eat lunch beforehand as there is no food allowed in the galleries.

Discussion summarizing a new study from the National Art Education Association and the Association of Art Museum Directors which showed that facilitated classroom visits to an art museum had a measurable impact on key aspects of student learning. The comprehensive study, overseen by Project Director Emily Holtrop, involved more than 2,600 elementary school students and included facilitated experiences at the Columbus Museum of Art.

12:45–1:00 | Flash Talk

The Living Room Fireplace

Amy Dehan, Curator of Decorative Arts and Design,
Cincinnati Art Museum
Gallery 126

FRIDAY, MARCH 22 CONTINUED

1:15–2:45 | SESSIONS

Photography: Making Collections of Record

Chair: Nathaniel M. Stein, Cincinnati Art Museum
Fath Auditorium

- **The Discursive Archive: Milton Rogovin's Documentary Project**
Christopher Fulton, University of Louisville
 - **Robert Frank Photographs in the Collection of the Detroit Institute of Arts**
Nancy W. Barr, Detroit Institute of Arts
 - ***The People's View* by Rein Jelle Terpstra and the Robert F. Kennedy Funeral Train Photographs**
Linde B. Lehtinen, San Francisco Museum of Modern Art
 - **Digitizing an Influencer: Creating an Online Research Platform around the Photographs in the Art Institute of Chicago's Alfred Stieglitz Collection**
Ariel Pate, Milwaukee Art Museum
-

Medieval Art and Architecture

Chair: Henry Luttikhuisen, Calvin College
Fifth Third Lecture Hall

- **Cats and God's Left Hand: Idiosyncrasy and Ireland**
Dorothy Hoogland Verkerk, University of North Carolina at Chapel Hill
- **The Prescience of Chartres West: A Consideration of the Origins Of Sculpture**
Janet Snyder, West Virginia University
- **"Ready to Ascend": Cross Imagery in the Cleveland Museum of Art's *Annunciation to the Shepherds***
Julia LaPlaca, Case Western Reserve University**

Nineteenth-Century Narratives: Questions of Identity and Representation

Chair: Erica Warren, The Art Institute of Chicago
Castellini Room

- **Character Development in *Les Misérables* Through Characters' Sartorial Choices**
Adam MacPharlain, Cincinnati Art Museum
 - **William Gilbert Gaul's *The Ghost Dance: Two Visions***
Alexandra Noelle Johnson, University of Denver**
 - **The Collecting and Connoisseurship of Renaissance Art: Plaster Casts of Luca della Robbia's *Visitation* in America**
Catherine Kupiec, The University of Notre Dame*
-

It's All Academic: Examining Academies and Their Place in the Ecology of Art

Chair: Cheryl K. Snay, Snite Museum of Art
Library

- **Henri Matisse and the Pedagogy of Gustave Moreau**
Lindsey Blair, University of Iowa**
- **Bringing Art into the Academy: Indiana University's Early Department of Freehand and Mechanical Drawing**
Nanette Esseck Brewer, Eskenazi Museum of Art
- ***Art Academy of Cincinnati at 150: A Celebration in Drawings and Prints***
Julie Aronson, Cincinnati Art Museum

2:30-3:15 | REFRESHMENTS

ArtWorld

3:00–4:15 | SESSIONS

Renaissance Altarpieces and Altar Walls

Chair: Peter Jonathan Bell, Cincinnati Art Museum
Fath Auditorium

- **Deducing Origin and Meaning for a Masterwork of the Florentine Fourteenth Century**
William R. Levin, Centre College
 - **Rethinking the Sources for Michelangelo's Saint Bartholomew in the *Last Judgment***
Robert Cohon, Kansas City Art Institute
 - **Significant Details: The Portraits of Charles V and Philip II in Michiel Coxcië's Copy of the *Ghent Altarpiece***
Leslie A. Blacksberg, Western Governors University
-

Arts of Africa, Oceania and Native America: New Perspectives and Recent Fieldwork

Chair: Jordan A. Fenton, Miami University
Fifth Third Lecture Hall

- **Of Revelations and Night Terrors: The Sculptures of Bonnie Ntshalintshali and Josephine Ghesa**
Christopher Richards, Brooklyn College*
 - **Transcending Place and Time: Kinship in the Work of Jin-me Yoon and Maureen Gruben**
Madalen Claire Benson, School of the Art Institute of Chicago**
 - **'Together We Stand, Divided We Fall': Politics and Youth Masking in a Nigerian City**
Jordan A. Fenton, Miami University
-

Rethinking the Portrait in Islamic Art

Chair: Sascha Crasnow, University of Michigan
Castellini Room

- **Awada/Zaatari or the *Untold* Story of Arab Political Prisoners**
Maria Domene-Danés, Indiana University
Bloomington*

- **From Figural to Celestial Bodies: The Role of Portraiture in the Dissemination of Early Modern Star Cartography**
Michelle Al-Ferzly, University of Michigan**
 - **Intended Audience in Shirin Neshat's *Turbulent***
Elizabeth Tuggle, Indiana University Bloomington**
-

When Species Meet—Questions of Agency and the Other Between Artists, Animals and Insects

Chair: Shawnee Turner, Contemporary Arts Center
Library

- **Sedentary & Nomadic: Traces & Metaphors of Small Birds in Late Imperial China**
Tong Su, University of Wisconsin-Madison**
- **Rethinking Human-Animal Relations through Inuit Graphic Arts**
Zoë Wray, University of Delaware**
- **Creatures: When Species Meet**
Shawnee Turner, Contemporary Arts Center

4:30–5:00 | SHUTTLES

FROM CAM TO THE CINCINNATI MUSEUM CENTER AND TO THE HILTON

Shuttles run approximately every half hour.

5:00–6:15 | TOURS

OF THE CINCINNATI MUSEUM CENTER (ALSO KNOWN AS UNION TERMINAL)

Parking is available at the CMC for \$4.00.

6:15–6:45 | SHUTTLES

FROM THE CINCINNATI MUSEUM CENTER TO THE CONTEMPORARY ARTS CENTER

6:30–8:30 | RECEPTION

AT THE CONTEMPORARY ARTS CENTER

The CAC is open until 9 p.m. and has free admission.

Full Conference Schedule

SATURDAY, MARCH 23

Taft Museum of Art

8:15–8:45 | COFFEE & PASTRIES

9:00–10:30 | SESSIONS

Whistler and Modernism

Chair: Catherine Carter Goebel, Augustana College
Luther Hall

- **A Question of Scale: James McNeill Whistler's Late Small Works**
Stephanie L. Strother, The Art Institute of Chicago*
 - **Pastoral or Grotesque: the Nocturne, Modernity, and the City**
Suzanne Singletary, Thomas Jefferson University
 - **Whistler's Paris Studio as Decorative Environment**
Allison Perelman, Washington University in St. Louis**
-

Social Action in Museums: Mindset and Practice

Chair: Casey Riley, Minneapolis Institute of Art
Respondents: Nicole Soukup and Elisabeth Callihan, Minneapolis Institute of Art
Dater Hall

- **Are We Missing the Point?: Exhibitions about Mass Incarceration**
Indra Lacis, Richmond Center for Visual Arts, Western Michigan University*
- **In-Between Borders: Facilitating Cultural Encounters Within Museums as Civic Spaces**
Alexia D. Lobaina, Florida State University**
- **Immersive Performativity as Relational Political Action: Fall 2018 Philadelphia Case-Studies**
Laurel V. McLaughlin, Bryn Mawr College**

10:45–12:15 | SESSIONS

Body Boundaries: Transgressing Race and Gender in the Long Nineteenth Century

Chair: Pepper Stetler, Miami University
Luther Hall

- **Leathers, Laces, and Leaves: James Tissot's Fashions and Fetishism in the Late Nineteenth Century**
Samantha Timm, Jewel Spiegel Gallery*
 - **Darkness and Otherness: The Sexual and Racial Difference of the Black Female in Gérôme's Bath Scenes**
Lauren Caskey, The Ohio State University**
 - **Armed and Harmless: Black Soldiers in Gérôme's Orient**
Brigid Boyle, Rutgers University**
 - **Female Virility and the Parisian Avant-Garde**
Sherry Buckberrough, University of Hartford
-

Undergraduate Research II: The American Art Museum: The Question of Institutional Critique in the Digital Age

Chair: Rebecca W. Bilbo, Thomas More University
Dater Hall

- **Clickable Controversies: The Ethics of Censorship, Public Engagement, and Curatorial Practice in the Digital Age**
Eliza Spogis, Columbia College
(mentor: Debra Riley Parr)
- **Social Justice or Social Interstice: The Role of the U.S. Art Museum Education Under Neoliberalism**
Emily Gallagher, Columbia College
(mentor: Debra Riley Parr)
- **At the Intersection of Past and Future: Daniel Buren, Faheem Majeed, and the Realization of Institutional Critique**
Clarissa Chevalier, Columbia College
(mentor: Debra Riley Parr)

12:30–1:30 | LUNCH & OPTIONAL ACTIVITIES

Pre-ordered boxed lunches available to collect in the lobby of Luther Hall. Seating is available in Luther Hall or outside. The museum is open; please visit the galleries before or after lunch.

12:30–1:00 | Tour

Tour of Taft Historic House

Tamera Lenz Muenta, Associate Curator,
Taft Museum of Art

Meet outside the Fifth Third Gallery on the 2nd floor

Space is limited.

1:00–1:30 | Tour

Tour of Taft Historic House

Lynne D. Ambrosini, Deputy Director and the Sallie
Robinson Wadsworth Chief Curator, Taft Museum of Art

Meet outside the Fifth Third Gallery on the 2nd floor

Space is limited.

1:45–3:15 | SESSIONS

Art World Tensions in New Deal America

Chair: Lauren C. Tate, University of Cincinnati
Luther Hall

- **Hiawatha at the Parthenon: The Charles Keck Reliefs at the Nelson-Atkins Museum of Art, 1933**
George V. Speer, Northern Arizona University
Art Museum
- **Painted Pioneers: Settler Colonialism and Environment in New Deal Murals on the Great Plains**
Michaela Rife, University of Toronto**
- **Lasting Legibility: An Examination of Authorial Tensions in Selma Burke's *The Four Freedoms***
Kelvin Parnell, Jr., University of Virginia**
- **Selling the Drama: Reginald Marsh's *Mad Men of Europe*, 1940, Columbus Museum of Art**
David Stark, Columbus Museum of Art

Art of Europe in the Seventeenth and Eighteenth Centuries

Chair: Emily Everhart, Art Academy of Cincinnati
Dater Hall

- **Jacob the Christian: Pictorial Exegesis of the Old Testament Patriarch in Seventeenth Century Spanish Painting**
Drew Erin Becker Lash, The Art Institute of Chicago*
- **Utility or Virtuosity? Problems of Function Versus Style in Volterrano's Preparatory Drawings**
Elizabeth Simmons, University of Delaware**
- **Angelica Kauffmann's *Lady in Turkish Dress: Fashioning the Exotic in Eighteenth-Century London***
Judith Mann, Saint Louis Art Museum

Contested Social Spaces: Politics, Class and Ethnicity in the Long Nineteenth Century

Painting Molière as an Act of Rebellion: Daumier in an Era of Repression

Erin Duncan-O'Neill, University of Oklahoma*

Best known as a caricaturist who skewered the politicians and social mores of nineteenth-century France, Honoré Daumier also had a deep and abiding engagement with two seventeenth-century satirists, Molière and Cervantes. This paper will examine Daumier's representations of Molière's plays *Le Malade imaginaire* (1673) and *Les Fourberies de Scapin* (1671). Rather than understanding Daumier's paintings as part of a larger project contesting government restrictions on speech, scholars tend to interpret them in isolation from his lithographs with the inadequate justification that their somber realism diverges from the humor of his cartoons.

Nineteenth-century theaters revived these works by the beloved dramaturge when new material was being heavily censored. Revered in the French cultural canon and censored by the crown himself, Molière's satire was used both by audiences and playhouses to stage oblique attacks on the government. Daumier – who had negotiated shifting censorship restrictions throughout his career – situated the viewer as if in the theater's audience in order to implicate them in the radical response of the pit. I will discuss the legal frameworks linking images to theatrical performances and argue that Daumier's works intervene in the contested space of speech in Second Empire France.

CHAIR LYNNE AMBROSINI Taft Museum of Art

Familiar Views of a Foreign Past: Japan and the Visual Language of Anthropology at the World's Columbian Exposition

Z. Serena Qiu, University of Pennsylvania**

In 1893, the Tokyo Imperial Museum presented 16 monumental watercolors for an archaeology display in the Chicago World's Columbian Exposition's (WCE) Anthropology Building. The unsigned paintings, recently attributed to the atelier of the yōga or Western-style painter Goseda Horyu II (1864-1943), were mounted to walls surrounding vitrines of objects dating from the Jomon and Kofun periods. They featured landscape vignettes of dig sites and artifacts rendered with exacting detail and perspectival shading, all tabularly arranged across unpainted backgrounds. After the fair, the paintings entered the University of Pennsylvania Museum of Archaeology and Paleontology as documentary records rather than as aesthetic objects.

Probing the creation, display, and afterlife of these watercolors, this talk points to the pictorial conceits of 'Far Eastern' anthropology at the WCE. Considering the images' deployment of picturesque landscapes and ruin within their pseudo-scientific arrangements on the page, I argue that these paintings became legible in the United States as anthropological studies by drawing upon pictorial tropes that recast deep Japanese history in familiarly romanticized terms. Doing so also addresses the Japanese state commission's political anxiety and stake in producing a narrative of national antiquity in terms understood not only by American fairgoers but academics that shopped the WCE for museum collections. This talk refracts issues guiding my dissertation, which asks how America's sense of its place in a Pacific world order was built upon (mis)interpreting Chinese and Japanese self-presentations at turn-of-the-century expositions.

THURSDAY, MARCH 21

10:00am–11:30am

CINCINNATI ART MUSEUM

FATH AUDITORIUM

**A Gift and A Ransom: Jewish Spaces
in French National Museums c. 1900**

Mia Laufer, Washington University in Saint Louis**

When Count Isaac de Camondo left his art collection to the Louvre in 1911, one writer called it both a gift and a ransom. True, Camondo had offered the State a trove of exceptional objects, but at what cost? The conditions of the bequest clearly stated that the collection must be exhibited together in galleries with Camondo's name for fifty years. To some in the Parisian press, Camondo had all but forced the curators at the Louvre to accept his (supposedly) unreasonable terms, holding his collection as leverage until they paid the "ransom," giving over space in the museum to honor a Turkish-born Jewish banker.

Camondo was hardly the only Jewish art collector to spark this kind of controversy. During the Third Republic, Jewish collectors in Paris donated art to State museums at a wildly disproportionate rate than their non-Jewish counterparts. Not all of these collectors set conditions as blatantly as Camondo, but through these donations many created identifiably Jewish spaces within these sacred bastions of French culture.

Using anthropological texts on gifts, donations, and reciprocity, this paper examines how the creation of Jewish spaces within national museums in Paris like the Louvre and Luxembourg reveal and reckon with the larger tensions of the period between private and public spaces, individual and collective identities, and left and right-wing definitions of what was French and what was foreign.

Spaces of Exchange: Africa in Global Networks

From Brooklyn to Benin: The Art of Ritual Remembrance and (Re)turns of Régine Romain

Kantara Souffrant, Oberlin College*

Haitian Vodou understands Dahomey—present-day Benin—as its site of origin. For Vodouist both in Haiti and its V(Diaspora) Benin serves as a point of (spi)ritual origin and a place of return. My paper examines what it means for a Haitian-Dyasporic subject to (re)turn to Benin as an African and more specifically, a Vodou point of origin. I'll analyze the photographic, video, and auditory works of Régine Romain, an artist, educator, and anthropologist who made a self-proclaimed “Vodou pilgrimage” from Brooklyn to Benin where she lived from 2016-2017 and founded the WaWaWa Diaspora Center, a cultural exchange art and educational space meant to facilitate artistic expression across the waters. I analyze Romain's work as an example of the ways that Haitian-Dyasporic subjects “circle the cosmograms” —turn to Vodou and Haiti spiritually, ideologically, and artistically. Here, Romain presents an opportunity to reflect on what it means for Haitians to root themselves geographically in multiple physical and spiritual spaces—from the U.S. to Haiti and Benin—and how these circuits of travel are never linear or finite. Instead, these aforementioned geographic and religious territories are circled repeatedly with ritual and artistic practices serving as a locus for travel, transcendence, and (spi)ritual exchange.

CHAIR JOSEPH L. UNDERWOOD Kent State University

Something, Someone, Somewhere: Meleko Mokgosi's Objects of Desire: Reflections on the African Still Life

Anisa Olufemi, School of the Art Institute of Chicago

In his 2018 solo exhibition, *Objects of Desire: Reflections on the African Still Life* at Honor Fraser, Meleko Mokgosi offered a striking visual, textual, and material response to the semi-retired, colonial-canonical usage of the term “primitive” and Western institutions' imposition of exotic ambiguity commonly used to contextualize traditional visual cultures in Africa. Mokgosi explores how the still life, which has come to signify the familiar and factual, can be critically interposed with primitivism to build a broader conversation around the portrayal of African objects as subjects in visual and literary productions. In doing so, he subverts the modern erasures of primitivism and names its afterlives, which continue to distort the perception and understanding of contemporary African art, culture, and life itself.

Mokgosi's ability to reorient two-dimensional images in the form of painted three-dimensional objects saturates them in subjectivity, supplicating the viewer's reconsideration of portraiture, what a painting can't do, and what a photograph proves. His unique approach to domestic scenes refutes the depersonalized stillness that we have long associated with the still life, doing away with unnuanced depictions of “African” life, while teasing out the possibility of a newly generative dynamic shared between painting and photography. Through referencing the work of Fred Wilson, Paul Cézanne, and Pablo Picasso in addition to citing the scholarship of Achille Mbembe, Robert Farris Thompson, and Huey Copeland, this presentation extrapolates the experiential, representational, and translative effects generated by the series of works which roped these estranged genres and mediums into a deeply layered, impeccably timed conversation.

THURSDAY, MARCH 21

10:00am–11:30am

Refuse as Rebellion

Kimberly Allen-Kattus, Northern Kentucky University

This paper explores the use of recycled material in the works of Meschac Gaba, Romuald Hazoumè, Calixte Dakpogan and El Anatsui in ways that instill value into the valueless debris of Euro-American culture as a reprisal of Colonialism and the ongoing post-colonial economy's impact on Africa today. Three of these artists originate in the Benin region of Africa, Hazoumè and Dakpogan live in Port Novo and Gaba, in Cotonou. Both cities are major trade centers that proliferate with the refuse of market and trade. Although El Anatsui comes from Ghana, his reliance on the metal liquor caps equally reflects the significance of European market dominance in Africa.

Each artist enjoys significant attention globally, but each, on some level, has suffered from critics who have at times characterized their works as being too African, or most recently in the case of Meschac Gaba, not African enough. Certainly, there is a great difference in Gaba's conceptual pieces and Hazoumè's masks which on a certain level evoke a modern version of the African mask, the Vodun inspired works of Dakpogan as well as El Anatsui's obvious allusion to traditional kente cloth. The common theme, however, of instilling value into that which global economy has determined "valueless," is a profound gesture common to each artist so that their work constitutes, aesthetically, a rejection of the on-going, pernicious and persistent manipulation of Euro-American economy on these emergent African cultures.

CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL

**Senegal and the Americas:
Transatlantic Exchanges in 1979**

Joseph L. Underwood, Kent State University*

The 1970s was a formative decade for the art scene in Senegal. Having hosted the First World Festival of Negro Art in 1966, this small nation claimed the title of cultural capital for all of West Africa by its resplendent exhibitions of traditional and modern African art. However, as artists founded their own annual salon, alternative methods of display began to arise in the mid-1970s. *Art Sénégalais d'Aujourd'hui (Senegalese Art Today*, later renamed *Contemporary Art of Senegal*) began in 1974 as a new model of exhibition wherein a government ministry toured a collection of paintings, tapestries, and sculptures from Senegal. In part a cultural product to build international ties with foreign nations, the exhibition also had the effect of connecting Senegalese artists to cultural actors in Europe, North and Latin America, and East Asia.

This presentation focuses on the tour throughout the Americas—Canada, Mexico, the United States, and Brazil—between 1979 and 1982. Though the exhibition has previously been written off as a nationalist project, this presentation reevaluates every connection between Senegal and its host cities—Quebec, Mexico City, New Orleans, Rio de Janeiro, and more—to determine the aftereffects of this peripatetic exhibition. Certain artists traveled to the openings, held residencies, or even mounted parallel exhibitions. The tour created new connections to local art agents and some of the participating artists became important figures in the African Diaspora.

Prints: Yesterday and Today

Virgil, Lucas' Basket Case

Katherine L. Raymer, University of Arizona**

In the late thirteenth century, the “Power of Women” topos first appeared and would continue in art and literature as a theme that focused on unchaste women who used their feminine wiles and sexuality to prevail over prominent and heroic men. By the late fifteenth century, this subject matter would be increasingly more in demand with the development of printmaking. Circa 1514, Lucas van Leyden first created a large and small series titled, *The Power of Women*. The earlier larger series depicted legendary events while the smaller cycle portrayed biblical stories. In 1525, Leyden would produce a print that correlated to a previous image found in his larger series. Surprisingly, this print was not produced to revive interest in his earlier works but was created with clear connections to his contemporaries, namely Albrecht Dürer and his print, *Melancholia*.

The Poet Virgil Suspended in a Basket was made by Lucas van Leyden in 1525. However, little discourse from scholars has been conducted on this print while many of Leyden's other works as well as the story of his life have remained a topic of analysis. Dr. Larry Silver and Dr. Maryan Ainsworth have each briefly described the subject matter, the unusual placement of central figures to the story, as well as called for a closer examination of this particular print in their writing but scholars have yet to embrace this challenge. Unlike Leyden's former representation of the story of Virgil, Leyden allocates the unfortunate poet far off into the background, nearly imperceptible. Meanwhile, he misappropriates attention away from Virgil's humiliating predicament by placing a small group of men and women in the foreground.

Using small and curious details throughout his print that are reminiscent to Dürer's own work, Leyden's print reveals the role of artistic influence during the sixteenth century.

CHAIR KRISTIN SPANGENBERG Cincinnati Art Museum

Seven London Nocturnes: The Mezzotints of Joseph Pennell

Laura Minton, The University of Kansas**

In *London Night, Whiskey & Tea*, American expatriate Joseph Pennell (1857-1926) presents a dark, atmospheric night scene of London's Waterloo Bridge and its reflected arches on the surface of the Thames River. Pennell made this mezzotint—along with several others—using the view from his studio window, clearly influenced by the pensive nocturnes of James McNeill Whistler (1834-1903), his teacher and close friend. Indeed, after finishing the first of seven, he signed a letter, “Joseph Pennell who has just done a London nocturne in pure mezzotint.”

This paper will explore Pennell's short-lived interest in mezzotint—focusing on the London prints—as well as his process. The artist played and experimented with the traditional mezzotint technique, at times etching outlines as a guide prior to using a rocker or roulette or employing mezzotint tools to draw the image itself, an inverse of the dark to light process. The London nocturnes include such landmarks as St. Paul's Cathedral, Westminster, and Charing Cross Bridge. These scenes, made shortly after Pennell's visit to New York in 1908, provide a London-specific complement and contrast to his mezzotints of American skyscrapers.

THURSDAY, MARCH 21

10:00am–11:30am

CINCINNATI ART MUSEUM

CASTELLINI ROOM

The International Art Program's *Communication Through Printmaking in East Africa*

Jennifer H. Noonan, Caldwell University

The International Art Program, which operated under the auspices of the National Collection of Fine Arts (NCFA, now the Smithsonian American Art Museum) between 1965 and 1973, circulated print exhibitions and workshops to various locations around the world, including to East Africa, Pakistan, the Middle East, India and Western Europe. Broadly speaking, the organizers sought to bring together an international group of artists to experiment, share philosophies, and freely exchange ideas about advanced art forms. Yet given that the IAP began as a division within the United States Information Agency and continued to receive funding after its transfer to the NCFA, the programs selected were also conceived in light of public diplomacy policy needs as articulated by the USIA and the Department of State. This paper will assess the first print exhibition *Communication Through Art* and accompanying workshop in East Africa. Clayton Pond (an artist best known for his Dayglo screen prints in the Pop art style) ran a screen print shop in Nairobi from August to September of 1967. During that time, he offered a shortened (five-day) workshop in Dar es Salaam, Tanzania. While in East Africa, Pond also lectured on and inaugurated print exhibitions in additional locations, including Lusakaa and Kampala. The paper will consider how the program accorded with contemporary art practices and simultaneously advanced United States' public diplomacy objectives during the Cold War.

Re-Thinking Permanent Collections and the Role of the Museum in the Twenty-First Century

Bridging the Gap Between Visitor Experience and Content: Experiences from Inside and Outside the Museum

Mekala Krishnan, Thinc Design

As leisure time options increase and the nature of cultural capital grows more complex, defining the role and relevance of museums has become an increasingly urgent problem. How do museums differentiate themselves in a crowded market in which they compete for the attention of, and seek to create meaningful relationships with, their publics/communities? In my experience, permanent collections are a critical asset, and an often-overlooked part of planning and mediating the visitor experience. In considering this, I will share case studies from working within an encyclopedic art museum (the Philadelphia Museum of Art), in a single collector museum on special exhibitions (the Freer|Sackler) and from the private sector (consulting on interpretation and exhibit design at Thinc Design).

CHAIR AINSLEY M. CAMERON Cincinnati Art Museum

Face. Off. Faceoff: Mapping African Representations in Western Art Museums

Samantha Maloney, University of Wisconsin, Milwaukee**

In this project, I analyze the influential perceptions of African art objects, cultures, and histories formed through audience interactions with museum representations of Africa. In the Western world, curiosity cabinets and natural history museums first presented African objects as cultural artifacts aimed to intrigue and educate viewers about distant, exotic lands. Later, art museums reclassified African objects as art and some displays highlighted this shift, but African art exhibitions largely conformed to the anthropological models previously established. Scholars have analyzed these distinct display techniques while considering the visual environment from which these works were historically significant. Despite this critical scholarship, institutional presentations of permanent African art collections remain stagnant and hierarchical.

Building on this research, I consider the various display techniques implemented at the Chazen Museum of Art-Madison, The Art Institute of Chicago, Yale University Art Gallery, Museum of Fine Arts, Houston, and The Menil Collection to inform my own installation of African objects in a gallery setting. Through the catalogue and exhibition, I investigate how influential representations of African art objects, cultures, and histories within Western art museums impact contemporary museum audiences. African artworks, installed in two distinct types of displays, demonstrate the constructed and mediated nature of museum exhibits. This two-part exhibition highlights the need for transparency within museum installations, encouraging visitors to question the selection of objects shown, how these objects are staged for viewing, and what type of information frames this viewing.

THURSDAY, MARCH 21

10:00am–11:30am

CINCINNATI ART MUSEUM

LIBRARY

**The Broad and the Rubell Family Collection:
Contemporary Donor Memorial Museums**

Floris Lafontant, Independent Scholar*

Within the past decade, the number of museums opened to display private collections has grown at an exponential rate. The rise of these private museum institutions recalls the rich history of donor memorial museums in the United States. The goal of this paper is to analyze how the tradition of donor memorial museums has transformed into the contemporary donor memorial museum through the example of two case studies. Prominent collectors and married couples Don and Mera Rubell and Eli and Edythe Broad are the focus of this paper, along with their namesake museums: the Rubell Family Collection in Miami, Florida, and The Broad in Los Angeles, California. I argue that the primary difference in both museums from the donor memorial museums of the nineteenth century and early twentieth century is the presentation of the donors and their collections through a branded identity. I illustrate how the representations of the collectors and their collections attempt to steer visitors away from interpretations of what Thorstein Veblen referred to as conspicuous consumption. In the Rubell Family Collection and The Broad the focus is on the curatorial eye of the associated collecting couple. The exhibition spaces are branded as either a Rubell or Broad collecting choice. The couples are both known for their high-cost contemporary art collections, but little has been written from a combined museum studies and art historical approach about their respective namesake museums.

Black Visual Networks: African American and Diasporic Art

From West Africa with Love: Creating a Visual Representation of Home in Antebellum America

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

In historical societies across America, there are scraps of paper covered in Arabic letters nestled in the documents of white plantation owners and other elites. If commented on at all, there are allusions to Biblical verses - a gesture that provides a justification for the barbarity of enslavement across the United States by suggesting that white society brought the “uncivilized savage” to a Christian life. But hidden within the untranslated Arabic and wrapped in the intricate designs scattered across the pages are a deeper story: one of resilience, resistance, and the creation of a diaspora community through visual culture.

This paper focuses on the extant writings of Omar ibn Sayyid (c.1770-1863), who was enslaved in North Carolina, and the drawings that cover many of his documents. Sayyid peppers his writings with beautiful references to the visual culture of his homeland in Futa Toro and in so doing, he creates a code that could be read and understood by others in the same diaspora community. Brought together and analyzed for the first time, Sayyid’s drawings and designs touch on the symbolism of West African textiles, magic squares, and his Muslim faith. Read in conversation with the Qur’anic verses he covertly wrote, they speak to his education, resistance to his enslavement, and longing for home.

CHAIR THERESA LEININGER-MILLER
University of Cincinnati

“The Native Artists Almost Fell Over Backward”: William H. Johnson’s Orientalist Interpretations in Tunisia

Nicholas Miller, Gettysburg College*

In 1932, after shuttling between Hamburg, Amsterdam, Cologne, Paris, and Marseille, William H. Johnson and his wife Holcha Krake continued their cosmopolitan tour by visiting Tunisia where they stayed for April, May, and June of that year. As one of the first African American artists to travel to North Africa in the early twentieth-century, Johnson’s trip to Tunisia and his return to North African themes in the 1940s provide a unique instantiation of African American artists’ engagement with the motifs of Orientalism. Johnson’s Orientalist works, I argue, go beyond merely attempting to show North Africa through stereotypical representations but participate in articulating his vision of the African diasporic community. Although Johnson had first-hand experience living in North Africa and, according to his accounts, even identified as North African while visiting Tunisia, his watercolor sketches of Tunisian peoples and landscapes, as well as his later portrayals of harem-like interiors, revivify and expand well-worn Orientalist tropes that center on the exoticization of the North African female body. In doing so, Johnson evokes North Africa as a site of potential diasporic affiliation only to illustrate the obstacles inherent to any such endeavor. These Orientalist-inspired canvases, therefore, play a significant role in helping to parse Johnson’s identification with the African diaspora as well as aid in understanding the full map of the African diasporic imagination in the early twentieth century.

THURSDAY, MARCH 21

1:45pm–3:15pm

CINCINNATI ART MUSEUM

FATH AUDITORIUM

**“If Beale Street Could Talk”: Palmer C. Hayden’s
Beale Street Blues as a Talking Picture**

Anne Mahady-Kneller, Indiana University**

In 1943, African-American modernist painter Palmer C. Hayden depicted a group of dancers, musicians, bar patrons and gamblers in an image entitled *Beale Street Blues*. The title implies that the setting of the image may be Beale Street in Memphis, Tennessee, the birthplace of the blues. However, the complexity of the composition and its figures, and the inclusion of a handmade frame stamped with the words “New York” and “Cordon Rouge 1943” implies that the work may refer to multiple spaces. Adding further dimension to the scene, much like a film still, the action in the image is cropped, indicating the scene continues outside the field of view. Hayden also renders the figures as dramatis personae with distinctive wardrobes, poses and narratives. Despite the specificity of the image, the title suggests that this composition is neither a historical scene nor a generalized scene of nightlife, but rather an image about the afterlife of the stories, sounds and experiences about Beale Street.

This presentation examines Hayden’s *Beale Street Blues* through Caroline Jones’ notion of the talking picture: an image which speaks to viewers and shapes art-historical discourse. Incorporating new archival research conducted at the David C. Driskell Center and at the Hayden Revocable Fine Art Trust, this paper positions Beale Street not as a distinctive location but as a sonic, visual and haptic archive of African American life. Hayden mined this archive to create an image that communicated the symbolic significance of Beale Street for African Americans long after urban renewal programs and Jim Crow violence drastically altered its physical landscape.

**In Memory of the Unknown Enslaved Women:
A Discussion of Portraiture Projects by Carrie
Mae Weems and Adama Delphine Fawandu**

Sarah Richter, University of Illinois at Urbana-Champaign**

The figure of the enslaved black woman is one of the most traumatic, under-represented, and silenced figures in history. Enslaved women who survived the middle passage were subjected to an existence predicated on racist othering, trauma, sexual violence, and ancestral severing. Much of the archival history of the trans-Atlantic slave trade reduces black bodies to anonymous numbers denying any traceable history. These unrecorded existences render enslaved peoples as speechless, absent and non-existent, which has resulted in a haunted existence for the ancestors of the enslaved. Focusing on the visual engagement with this history, this paper will focus on two portrait series, Carrie Mae Weems’ *Louisiana Project* and Adama Delphine Fawandu’s *A Mende Woman on Nat Turner’s Plantation*. Using their own bodies, Weems and Fawandu position themselves in the role of an unidentified, spectral presence of an enslaved woman. Representing this haunting presence differently, Fawandu stares directly into the camera, Weems keeps her back to the viewer. Utilizing the trauma and history of slavery as an entry point into the past’s continued haunting of the present, their use of antebellum imagery illustrates that memory and healing are collective, multi-generational and non-linear experiences. In addition to complicating the historical (non)representation of Southern black woman, both Weems and Fawandu focus on specific spaces, Nat Turner’s Plantation in Southampton, Virginia and New Orleans, Louisiana. Both locations have complicated but significant relationships to African Americans’ history and experiences. By placing their own bodies in these spaces, they are creating a conversation between the past and the present, space and the body, as well as the necessity for remembering that permeates both.

East Asian Art

Meiji Period Ambrotype Portraits

Megan Beckerich, University of Chicago**

By looking at portrait studio practice in Meiji Japan, one can see a divide between popularized portraits for tourist consumption and actual memento-based portraiture. While most English scholarship focuses on the portraits created for foreign audiences, the portraits created for everyday people in Japan should be considered when thinking of how identity was constructed via the use of photography. The Cincinnati Art Museum has recently acquired three ambrotype portraits depicting unknown Japanese people from the mid-Meiji period (*Portrait of Woman in Kimono*, *Portrait of a Young Man with Bonsai and Book*, and *Portrait of Man and Woman Standing before a Screen*). Through studying these portraits and extrapolating information regarding the practice of portrait studios in Japan and their intended audiences, this paper seeks to better understand how portraits as mementos portraying everyday people were created, distributed, and ultimately utilized in the early modern era.

Looking primarily at these ambrotypes, this paper will explore the question of studio portraiture as personal mementos in Meiji Japan. Thinking about the audience and consumer of these photographs, I intend to consider the way these portraits as vernacular photos were treated at the time of their creation, and why, despite seeming so prevalent in Meiji Japan, personal portraits, especially ambrotypes, are generally overlooked in contemporary protohistories and narratives of portraiture in Japan.

CHAIR MIKI HIRAYAMA University of Cincinnati

From the Imaginary Female Nude to Nothingness: Artist Matsui Fuyuko's Aggressive Body

Mew Lingjun Jiang, University of Chicago**

This paper studies Japanese painter 松井冬子 Matsui Fuyuko's pigment on silk painting *Anatomy Chart; The 7th Cervical Vertebra* (腑分図; 第七頸椎). Current scholarship has not discussed much about this painting regarding Matsui's representation of the female body, its allusion to late-18th-century Japanese anatomical illustrations, or how it participates in the larger discourse of feminism and art. *Anatomy Chart* presents a realistic yet unearthly anatomical illustration of a woman's upper back, highlighting her injured 7th cervical vertebra. Similar depiction of female bodies also appears in Matsui's *Kusōzu* 九相図 "image of the nine-stage contemplation" series that alludes to a medieval Buddhist painting genre, reminding one of a memento mori. Matsui's female bodies present unspeakable physical and mental pain. Further, the deformed bodies break down the image of idealized women in both Western and traditional Japanese paintings. Matsui is not creating imaginary female nudes; she betrays the expectation from the male-constructed way of seeing. Matsui's bodies do not bear symbolic meaning, but are imperfect, made of flesh and blood. Her painted female bodies are realistic yet uncanny, entering the space between the imaginary and the real. Centering on Matsui's *Anatomy Chart*, this presentation explores the aggressiveness in the female bodies in Matsui's works. Through this examination, we may also ask: how should we look at transgressive representations of female bodies in visual arts today, and why should we or should we not justify our gaze?

THURSDAY, MARCH 21

1:45pm–3:15pm

**Tiger and Magpies: A Unique Painting
Theme in China and Korea**

Hou-mei Sung, Cincinnati Art Museum

Tiger and magpies (*huquetu* 虎鹊图) is one of the most popular tiger painting themes in China and Korea. Yet little information is available on the historical origin of this theme and its symbolic contents. In this paper, I will introduce my research findings on how the theme was first created in China during the early Ming dynasty (1368-1644) and how it developed into various designs with new symbolic meanings. Also included in the discussion is the theme's significant influence on Korean tiger painting.

**CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL**

**The Uncompromising Body: Gender
in Chinese Performance Art**

Keyu Yan, The Ohio State University**

In the late twentieth century, Chinese artists began to more commonly use their bodies to express their artistic visions mainly as performance art. Yet today in China there is still no public platform for these artistic performances since such presentations are perceived as subversive and perverse. Most are held in private or semi-private environments. Although a large number of Chinese performance artists were concerned with Chinese social and political issues, few of them performed using their bodies as a means to explore and reflect on gender issues in China. In this paper, I deconstruct performances created by Ma Liuming 馬六明 (b. 1969), Zhang Huan 張洵 (b. 1965), and He Chengyao 何成瑤 (b. 1964) at the turn of the twenty-first century to interpret gender connotations within their performances. Manifested in the nude theme of their performances, these three artists collectively provide unique examples to discuss facets of gender issues – gender ambiguity, masculinity, and patriarchy – in Chinese society.

New Research on Midwestern Collections

The Dollyvers: The History and Care of a Collection at the Cincinnati Art Museum

Chandra Obie Linn, Cincinnati Art Museum

The lore goes that sometime around 1900, Laura Turpin, a frail old woman from Newtown, Ohio, walked into the Cincinnati Art Museum and simply placed several of her handmade rag dolls in a display case. In 1920, these dolls as well as their kin, household objects, and furniture—more than 90 individual objects—officially became part of the museum’s collection. Nearly 100 years later, the dolls are preparing to return to the display cases at CAM.

Turpin called her dolls the “Dollyvers,” an extended family of 24 dolls including men, women, and children of all ages. Intended as portraits of several generations of Turpin’s family, they memorialize what Turpin considered an important Ohio pioneer family. From their intricate layers of clothing to their accompanying accessories, the Dollyvers tell a story not only about a family, but about the Cincinnati Art Museum.

I will first explore the history of the Turpin collection, how Turpin created the dolls, and how they came to the Cincinnati Art Museum. Next, I will discuss how time has impacted the objects, both in their role in the museum as well as their physical condition. Finally, I will address the conservation of the family currently underway in CAM’s textile conservation lab. When the dolls first entered CAM, the museum was a very different place than it is today; for instance, today the dolls are kept in archival boxes rather than in Turpin’s handbag. The Dollyvers will be exhibited again soon in CAM’s galleries, and this presentation will explore their long journey there and back again.

CHAIR TAMERA LENZ MUENTE Taft Museum of Art

How a Successful Collecting Society Can Transform an Art Museum: A History of the Georgia Welles Apollo Society at the Toledo Museum of Art

Tami Landis, Toledo Museum of Art*

Successful collecting societies transform museums by expanding and strengthening the institution’s permanent collection. The Georgia Welles Apollo Society at the Toledo Museum of Art is an example of a successful society whose collective efforts have brought major works of art to the museum through the active engagement of the membership. Since 1986, the Society has collectively voted to fund the acquisition of over 57 major works ranging from ancient to contemporary art. Contributions include works by notable artists including Chuck Close, Dale Chihuly, Alfred Stieglitz, Yinka Shonibare, Mary Sibande, Maya Lin, Robert Arneson, Vilhelm Hammershøi, Andrea Palladio, and Jasper Francis Cropsey. As a whole, these gifts have impacted the museum in their totality, breadth, and significance.

Through archival study and oral history, this research brings together the history of the Society for the first time. Critical moments in the Society’s development will be examined to analyze and explore best practices, as well as to discover the realistic challenges that all societies might encounter. Georgia Welles, the Society’s founder, still leads the group today. Her story highlights the dedication of a key individual who is necessary for a collecting society’s development and overall success. Additionally, through a detailed examination of the 2012/2013 year in the area of global contemporary art, the annual program of events and meetings are analyzed.

Currently, no other histories of art museum collecting societies have been published. This research sets an example for more institutions to publish the history and impact of their existing societies.

THURSDAY, MARCH 21

1:45pm–3:15pm

Insatiable Curiosity: The Patterson and Kettering Asian Art Collections at The Dayton Art Institute

Peter L. Doebler, Dayton Art Institute*

Are there still discoveries to be made in a 100-year-old collection? Always. In 2019, The Dayton Art Institute will celebrate its centennial, and from the earliest days Asian art has been a part of the collection. Today there are over 2,500 objects, spanning more than four millennia, with 13 galleries dedicated to the display of these objects.

In this paper, I present fresh research on the significant contributions to the Asian collection by two individuals linked to Dayton's inventive spirit: Virginia W. Kettering, daughter-in-law of DELCO founder Charles Kettering; and Jefferson Patterson, son of NCR co-founder Frank Patterson. I explore how their respective careers shaped a passion for Asian art and a desire to share this with the Dayton community. Drawing on archival research and images, I consider how the Dayton collection grew in tandem with the lives of Kettering and Patterson and how their contributions prompt further discoveries.

In particular, I focus on a set of screen paintings that have been in the collection since 1941 but were first identified as Japanese and then as Chinese. I discuss how recent consultation with scholars suggests that these are actually Korean screens, and that based on their size, quality, and content, they are most likely an imperial commission from the early twentieth century.

CINCINNATI ART MUSEUM

CASTELLINI ROOM

A Perfect Convergence: Acquiring Masterpieces for the Cleveland Museum of Art, 1925–1929: The Role of Harold Parsons, William Milliken, and Extraordinary Patronage

Eliot W. Rowlands, Independent Scholar

Among the great museums of America's Midwest, the Cleveland Museum of Art is a relative newcomer—at least compared to those, say, in Cincinnati and Chicago. In the CMA's favor, though, is the superb quality of its collections. There, if anywhere, is the category—masterpiece—fully justified: in almost every branch of the world's art, masterpieces are on display.

How did such a situation come to be? Usually, historians point to July 1930, when, thanks to the powerful persuasion of William M. Milliken, the museum's Curator of Decorative Art, the Cleveland trustees made the watershed decision to purchase the Guelf Treasure. However, my talk will highlight the combination of events and participants that, beginning ca. 1922, led to Milliken's several earlier acquisitions: El Greco's *Holy Family with Saint Mary Magdalen*, the Byzantine Stroganoff Ivory, and the so-called Warren tondo by Filippino Lippi. As with the 1930 purchase, that of the previous three works contributed importantly to the museum's international fame at a time when the first director, Frederic Allen Whiting, took an increasingly back seat role in building up the CMA's European collections.

The story of the ivory's acquisition and that of the pictures by El Greco and Filippino Lippi are vividly recounted in the unpublished correspondence of Harold Woodbury Parsons who, as the museum's recently-appointed European Representative, had obtained all three with great skill, timing, and at significant savings. Also contributing to this perfect convergence was the wisdom and patronage of the museum's exceptional benefactor, Jephtha Homer Wade II.

Technical Art History

CHAIR AMY MORRIS
University of Nebraska at Omaha

Technical Analysis of Four Parri Spinelli Drawings: Which is the True Navicella Copy?

Eston Adams, University of Louisville*

The Metropolitan Museum, the Cleveland Museum, the Musée Bonnat, and the Musée Condé each possess one of four closely related Parri Spinelli drawings. They are each in turn related to Giotto's masterpiece, the *Navicella* mosaic that was once in the atrium of Old St. Peter's, Rome. Due to its inscription, it has long been held that, of the four drawings, the Metropolitan Museum drawing was the first of the series, and the one that most faithfully represented Giotto's mosaic. This paper, partly on the evidence of a UV light examination revealing the once-illegible, effaced inscription on the Musée Condé drawing, argues a new theory; the Musée Condé drawing was actually the first drawing of the series and it most closely represented Giotto's mosaic.

Among the additional findings supported by the technical analysis of the Musée Condé inscription, is the conclusion that, in confirmation of the traditional tracing of their provenance, Giorgio Vasari was once the owner of all four drawings, but also that it was he who made the effaced inscription on the Musée Condé sheet. Very importantly as well, the analysis of this series of drawings, in conjunction with other evidence, tells us that Giotto's mosaic in Old St. Peter's probably underwent a compositional alteration shortly after Parri Spinelli made his drawing of the mosaic.

Making an Icon: What Technical Analysis Reveals about Frederic Church's *Our Flag*

Maura Lyons, Drake University

In 1864 the American landscape painter Frederic Edwin Church embarked on an unusual painting. Measuring only 21 by 13 inches, it depicts an oversized American flag flying from a flagpole erected at the top of a rocky outcropping. The painting is suffused with a glowing light, which reflects off the flag and colors the smoke ringing the base of the outcropping. Painted during the last years of the American Civil War, the work represents a rare statement of Church's patriotic dedication to the Union (northern) cause.

A summer fellowship sponsored by the Conservation Science Lab at the Indianapolis Museum of Art at Newfields provided the opportunity to participate in a technical examination of Church's painting, including x-ray, infrared, and ultraviolet imaging, as well as an exploration of the painting's surface at high magnification. Such studies revealed extensive modifications to the profile of the mountain supporting the flagpole, as well as the existence of a highly detailed underdrawing of the flag, probably done in graphite.

This paper argues that these technical findings provide valuable insight into Church's attempts to integrate a wartime icon—the flag—into his chosen genre of landscape. Unlike his paintings which defined iconic sites—Niagara Falls, Andean volcanoes, or Arctic icebergs—Church subordinated location in *Our Flag* to highlight an iconic *object*. In doing so he contributed to the outsized role that this patriotic symbol played within Civil War visual culture.

THURSDAY, MARCH 21

1:45pm–3:15pm

CINCINNATI ART MUSEUM

LIBRARY

***Composita*, the ‘Mascot’ of the Smith College
Class of 1886: Digitally Reconstructing Cisgender
Normativity and Its Non-Adherence**

Kris Belden-Adams, University of Mississippi

Composita, as she was nicknamed by the Smith College Class of 1886, was a composite portrait made by Charles O. Lovell by sequentially exposing 49 portraits of the graduating seniors to create a single image of the women. The portrait became a mascot for the group, which was among the first generation of women in the U.S.A. to gain access to college education. Reproductions were sold as keepsakes and as literal and metaphorical symbols of unity.

As upper-class New England women, the “Girls” of 1886 were expected to lead “proper” heteronormative lives, which involved marrying within their caste, supporting husbands, and maintaining the family’s social profile. The women of Smith were reminded of their critical roles as mothers whose destiny included raising “well-bred” offspring to preserve their social caste in faithful adherence to the mission of the Positive Eugenics movement. Thus, Smith, along with other elite institutions such as Harvard University, fittingly adopted the composite photography—a technique invented by Francis Galton, founding father of eugenics.

This presentation examines the rhetorical functions of *Composita* as a means of expressing eugenics-based, social-caste expectations, and it reveals points of non-conformity between its rhetoric and the techniques of its creation, as a Photoshop-enabled rebuilding of the image suggests. Rhetorically, *Composita* is a fitting mascot for the “bluestocking” Smith College Class of 1886, which was conflicted about social-caste/gender/sexual-orientation expectations. In sum, this paper tells a counter-history for this group of young women, who resisted the path prescribed to them, using Photoshop as a tool.

The Female Gender: Art and Artists

The Venus of Weimar: Reassessing Iconography of Gender Identity in Otto Dix's *Portrait of the Journalist Sylvia von Harden* (1926)

Janice Miller, Herron School of Art and Design*

The New Woman (*die Neue Frau*) became the most emblematic figure in social discourse regarding gender identity during Germany's Weimar period. Increasing personal autonomy, financial independence, and sartorial nonconformity prompted accusations that these New Women were "masculinized," a grievous detriment to society, and therefore threatened to destabilize systems of feminine-normative behavior preserved by conventional patriarchal regimes. Mass media caricatures of the New Woman satirized her as a promiscuous, anti-feminine deviant. In the visual arts, depictions of these emancipated, intellectual women challenged traditional representations of the female body as a sexual object reserved for male pleasure. This paper will analyze the subtle convergence of these two opposing female gender paradigms in the iconic *Portrait of the Journalist Sylvia von Harden* (1926) by German artist Otto Dix.

Von Harden's monocle, cropped hairstyle (known as the *Bubikopf*), and her formless jumper dress epitomize the fashion of metropolitan androgyny. Though scholarly discourse frequently regards this portrait as the quintessential representation of the "masculinized" New Woman, this analysis addresses only one half of Dix's construction of modern gender identity. Von Harden's peculiar pose unquestionably mirrors the *Venus pudica*, or modest Venus, the Classical gesture of female purity. This paper will address Dix's perplexing replication of this Classical motif and will dismantle the assessment that this image only articulates feminine nonconformity.

CHAIR CYNTHIA AMNÉUS Cincinnati Art Museum

Celebrating Femeness: Helen Post's Poignant Photographs of Twentieth-Century Native Americans

Carlyle Constantino, Independent Scholar*

Helen Post created nearly 2,000 photographs of Native Americans during her lifetime, working in the cultural context of pre-World War II America. Embracing the roles of wife, photographer, and government employee, Post concentrated her energies on trying to understand the complex social issues of the era in which she lived. She assumed her position as "outsider" with relative ease, manifested in her remarkably personal images of peoples who sustained a complicated, disheartening relationship with the United States government and those associated with it. Yet, despite the enormity of her collection, Post has remained largely absent from any dialogue on photography. My paper argues that her portraits of women in particular aid in dismantling common stereotypes of Native Americans, such as the "noble savage" and "dignified stoic," by introducing a narrative that celebrates femeness. Post's images are poignant, blurring the line between "Other" and vibrant human being. The various women she photographed assert their strength by willingly submitting to the lens. Any figurative walls have been dissolved between sitter, photographer, and viewer. Post's images celebrate the intricacies of human emotion and offer a tender glimpse into the lives of those she photographed. If art history hopes to acknowledge the influence of women artists, it would do well to acknowledge Helen Post and her powerful photographic collection.

THURSDAY, MARCH 21

3:30pm–5:00pm

CINCINNATI ART MUSEUM

FATH AUDITORIUM

**Helen Howerton Lineberry: Preliminary Notes
for an Art History of my Grandmother**

Christopher Lineberry, CUNY Hunter College**

Helen Howerton Lineberry (1919-2012) was an artist originally from Asheville, North Carolina, who moved to Greensboro, North Carolina in the 1950s as part of a greater wave of Appalachian out-migration in the 20th century. She was also my grandmother. I have just recently begun to document her work in hopes of art historicizing her legacy. Using the exhibition catalogue from the recent 2018 traveling exhibition, *Central to Their Lives: Southern Women Artists in the Johnson Collection*, as a discursive grounding point, Howerton Lineberry's work offers a wealth of insight into multiple social, political, and cultural realities in the American South. From childhood drawings modeling various archetypes of white Southern femininity of the Roaring Twenties, the rise of the flapper, and struggles with male authority right before the Great Crash; fashion studies from the now-defunct Traphagen School of Fashion in New York City, and college work produced at the North Carolina Women's College (now UNC-G); cartoons made during World War II about new gendered circumstances; to subsequent landscapes and still lives, Helen Howerton Lineberry's work presents an opportunity to assess what Linda Nochlin refers to as the "total situation of art making." This situation includes contextualizing Lineberry's work within her own position as a white woman of society from Jim Crow Appalachia, whose privileged anxieties and negotiations with patriarchy nonetheless remain a key feature of her art. This paper will present all known documented works from three of her five children, and provide preliminary notes for an art history of my grandmother.

Art of the Ancient Americas

CHAIR ANDREW FINEGOLD
University of Illinois Chicago

**Different but the Same, or Just Different?:
A Comparison of Wari Faceneck Vessels
and Inka *Aribalos***

Andrea Vazquez de Arthur, Columbia University**

In the Andes, studies of pottery styles have long played a critical role in the identification of cultural difference and the establishment of relative chronologies. By comparison, far fewer studies have focused on specific types of vessel forms. One type of vessel that has received above average attention is the *aribalo*, a large urn with a tall, slender neck, viewed as a powerful symbol of the Inka State and produced both in Cusco and throughout the Inka Empire. At the other end of the spectrum is the faceneck vessel, a distinct category of object that remains elusive despite its widespread presence in the Andes. Some scholars have proposed an evolutionary relationship between the Inka *aribalo* and the Wari faceneck jar, but this relationship has not been thoroughly evaluated. While both vessel types are anthropomorphic in their own way, significant differences need to be taken into account. Scale is an important factor of a vessel's function, and discrepancies in the variation of size and scale between *aribalos* and facenecks have not been addressed. Furthermore, discussions of provincial Inka *aribalos* that resemble facenecks must consider the pervasiveness of the faceneck form within north coast ceramic traditions prior to the Late Horizon. Through a comparison of the formal characteristics and archaeological contexts of Wari faceneck vessels and Inka *aribalos*, I argue that the two vessel types evolved independently, functioned differently, and moreover belonged to distinct social and ritual domains.

**The River of Gold and the Flow of Power: Death,
Gender, and Authority from Cocola to Mixtec**

Katherine Schumann, University of Houston**

This presentation compares the iconography of gold objects of the Mixtec interment of Tomb 7 of Monte Alban in Mexico's Oaxaca Valley and the Cocola burials at Sitio Conte in southern Panama. It focuses on the ritual function of golden adornment, as well as iconographic statements concerned with gender symbolism and the legitimization of authority through supernatural discourse. In terms of gender symbolism, the presentation is especially interested in female iconography in gold, and how these symbols are utilized by elite male spiritual authorities. Reevaluations of gold objects from Tomb 7 and Sitio Conte reveal evidence that gendered iconography in metalwork could have a similar, if not related function in the practice of legitimizing and perpetuating existing power structures. An investigation of the ritual significance of gold objects, their ties to esoteric knowledge and supernatural sight, and the appropriation of female anatomy by male practitioners of supernatural discourse (known by names such as shaman, priest, priest-chief, or oracle) suggests the interdependence of these aspects—certainly among the Cocola, but ostensibly among the Mixtec as well. The idea that metalworking techniques were transmitted into Mexico through the Panamanian isthmus is not new. However, could the cultural significance of gold objects as burial items, and the gender imagery they were associated with, have been transmitted along with crafting methods, and to what extent? I hope to raise these questions again and add to the discussion with specific art historical arguments on metal iconography and gender roles.

THURSDAY, MARCH 21

3:30pm–5:00pm

**CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL**

**Asymmetrical Geometric Mimbres Bowls:
Past Research and Future Possibilities**

Erin Madarieta, University of Illinois Chicago**

Scholars typically divide the painted designs on Mimbres ceramic bowls into two categories: geometric and figurative. They have observed that geometric designs nearly always employ rigorous schemes of symmetry, while figurative designs do not necessarily do so. While these observations about the application of symmetry in geometric Mimbres bowls are true generally, there is a minority of bowls with designs that are both asymmetrical and geometric. Because these bowls are uncommon and disrupt an otherwise very organized pattern of bowl production, they are usually assumed to be anomalies of questionable scholarly value, and are rarely written about or illustrated. This paper identifies a small group of asymmetrical geometric bowls with striking bisected designs dating to the Mimbres Classic period of roughly 1000–1150 C.E., and presents four possible ways of interpreting these, keeping in mind that these interpretations may not be mutually exclusive. These interpretations derive from several distinct approaches: 1) viewing the designs through a cosmological lens, 2) relating the bowls to possible Mimbres urban spatial divisions related to religion, 3) interpreting iconography on the bowls and its relationship to rain bringing, and 4) approaching the bowls phenomenologically and hypothesizing about possible social and ritual uses. Because of their formal qualities, asymmetrical geometric bowl paintings are able to convey meanings that symmetrical designs cannot. Therefore, the goal in presenting these interpretations is primarily to illustrate the richness of meaning scholars may be missing out on by avoiding the study of asymmetrical geometric Mimbres bowls.

Does Size Matter?

The Social Lives of Circus Statuettes: Spectacular Miniatures in the Roman Empire

Sinclair Wynn Bell, Northern Illinois University

Ancient Roman culture was a performance culture, and the Circus Maximus in Rome was its grandest stage. No larger manmade structure existed in the entirety of the empire, and no other building accommodated an audience on its scale. And yet for all the Circus's seemingly unimaginable scale, Roman artists engineered creative ways to bring it down to size. Their challenge lay in compressing "one of the most beautiful and admirable structures in Rome" (Dio. Hal. III.68) and its races into a visual idiom without losing a convincing sense of their form, detail, and bustling energy. This trick was often achieved by exploiting media whose circular or elliptical shape mimicked that of the race-course itself. Of particular interest are those images executed in miniature, in which artists exploited the tension between two registers: the larger-than-life experience of the pulsating throng and the intimate space of reliving that experience one-on-one.

This paper looks at the depiction of charioteers as bronze statuettes, which appear in a wide variety of iconographic types, but whose diversity of form and affordance has failed to receive comprehensive study. In particular, this paper seeks to interrogate the different ways in which these small-scale objects were employed to channel their owner's embodied experiences of the games. Cradled in the palm of one's hand, these "spectacular miniatures" became conduits to the reenactment of miniature spectacles in one's mind. In this way, this paper seeks to contribute to the understanding of miniaturization as a social strategy in an empire otherwise renowned for its monumentality.

CHAIR MARJORIE E. WIESEMAN Cleveland Museum of Art

Large and Small in Japanese Votive Paintings

Hilary K. Snow, University of Wisconsin–Milwaukee

As both small works purchased for an immediate donation and larger works commissioned with deliberation, Japanese votive paintings (*ema*) have served important functions as material expressions of religious devotion at Shinto shrines and Buddhist temples from the classical period to the modern day. While relatively small in size throughout the medieval period, the genre experienced significant changes in scale during the fifteenth and sixteenth centuries. These changes arguably divided the genre into two types recognizable by a difference in size.

Beyond scale, other differences in production, donation and display were also significant to creating meaning for these votive paintings. While the devotional practice underlying both forms was the same during the early modern period, scale impacted most other ways donors and viewers interacted with the paintings. This paper will explore both types of the genre from multiple angles including the religious justification for their use, relationships between producers and donors, and the pressures of display created by their increased use. It will argue that despite disciplinary divides which assign scholarship of small-scale votive paintings to anthropology and folk studies while large-scale votive paintings are treated as art neither genre can be understood independently of the other.

Large-scale votive paintings decline dramatically in the twentieth century while small-scale works continue to play an important role in contemporary religious practice. Through a focus on the early modern period in which both types of the genre were actively used, this paper demonstrates the significance of scale in the reception of votive paintings.

THURSDAY, MARCH 21

3:30pm–5:00pm

**Gustave Caillebotte's Large-Scale Paintings,
1877–1884**

Galina Olmsted, University of Delaware**

In a scene from John Hughes's *Ferris Bueller's Day Off*, the title character joins hands with a chain of school children being led through the galleries of the Art Institute of Chicago. They wind their way past a bronze cast of Auguste Rodin's *Adam* (modeled 1881, cast ca.1924). Behind them, an older man takes several steps forward, then back, and then forward again to peer at Gustave Caillebotte's monumental *Paris Street, Rainy Day* (1877). The imposing canvas remains one of the most frequently visited and photographed works at the Art Institute. Its installation there has been captured by Hughes in 1986, by Thomas Struth in 1990, and in 2018, by visitors who feature *Paris Street* in their Instagram posts geotagged to the museum's main building on Michigan Avenue.

The impact of its installation on the present-day reception of *Paris Street* highlights the role of scale in the painting's conception, production, and initial installation at the third Impressionist exhibition in 1877. This paper argues that the scale of *Paris Street* is inextricably linked to Caillebotte's dual ambitions as an artist and as an exhibition organizer. By evaluating the Chicago picture in the context of two other large-scale works made and exhibited in Caillebotte's lifetime—*At a Café* (1880) and *Man at his Bath* (1884)—this paper considers the evolution of Caillebotte's approach to large-scale oil painting and the impact of the critical reception of these pictures on subsequent artistic projects.

CINCINNATI ART MUSEUM

CASTELLINI ROOM

**Smithson's Nonobjective World: Art at the Scale
of the Universe**

Rory O'Dea, Parsons School of Design,
The New School University

In an essay written as the literary companion to his monumental earthwork *Spiral Jetty* (1970), the American artist Robert Smithson insisted that, "The scale of the *Spiral Jetty* tends to fluctuate depending on where the viewer happens to be. Size determines an object, but scale determines art. ... Scale depends on one's capacity to be conscious of the actualities of perception ... For me scale operates by uncertainty." While Smithson posits a heightened awareness of scale as a singular criteria for aesthetic experience, he also characterizes the experience of scale as one that is inherently contingent, shifting and unstable. This paper investigates the ways that Smithson's work produces the simultaneous perception of multiple scales and perspectives through the complex interplay of text and images that serve to radically dislocate his art objects in both space and time. Mediating the viewer's perception through the spatial lenses of film and photography, and the temporal lenses of geology, science fiction and mysticism, Smithson creates works that produce an aesthetic effect of cognitive estrangement that denies visual mastery and positivistic certainty by oscillating between micro- and macrocosmic scales. While Smithson's experiments with scale and its capacity to destabilize objecthood will be considered as a critical counter to Clement Greenberg's formalist theory of medium specificity, the artist's desire to dissolve the rational boundaries between self and world through the medium of art will also allow us to meaningfully recontextualize his practice within the cosmic visions of the 1960s American counterculture.

Twentieth-Century Material Culture

Simply Eclectic Décor: An Interior Design Trend During the Progressive Era

Fred Esenwein, Mississippi State University*

At the start of the twentieth century, popular shelter magazines such as Edward Bok's *Ladies' Home Journal* and Gustav Stickley's *The Craftsman* stressed the importance of simplicity in architectural and interior design. Interestingly, these popular journal illustrations were not always concerned with interior design conforming to a specific stylistic décor but appeared to accept an eclectic collection of furnishings, wallpapers, artwork, and practical objects. This seems strange to our contemporary eyes given the historiographic distortion of simplicity construed by Modernist historians. For instance, interpretations of Edith Wharton and Ogdon Codman's *The Decoration of Houses* (1898) note that the scientific control of interior design suggested a themed aesthetic primarily reflective of classical and Beaux Arts design principles. A few American design critics, following Wharton's desire for simplicity, stressed for a balance between taste and comfort, which overshadowed a stylized aesthetic. Designers achieved this with balancing fields and patterns on room surfaces and furnishings, mixed inherited artifacts with new fashions, and walked an economic line between conspicuous consumption and frugality. This paper shall concentrate on the American middle-class domestic interior during the period between 1900 and 1910 by interpreting the depictions of interiors in art, shelter magazines, and photographs of homes by designers and critics who argued for a simple décor that was neither minimal nor a historicized, stylized décor.

CHAIR AMY DEHAN Cincinnati Art Museum

Women in the World of Design: Louise Abel and the Cincinnati Design World

Carla Cesare, University of Cincinnati, Blue Ash

The number of women actively participating in the world of design has long been unaccounted for and understudied. The purpose of this paper is to draw attention to not only the work of women in design in the 1920s and 30s, but to reveal the impact of education on the links between research, making and marketing. While these themes may seem unsurprising today, we have rarely looked at the historical development of design through the same lens.

By examining the trajectory of ceramicist Louise Abel, whose work was not only decorative, but had an architectural and textile connection, this paper will consider not only her education but the impact of the network she worked in, which included The Rookwood Pottery, one of the most influential twentieth-century potteries, the Cincinnati Art Museum and the Cincinnati Art Academy. Examined will be the impact of being part of not only a successful manufacturing company, but that of a notable art collection and educational program, as well as other women designers. The relationship between coursework, educators and curators with research, making and marketing will be queried, as well as the local community, which fostered these links creating a new understanding of the role of women in design and how they functioned in the larger world.

THURSDAY, MARCH 21

3:30pm–5:00pm

CINCINNATI ART MUSEUM

LIBRARY

'Lace is not a luxury': Strategies to Sell Belgian Lace in the US during WWI

Wendy Wiertz, Columbia University and Katholieke Universiteit Leuven*

Belgian handmade lace has been a luxury product for centuries, loved and cherished by the elite and longed for by many others. American tradesmen imported the delicate fabric in their country, whereas collectors and tourists would often come to Europe and personally would buy the laces at towns such as Bruges, Brussels or Malines. In 1914, the Belgian lace industry, like other economies in Western Europe, collapsed due to the German invasion at the start of the First World War. During the almost four years of occupation following the invasion, around 50,000 lace-workers as well as their craft only survived due to the help of the Commission for Relief in Belgium (C.R.B.), presided over by U.S. president Herbert C. Hoover (1874-1964). This American organization provided the workers with wages and materials and predominantly sold the finished lace products in the U.S. To keep the Belgian lace industry and its makers alive, the sales needed to rise. One of the applied strategies was to diminish the aspect of luxury, launching slogans such as 'Lace is not a Luxury,' thus making handmade lace seem available for everyone. I analyze what other strategies were used to enhance the sale of Belgian handmade lace during the First World War, starting from a close examination of the lace products over different sales locations to specific publicity campaigns.

Contemporary Art

CHAIR KATE BONANSINGA
University of Cincinnati

Look to the Skies: Drone Art in the Age of Telepresence

Jenna Ann Altomonte, Mississippi State University*

Remotely Piloted Aircrafts (RPAs) or drones, have provided the Department of Defense with the ability to employ long-range surveillance and weaponized air strikes while reducing the presence of ground troops in combat zones. Considering the rise of drone technology since 9/11, this paper interrogates how the visual arts magnifies various ethical violations created by telepresent technology. Throughout this paper, I examine works that expose, subvert, and criticize the use of drone technology, specifically in undeclared warzones. *#NotABugSplat* by French artist JR, *Killbox* by American artist Joseph DeLappe, and James Bridle's *Dronestagram* work to expose the consequential after-effects of drone strikes on non-combatants living in spaces of conflict. I position each art piece as a *didactic* tool used to inform viewer-participants about the after-effects of drone intervention. In each case, participants are encouraged to actively engage the works, either through direct collaboration with the artist or through telepresent participation online.

Samba and Synthesis in Hélio Oiticica's *Parangolés*

Samantha Lyons, University of Kansas**

"The act of wearing them incorporates everything: the sensorial, the playful, the environmental, tropical culture, the synthesis." Appearing in the 1968 film *Apocalipópotese*, these words describe the *parangolés* of Brazilian artist Hélio Oiticica (1937-1980). Oiticica conceived of the *parangolés*, a series of wearable banners and capes set in motion by the movements of Mangueira samba dancers, as an artistic vehicle capable of uniting the materials, structures, and bodies of urban

Brazil. This paper uses Oiticica's appellation of "synthesis" as a conceptual point of departure for considering the interrelationships between cultural forms, sensory experience, and political engagement in the *parangolé* performances. In particular, this paper seeks to examine the racialized history of samba and its cultural context in 1960s Brazil in order to better understand the complex and ambivalent expressions of resistance that emerged during their first performances.

The Portraits of Barack and Michelle Obama in Public and Private Imagination

Scott A. Sherer, The University of Texas at San Antonio

The discipline of art history begins, arguably, with Plato's criticism that visual images are flawed representations of the real and the essential. The February 2018 unveiling of official portraits of President Barack Obama by Kehinde Wiley and First Lady Michelle Obama by Amy Sherald at the National Portrait Gallery support this critique, prompting significant critical and popular discussion. Both Wiley and Sherald posed their subjects seated frontally, clearly reserved and self-possessed, yet with expressions suggesting forthright engagement with others.

This paper examines the complexity of contemporary portraiture in Wiley's and Sherald's works and the character of shifting discourses of gender, race, and celebrity. While honoring these leaders for posterity, these portraits nevertheless reflect the fractious interchanges that influence the construction of much public and private imagination. The paintings expose the variability of the terms of information, interpretation, and argument that exist among artist, subject, work, and viewer.

FRIDAY, MARCH 22

10:00am–11:30am

**Liberate Tate!: Socially Engaged Artistic Practices
Dealing with Climate Change Within and Without
the Institution**

Diana K. Murphy, Fine Arts Museums of San Francisco*

In 2017, President Trump declared his withdrawal from the Paris Agreement on Climate Change. With the succinct diatribe, “we’re getting out,” he unequivocally reversed the United States’ green energy policies and pact with global leaders to collectively combat climate change. Artists and art institutions have historically engaged with climate science to inform, teach, and render visual and immediate the changes to our planet. The extent to which artistic practice is engaged with the environment is extensive; art can be a catalyst for collective calls to action. The “environmental art” movement emanated from 1970s Land Art, culminating in Robert Smithson’s seminal *Spiral Jetty*. This presentation positions the current wave of artistic dialogue with climate science in the historical roots of environmental art. Contemporary disruptive and socially engaged projects such as *Liberate Tate* will be explored to demonstrate the ways the art world is engaged in thinking critically about the environment.

CINCINNATI ART MUSEUM

FATH AUDITORIUM

Jeanne-Claude, CEO of the Running Fence Corporation

John-Michael H. Warner, Kent State University*

Examining the matrix of female leadership and the essential erasure of laborers in Christo and Jeanne-Claude’s iconic monument *Running Fence: A Project for California*, 1972-1976, reveals a complex system of socio-economic and socio-political cultural production. In “The Fence: Total Art Experience” (February 12, 1975), *Santa Rosa Press Democrat* art critic Peter Golis quoted Christo unfolding a mass of legal documents, engineers’ drawings, photos, and sketches. Christo said, “All this dealing with farmers and government officers, all these human relations, I consider the work of art.” This quote reveals the scope and depth of *Running Fence* beyond the frame of land art; it also makes plain Jeanne-Claude, CEO of the Running Fence Corporation, Lynn Hershman Leeson, Associate Director, as well as other figures crucial to the *Project for California* were overshadowed and ignored by the media, the public, and Christo. By means of incorporation, Chief Executive Officer Jeanne-Claude navigated municipal, state, and environmental systems needed to secure building contracts and construction permits. From construction memoranda to official letterhead, legal contracts, financial ledgers, payroll stubs, and an environmental impact report, this paper will examine material culture in an effort to bring lived histories of *Running Fence* to the foreground.

American Art

Hothouse Modernity: Joseph Stella at the New York Botanical Garden

Karli Wurzelbacher, The Baltimore Museum of Art*

This paper studies Joseph Stella's (1877–1946) experiences of the New York Botanical Garden to argue that his representations of “nature” were rooted in urban modernity. I draw on the New York Botanical Garden's archival records and historic photographs to explore the subject matter, form, and materials of Stella's oil on canvas *Tree of My Life* (1919) and his four glass paintings of water lilies (1920s). Stella frequented the garden's conservatory and its surrounding courtyards to observe favorite subjects including water lilies, palms, and cacti. These spaces offered Stella and his contemporaries respite from the machine age city, but they were also dedicated to modern science and mass leisure. Collapsing distance and manipulating seasons, the botanical garden exhibited America's reach across the globe and humankind's quest to understand and alter the plant kingdom. Just as the botanical garden presented a profusion of plants gathered from around the world in unexpected juxtapositions, Stella's fantastical paintings rearranged and embellished the natural world. Made of 17,000 glass panes and heated and humidified through innovative climate control, the conservatory was a technological marvel and a New York City landmark equal to the inspirations for Stella's abstract paintings *Battle of Lights*, *Coney Island*, *Mardi Gras* (1913–14) and *Brooklyn Bridge* (1919–20). My paper contributes to recent scholarship on the intersections of modern art, horticulture, and botany by reconciling aspects of Stella's oeuvre, and of American culture more broadly, that we often understand as antipodes: fascination with technology and reverence for nature.

CHAIR LAUREN C. TATE University of Cincinnati

Selling Evangeline in Nova Scotia, Canada: Sculpture, Identity, Memory and the Commercialization of the Acadian Diaspora

Joan DelPlato, Bard College at Simon's Rock

The bronze sculpture *Evangeline* in Grand-Pré, Nova Scotia, is a full-length depiction of a young Acadian maiden crying for her departed love lost in the British expulsion of their French-speaking people from that region. Erected in 1920, the life-size bronze by Henri Hébert is indebted to the eponymous poem by American Henry Wadsworth Longfellow (1847). The sculpture and the novel allude to the actual Acadian diaspora in 1755, when the British expelled 14,000 Acadians from the area. The bloody campaign encouraged British and American settlers to seize lands made fertile by sophisticated Acadian-built dikes.

Evangeline was commissioned by the Dominion Atlantic Railway (DAR) expecting that it would enhance the line's success and increase tourism to the Annapolis River Valley. It utilized images of the heroine in its promotional material urging travel on “The Evangeline Line” to “The Land of Evangeline.” The DAR succeeded in promoting tourism, resettlement and trade: the province's population burgeoned. A beautiful maiden pathetically alone strikingly resembles a sculpture outside the nearby Église de Sainte-Marie depicting the Virgin Mary, the patron saint of the Acadians. *Evangeline* functions as a politicized Blessed Virgin placing the sculpture within the tradition of politically engaged virginal Mariannes in France.

Evangeline was a reminder of the historical defeat of Quebec City setting the foundation of British domination in Canada; it was also considered a symbolic defiance of it. Simultaneously, its history is intertwined with commercial development that made Nova Scotia a crucial player in making a modern twentieth-century Canada.

FRIDAY, MARCH 22

10:00am–11:30am

**Substance and Matter: Material Freedom
in the Work of Self-Taught Artists Marvin Francis
and Vanessa German**

Julia Finch, Morehead State University

Whether born out of necessity or a desire to repurpose disposable or discarded materials into art, self-taught artists are rarely self-conscious about the materials they use in their image making. In this paper, I will consider the work of Marvin Francis and Vanessa German as contemporary American folk artists with a focus on the rigor of their approaches to non-traditional media. While Marvin (Mark) Francis was incarcerated for twenty-five years in the Kentucky prison system, he created a series of papier-mâché sculptures by meticulously twisting toilet paper into expressive self-portraits and vignettes representing his life behind bars. Limited by material, but with thousands upon thousands of hours at his disposal, Francis' sculptures became increasingly complex and detailed given the insubstantial and single-use nature of his materials. As a daughter of a textile artist, Pittsburgh-based Vanessa German was encouraged from childhood to recycle materials into unique clothing and sculpture. German's found object sculptures include cast-off materials such as doll parts, antique tins, and household objects, which she interprets as symbols of the oppression of generations of African Americans. These sculptures take the form of the Congolese *nkisi* figure. Although Francis and German come from different backgrounds and experiences, their self-taught status gives each the freedom to explore non-traditional materials and processes. The disposable materials with which they work reinforce the artists' commentary on marginalized groups in American society.

CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL

**Wallace Nutting, Old Portraits, and Ancestral
Tableaux at the Warner House**

Bree Lehman, The Graduate Center, CUNY**

In 1915, the Colonial Revivalist Wallace Nutting (1861–1941) created a series of striking photographs set in the venerable Warner House, built around 1716 in Portsmouth, New Hampshire. These vignettes feature descendants of the family that had owned the property for nearly two centuries arrayed in historic costume and posed in front of eighteenth-century ancestral portraits by the artist Joseph Blackburn (active 1752–c. 1778). I argue in this paper that Nutting's compositions offer remarkable insight into the importance of colonial-era portraits in affirming social status and familial identity for a certain subset of the American population during the volatile years of the early twentieth century. To achieve this, I examine the intertwining narratives of Nutting's multi-faceted career, the biographical and genealogical ties of those depicted—both painted and photographed, and the changing fortunes of the Warner House itself.

While the political, economic, and cultural upheaval of the era sculpted a modern nation that would have been nearly unrecognizable to its colonial inhabitants, it also threatened the social patterns on which blue-blooded families had long relied. Family estates, heirlooms, and inherited portraits, in particular, offered soothing consistency, ostensibly reassuring later generations of their continued privileged status in the present thanks to their forbearers' prominent positions in the past. Debates over what constituted a "real American" were as pressing then as they are today.

This paper is excerpted from my dissertation, which examines the reception, collection, and display of early American portraiture during the Colonial Revival, centering on the period from 1876 to 1941.

The Movement and Reinterpretation of South and Southeast Asian Art

A Ruler's Reflection: Vyala and Lion Bases from the Cave Temples of Mamallapuram

Srishti Sankaranarayanan, University of Denver**

The elegant pillars with *simhavyala* and lion bases in the cave temples of Mamallapuram, Tamil Nadu exemplify the innovative spirit of the Pallavas in the seventh and eighth centuries CE. Mostly considered to be a decorative motif, treatises on temple architecture describe *simhavyala* as a composite creature with the body of a lion, buffalo horns, and ears of a boar. However, none of the literary sources fix a specific position on the temple building for the motif. Given the strategic position of the *vyala* and lion bases on the portico pillars of the cave temples, I suggest that Pallava rulers used this decorative device to establish the political identity of their lineage through inherently religious structures. The research project primarily utilizes stylistic analyses of the *vyala* bases from Mamallapuram, and it references Sanskrit treatises and Pallava inscriptions to understand the function of *vyala* motifs. Furthermore, I chronologically examine the usage of the motif in South India until the eighth century to comprehend the motivation behind Pallava *vyala* bases. Royal portraits and inscriptions already serve as indicators of Pallava authority in some cave temples of Mamallapuram. In addition to these elements, I propose that Pallava rulers, such as Narasimhavarman I and his successors, consistently used the *vyala* motif as a political marker in the rock-cut cave temples of Mamallapuram.

CHAIR KIMBERLY MASTELLER

The Nelson-Atkins Museum of Art

The "Hindoo Room:" Curating a South Asian Gallery for Kansas City

Michele Valentine, The Nelson-Atkins Museum of Art

When Kansas City's William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, now known as The Nelson-Atkins Museum of Art, first opened in December 1933, it included an impressive suite of Asian galleries. One of these, originally known as the "Hindoo Room," is itself a work of art, an assemblage acquired from C. T. Loo and designed to provide a temple-like setting to display stone and bronze sculptures from India. The gallery's immersive design combines disparate, carved wooden architectural elements, including coffered ceiling panels embellished with lotus flowers; a frieze with five registers, the most prominent featuring 128 figures from the Hindu pantheon; 13 engaged columns decorated with horse and *vyala* brackets, and two door portals.

While the "Hindoo Room" undoubtedly raises many questions, this paper focuses on the genesis of this unique installation. Information gleaned from the archives reveals a fascinating glimpse into the early history of the museum, its collection, and the prominent men, such as J.C. Nichols, Frederic Whiting, Harold Woodbury Parsons, Langdon Warner, and C. T. Loo, who seized the opportunity to develop a new cultural institution in the Midwest. This history combined with the growing popularity of period rooms in the late 1920's and early 1930's directly contributed to the design and installation of the "Hindoo Room" and proves the museum's strong commitment to non-Western art, specifically acquired to both challenge and delight Kansas City audiences.

FRIDAY, MARCH 22

10:00am–11:30am

Phoenix Art Museum and the Story of Our Sikh Art Gallery

Janet Baker, Phoenix Art Museum

As a Post-World War II institution founded in 1959, Phoenix Art Museum has strived to build a comprehensive Asian art collection over the past sixty years. One of the major gaps in our collection has long been Indian art. Thanks to the generosity of a single benefactor with a vision, we are seeing that gap filled by the dedication of a gallery space devoted to Sikh art. With 25 million followers world-wide, Sikhism is the world's fifth largest religion. Yet many Americans have little understanding of this faith and its tenets. Thanks to the collection of one individual and his generous support, we are able to offer our local Sikh community a place to better understand their heritage as well as to educate the general public about this religion.

Since spring 2017, when the Dr. Darshan Singh and Ajit Kaur Khanuja and Mr. Jaswant Singh and Mohinder Kaur Sikh Art Gallery was formally dedicated at Phoenix Art Museum, there have been three exhibitions curated: *Virtue & Valor: Sikh Art and Heritage*; *Warriors of World War I*, and *Saintly Soldiers of the Sikh Faith*. Drawn from The Khanuja Family Collection and other loans, they have presented both historical and contemporary works of art, including paintings, photography, philately, weaponry, jewelry, coins, metalwork, textiles and sacred texts. The forthcoming exhibition in summer 2019 will celebrate the 550th Anniversary of the birth of the First Guru. Additionally, the Sikh Heritage Fund has been created to support annual programs about Sikh art and history through film screenings, speakers and performances, many of which are available on YouTube. Dr. Parvinder Singh Khanuja, a Sikh medical doctor who came to the US in 1983, has helped Phoenix Art Museum create a great opportunity to present to our region and beyond a new aspect of recognition and community outreach.

CINCINNATI ART MUSEUM

CASTELLINI ROOM

Shrines in Suburbia: Traditional Indian Temples in New Contexts

Ankur Desai, The Ohio State University*

In recent years, the growth of South Asian immigrant communities in North America and Europe has precipitated the founding of new and visually captivating religious spaces. One Hindu organization in particular, known as BAPS, has invested astounding resources for constructing traditional stone temples that incorporate the architectural traditions of ancient India with modern methods of display. Although BAPS is renowned for its massive constructions in India—including the immense Akshardham monument in New Delhi—the structures of the organization are not just confined to the South Asian subcontinent. In fact, many of BAPS' most involved architectural projects have been established as far afield as the suburbs of North America. With lofty stone towers enmeshed in intricate carvings and sinuous archways cut from choice limestone and marble, these multi-million dollar structures are in sharp contrast to the more common sites of the American landscape. Focusing on BAPS' latest and most extensive North American temple in Robbinsville, New Jersey, this presentation examines the motivations and methods behind modern temple construction. Moreover, this paper explores how traditional architectural forms, along with the latest technological advancements, are utilized in order to reinforce and rupture previous assumptions about what constitutes a traditional temple. Lastly, consideration is given to how such stone temples established within diaspora communities are shaping new examples of sacred architecture within India itself. Indeed, the shrines of BAPS are continuing to reframe our understanding of Indic temples as an evolving visual expression.

Undergraduate Research I: Inflicted Critique

An Idyllic Depiction of a Calamitous Greek Myth: Joseph Mallord William Turner's *Europa and the Bull*, 1845

Bella Pittman, University of Cincinnati
(mentor: Theresa Leininger-Miller)

Joseph Mallord William Turner (1775-1851) is known for his turbulent seascapes, a subject which spans the entirety of his career beginning from his student days at the Royal Academy. As Turner aged, his works became darker and more violent, often reflecting the disrepair of his life, especially around the time of his father's death in 1829 and his failing gallery. The focus of this presentation is Turner's unfinished oil painting, *Europa and the Bull* (1845, Taft Museum of Art, Cincinnati), modeled after the frontispiece engraving for his *Liber Studiorum* (1812). The *Liber Studiorum* was a declaration of Turner's intentions for landscape art. He had originally conceived the idea as a group of 100 mezzotint prints, of which only seventy-one prints were completed. There are over 100 paintings relating to the series which were meant to be published and categorized into six genre types: Marine, Mountainous, Pastoral, Historical, Architectural, and Elevated (Epic Pastoral). Of the paintings, eleven remain unfinished, the most well-known being *Europa and the Bull*, which can be placed in the marine genre. Turner's gentle depiction of a harrowing tale about abduction and rape offers a break from his typically morbid style later in life and focuses on a halcyonic seaside scene rather than the atrocious acts of the myth. I argue that *Europa and the Bull* serves as a reaffirmation of Turner's faith in nature and assert that there is a place for the idyllic in the repertoire of this landscape painter.

CHAIR REBECCA W. BILBO Thomas More University

Mr. Whistler and His Critics: In Their Own Words

Lauren Clapp and Sydney Gilbert, Augustana College
(mentor: Catherine Carter Goebel)

Last year, we applied with our faculty mentor, Catherine Carter Goebel, Paul A. Anderson Professor in the Arts, for a significant William Freistat Center Faculty/Student Fellows Grant. Our proposal focused on the topic of American expatriate artist James McNeill Whistler and his critics. The grant supported summer 2018 archival research, consulting relevant periodicals in London's British Library as well as Whistler's own press-cutting volumes at the University of Glasgow. Leading up to this grant period, we worked with digital versions of these materials with Professor Goebel, director of the *Centre for Whistler Criticism* (http://augustana.net/academics/arhistory/centre_for_whistler_criticism/), whose scholarly mission includes publishing a complete digital archive of Whistler's lifetime international criticism.

Beyond researching and cataloguing for this larger publication project, we utilized these substantial primary sources to investigate our own art historical research topics related to our respective interests on Whistler. Lauren Clapp centers her examination on Whistler's 1885 *Ten O'Clock* lecture, exploring Whistler in dialogue with his critics, specifically looking at how their language did or did not mirror each other. Sydney Gilbert's inquiry focuses on Whistler's powerful critical adversary, John Ruskin, and how Ruskin's personal health might have affected his intense criticism of Whistler's art and character. In our presentation we'll share the results of our own research along with our progress on the Whistler criticism digital archive for which we'll ultimately be noted as contributors in Professor Goebel's forthcoming publication.

FRIDAY, MARCH 22

10:00am–11:30am

**The Question Posed by the Powerful Feminine Voice:
Shirin Neshat's *Rebellious Silence***

Meghan Kozal, University of Notre Dame
(mentor: Catherine Kupiec)

My paper analyzes *Rebellious Silence* (1994) by Iranian-American artist Shirin Neshat from her breakout photo series, *Women of Allah*. In the self-portrait *Rebellious Silence*, the chador (veil) that Neshat wears, the Farsi text that is written over her skin, and the inclusion of a centrally focused gun all carry weighty connotations from both Western and non-Western perspectives, especially when combined. Much of the literature on the photograph and series focuses on either the predominance of Neshat's Iranian or American identity within the portrait, as if they were mutually exclusive categories that demonstrate her advocacy for either a Western or non-Western perspective of feminine identity. I however argue that much like the Neshat's own identity, the portraits are a complicated, interwoven blend of the two perspectives. My paper examines Neshat's potential visual influences in Persian and Iranian art and cinema, the translated text of the poem that is painted over the portrait, and the way Neshat reveals and hides information from viewers by playing into their predispositions. Using these elements, I show that *Rebellious Silence* critiques both Western and non-Western views of femininity as a means of exploring self. In particular, *Rebellious Silence* questions the role social and cultural conventions in dress and behavior play in determining what it means to be repressed versus liberated. The portrait leaves the viewer with no set answer to the problems it raises. This suggests that the issues of identity that Neshat faces are not resolved either.

**CINCINNATI ART MUSEUM
LIBRARY**

Anselm Kiefer's *Monsalvat*, 1996

Trisha Brockmeyer, Xavier University
(mentor: Theresa Leininger-Miller)

Anselm Kiefer (b. 1945) has a well-documented history of depicting German shame and accountability. In his large, gestural painting *Monsalvat*, the iconography of reflective pools, distinctive characters, and a symbolic journey make it clear that Kiefer is connecting this deceptively simple composition to a Wagnerian opera in a contemporary and innovative way. Scholars have suggested that the piece connotes a poignant political and social commentary about German people seeking redemption from the ghosts of their past, embodied in the horrors of the Nazi regime and the consequences of World War II. In *Monsalvat*, Kiefer comments on Germany's uncertain future marked by complications following the fall of the Berlin Wall, including concerns about the dangerous rise of nationalism, once more, in Germany. This commentary is folded into the motif of a journey by a young knight to overcome temptation and sin so that healing can occur—a theme that Kiefer addressed by referring to the opera *Parsifal* in paintings earlier in his career. However, the resuscitation of this theme in this work, created twenty-three years after his first depiction of the narrative, connotes a distinct message for German society (and the world) in the mid-1990s when Kiefer created *Monsalvat*.

Photography: Making Collections of Record

The Discursive Archive: Milton Rogovin's Documentary Project

Christopher Fulton, University of Louisville

This paper explores the documentary photography of Milton Rogovin (1909-2011), who lived and worked in Buffalo, New York, and sought to produce a comprehensive and evocative record of working-class subjects. Our study begins with a brief description of Rogovin's photographic method and his intentions in carrying out his ambitious project.

We then confront the problematic nature of this enterprise. While the photographs are indeed constituted as lucid, fact-laden representations of working-class people, whenever they are set into a particular viewing situation—such as an exhibition, published book or article, or portfolio held in a university library—their sense and reference become less straightforward, as their range of meaning is determined by the specific conditions of each situation and by the interpretive competency of its corresponding audience. (In this analysis, we pay special attention to the theme of social class which is engaged by and through the images. We show how class interests are implicated in the making of the photographs, in their presentation, and in their interpretation by various audiences.)

Drawing on the discourse theory of Ernesto Laclau and Chantal Mouffe, we elucidate the imagery's play of meaning (semiosis) within multiple discursive fields. The goal is to rescue the photographs from interpretive uncertainty and to achieve a more precise understanding of their signifying function. We observe that within an eco-system of discursive fields the photographs achieve a resiliency which allows for their continuous production of meaning—that their documentary function is indeed fulfilled, though not in the way Rogovin expected.

CHAIR NATHANIEL M. STEIN Cincinnati Art Museum

Robert Frank Photographs in the Collection of the Detroit Institute of Arts

Nancy W. Barr, Detroit Institute of Arts

Since the release of the *The Americans*, in the U.S. in 1958, Swiss-born photographer Robert Frank revealed in interviews and correspondence the significance of Detroit as an inspiration for this ground-breaking series and publication. In 1983, the Detroit Institute of Arts acquired by donation rare and in some cases unique photographs by Frank. Taken in Detroit and at the Ford Motor Company River Rouge plant in Dearborn, Michigan, the collection remains the first serious body of work on Detroit, its working class culture and the automotive industry to enter the permanent collection. Since acquiring the photographs, the DIA has organized several exhibitions featuring Frank's photographs and the material has greatly influenced deeper research and investigation of historical and contemporary photographic practice related to Detroit, its culture and industry as well as having impact on the direction of the collection, acquisitions and exhibitions. This presentation will look at some of the unique issues involved with the stewardship of the Frank Detroit/Rouge collection, support for its growth and interpretation and its importance and impact regarding regional photographic practice and so-called micro-histories of photography.

FRIDAY, MARCH 22

1:15pm–2:45pm

***The People's View* by Rein Jelle Terpstra and the
Robert F. Kennedy Funeral Train Photographs**

Linde B. Lehtinen, San Francisco Museum of Modern Art

On June 8, 1968, three days after the assassination of Robert F. Kennedy, his body was carried by a funeral train from New York City to Washington, D.C., for burial at Arlington Cemetery. As a result, massive crowds of people gathered spontaneously beside the railroad tracks to pay their final respects. This paper examines SFMOMA's recent acquisition of a project conceived by Dutch contemporary artist Rein Jelle Terpstra in response to this historical moment. As an artist who uses photography to explore connections between perception and memory, Terpstra located individuals who witnessed the RFK funeral train and still had snapshots, album pages, home movies, and color slides from that day. He then collected the originals, and reconstructed this event through the eyes of the people. Terpstra's work presents a new way to understand how historical testimony and collective memory intersect through the medium of photography. At the same time, this unique archive presents several conceptual and practical challenges when collected by a museum. How does this vernacular material function within a museum context, and how do we manage it as an ongoing archive and repository for these images from 1968? How does our relationship to both the donors of the photographs and the artist evolve over time? What are the implications of this model of collecting for artistic practice, photography, and the redefinition of the archive? Through this project, Terpstra has brought to the surface a vision/version of 1968 that we would not normally be able to access. It's an "unofficial" view, or *The People's View*, as he calls it.

CINCINNATI ART MUSEUM

FATH AUDITORIUM

Digitizing an Influencer: Creating an Online Research Platform around the Photographs in the Art Institute of Chicago's Alfred Stieglitz Collection

Ariel Pate, Milwaukee Art Museum

This paper will discuss how the *The Alfred Stieglitz Collection: Photographs* (<http://media.artic.edu/stieglitz>) website became the best way to present the 244 founding works of the museum's photography collection, which span Stieglitz's career, and also include works by artists in his circles. The website format allowed the connections between the wide range of mediums, time periods, and artists in the collection to be highlighted and addressed, and allowed Stieglitz's influence, and its transformation over time, to be reflected. It also provided a delivery platform for many levels of research, from information interesting to the casual browser to detailed material data gathered by conservation scientists. By drawing together data the museum already had with new research and external sources, the site presents this essential collection in new light.

Medieval Art and Architecture

Cats and God's Left Hand: Idiosyncrasy and Ireland

Dorothy Hoogland Verkerk, University of North Carolina at Chapel Hill

Muirnach's Cross at Monasterboice, Co. Louth, is considered the apex of the large corpus of surviving stone crosses from medieval Ireland. Featured in art history survey texts, many scholars assume the scenes from Judeo/Christian scripture are reassurances of the Christian's salvation via the promise of the cross. What is not understood, and rarely discussed, are the enigmatic scenes carved on the "underarms" of the cross. On the south side, a snake with a cat's head intertwines around the heads of three men, culminating in a left hand surrounded by an elaborate halo. The Hand of God appears at an early date in Christian iconography as a theologically acceptable representation of the First Person, a motif found primarily in narrative picture cycles. On the north side, the same cat-headed snake and disembodied heads motif culminates in two cats fighting. When the viewer is standing under the arms of the cross, these two motifs that hover over one's head. Cat-headed snakes and ethereal left hands simply do not exist in western European art except on this cross and its cousins at Durrow and Clonmacnoise, Co. Offaly. Although Arthur Kingsley Porter's theory that the non-scriptural images are derived from Ireland's folklore past has been discredited as too broadly brushed, I want to revisit this theory by taking a more nuanced view that the puzzling images are a clue to how a medieval person might have interacted with and understood these crosses. The pagan past is not wholly erased with the arrival of Christianity, and I will suggest that the cats, snakes, disembodied heads and the left hand are witness to Ireland's folklore traditions.

CHAIR HENRY LUTTIKHUIZEN Calvin College

The Prescience of Chartres West: A Consideration of the Origins Of Sculpture

Janet Snyder, West Virginia University

The new design formula that transformed church façade sculpture programs in northern Europe during the twelfth century revealed the human form with a subtlety that had not characterized northern European sculpture since ancient Roman times. This research revisits the programs of over life size high-relief stone images of men and women dressed as courtiers which stand along the doorjambs and who seem to visually engage with anyone about to enter the portal of great churches.

A Winter 2018 exhibition at the Musée Cluny, *Naissance de la sculpture gothique, Saint-Denis, Paris, Chartres 1135-1150*, questioned the very notions of Romanesque art and Gothic art. These northern programs employed images of textiles and clothing as signs, expressing and shaping perceived reality. Building on this examination and close observation of the newly-conserved sculpture that was brought together for this exhibition, my own research reaches back from these mid-century façade programs to discover possible training locations for the stone masons who worked on church façade sculpture. Designs found in wall painting of the baptistère Saint-Jean de Poitiers and of Saint-Savin sur Gartempe, smaller-scale narrative sculpture in cloisters at Notre-Dame la Daurade (Toulouse) and San Pere de Rodes, and design relationships with contemporaneous manuscript illustrations offer rich visual connections with Saint-Denis and Chartres. This paper proposes new directions and offers fresh insight concerning the phenomenon of the appearance of sculpture of the twelfth century in the Île-de-France.

FRIDAY, MARCH 22

1:15pm–2:45pm

**CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL**

**“Ready to Ascend”: Cross Imagery in the Cleveland
Museum of Art’s *Annunciation to the Shepherds***

Julia LaPlaca, Case Western Reserve University**

The Cleveland Museum of Art’s vibrant manuscript leaf from a book of hours depicts a scene rather typical for late medieval devotional books: the Annunciation to the Shepherds, complete with the angelic messenger visiting three herdsmen in a rolling countryside. This angel, however, wields a cross-topped staff, which it thrusts downward to touch the upturned face of a shepherd—a surprisingly aggressive gesture and one without a parallel in the Nativity narrative.

In this paper, I attempt to contextualize this unusual iconography within the lexicon of medieval viewership, in order to argue that the indexical nature of the cross was meant to elicit multiple, interrelated associations. I discuss the nature of medieval vision and posit that other known leaves from this book of hours encouraged viewers to ponder repeated imagery across different illuminations within the manuscript itself. The gesture of the cross-topped staff in this illumination is repeated in other standard imagery from different scenes of the gospel narrative and specific scenes in medieval religious dramas. The cross-topped staff also had liturgical significance, especially in the administration of the last rites. Finally, the cross highlights the importance of tactility in late medieval devotion. Pious readers approached their devotional imagery with expectations of being physically touched and spiritually changed by what they saw, an interaction mirrored in the angel’s cross touching the shepherd.

Nineteenth-Century Narratives: Questions of Identity and Representation

Character Development in *Les Misérables* Through Characters' Sartorial Choices

Adam MacPharlain, Cincinnati Art Museum

Victor Hugo's *Les Misérables* takes place in the tumultuous political climate of France between 1815 to 1832, intermingling historical events such as the Battle of Waterloo and the July Revolution of 1830 with fictional characters and plot. Throughout the novel are hundreds of references to the sartorial choices of the characters, demonstrating Hugo's awareness of the importance of clothing as a signifier of both personal and collective identity. To this end, clothing in *Les Misérables* is used as a literary device to amplify significant turning points in the plot by the donning of new garb. The journeys of multiple characters are reinforced by the changes in clothing they wear over time—marking the protagonist Jean Valjean's path from ex-convict to mayor to father, and his adopted daughter Cosette's transition from orphan to convent schoolgirl to a young woman in love. Additionally, clothing is meant to reinforce social and political divisions between characters, such as the republican Marius' choice to wear a threadbare suit despite having access to wealth through his monarchist grandfather, Monsieur Gillenormand. This presentation will look at clothing descriptions throughout the novel such as this and discuss the importance of Hugo's choices and how changes in characters' dress enhance the overall plot. Descriptions will be compared with visual sources such as fashion illustrations, images of extant garments, and other contemporary artworks when possible.

CHAIR ERICA WARREN The Art Institute of Chicago

William Gilbert Gaul's *The Ghost Dance*: Two Visions

Alexandra Noelle Johnson, University of Denver**

A new Native American religion, the Ghost Dance, and its ritual dance began on January 1, 1889, in western Nevada and supposedly died on December 29, 1890, on the South Dakota Pine Ridge Indian Reservation. The religion's prophet, Wovoka, dreamed of a green fertile land with plentiful buffalo. He taught, "You must not fight. Do no harm to anyone. Do right always." By following his teachings and dancing the ritual dance, the Creator would redeem the earth and the Indians.

William Gilbert Gaul is one of the few artists who painted the Ghost Dance. This presentation will attempt to determine if Gaul's painting *The Ghost Dance* depicts Lakota/Sioux dancers performing the Ghost Dance based on his observation of the dance while he was in the Dakotas during 1890. Did Gaul witness the Ghost Dance? Or was he just told about it? A chronology of the dance and Gaul's travels will be constructed to determine if it was possible that Gaul was in the Dakotas during the last half of 1890 when the ritual was being performed in the area. Next a comparison of the painting and two written first-hand descriptions of the dance being performed in 1890 in the Dakotas by the Lakota Sioux will be made. In addition the comparison will include evidence from secondary sources, a photograph of the dance, and two sketches of the dance made by Native artists. Based on this evidence, the author will attempt to determine if Gaul's painting is an authentic representation of the Ghost Dance ritual dance.

FRIDAY, MARCH 22

1:15pm–2:45pm

CINCINNATI ART MUSEUM

CASTELLINI ROOM

**The Collecting and Connoisseurship of Renaissance
Art: Plaster Casts of Luca della Robbia's *Visitation*
in America**

Catherine Kupiec, The University of Notre Dame*

This paper traces a group of six plaster casts of the Italian Renaissance sculptor Luca della Robbia's *Visitation* that were acquired by American museums between the years 1889 and 1907. Luca's original *Visitation* (ca. 1445) is a masterful two-figure narrative group and an early example of his novel medium of glazed terracotta sculpture. Well-accepted as an autograph work today (it recently starred in a major U.S. exhibition on the Della Robbia), the authorship of the original *Visitation* sculpture was much-debated in the nineteenth century. In acquiring casts of it, American institutions doubtless copied the lead of London's South Kensington Museum (which bought a plaster *Visitation* in 1883). Yet my research also shows that the American purchases took off in the very years that scholarly debate over the attribution of the original sculpture was renewed and, eventually, settled.

Focusing on the plaster *Visitation* acquired by 1895 for the Museum of Fine Arts, Boston, my paper analyzes the intersecting interests of Curator (and later Director) of the MFA, Boston, Edward Robinson, involved in the purchase of at least five of the U.S. examples; Princetonian Allan Marquand, the preeminent early American scholar of Della Robbia sculpture; and U.S. plaster cast manufacturers. Copies of the *Visitation* ranked among the more costly examples available to American buyers (at 150 dollars). I thus examine the convergence of collecting and scholarship that spurred appreciation of *Visitation* casts during a foundational period of research on Luca della Robbia and his artistic heirs.

It's All Academic: Examining Academies and Their Place in the Ecology of Art

Henri Matisse and the Pedagogy of Gustave Moreau

Lindsey Blair, University of Iowa**

Gustave Moreau was recognized at the time of his death in 1898 as an important artistic influence, although none of his students adopted his artistic philosophy. When Moreau began his formal teaching career in 1892, many young artists desired something different than the formal regimen often taught at the *École des Beaux-Arts* and other French fine arts institutions. This is especially true of Henri Matisse. Gustave Moreau's teaching philosophy affected Matisse's artistic development by giving him a thorough grounding in the fundamentals of art and allowing Matisse to express himself. Although Moreau and Matisse had varied purposes and application of artistic techniques and theories, Moreau shared with Matisse the belief that personal expression needs to be developed imaginably particularly through the application of color, a final design should be built up from a series of sketches, and an interest in orientalism and arabesque details.

It is generally accepted that Henri Matisse had a deep respect and admiration for his years in Gustave Moreau's studio, yet, missing from scholarship is an intensive study of the extent, both aesthetically and philosophically, that Moreau's teaching impacted Matisse's artistic career. Scholarship commonly treats the artists as completely independent of one another. This paper will use the writings of Moreau and Matisse, alongside critics and other students of Moreau. Comparing interviews with Moreau's other students to manuals and interviews with other instructors that were major proponents of traditional academic training, such as William-Adolphe Bouguereau, illustrates major differences in Moreau's teaching style. This allowed Matisse and other avant-garde artists to grow into their respective styles.

CHAIR CHERYL K. SNAY

Snite Museum of Art

Bringing Art into the Academy: Indiana University's Early Department of Freehand and Mechanical Drawing

Nanette Esseck Brewer, Eskenazi Museum of Art

In 1895 Indiana University President Joseph Swain recommended to the trustees that drawing instruction be added to the school's curriculum, in part because it could offer a practical skill for science students. The following year they hired a young art historian, Alfred Mansfield Brooks, who brought a grander vision. He imagined IU as a direct descendent of the Ruskinian traditions founded at Oxford and Harvard Universities.

This presentation will explore the theoretical underpinnings of one of the earliest art departments in any American university or college and its use of original artworks for both teaching aids and moral inspiration. By examining examples from the department's early fine arts "museum," which had amassed more than 1,000 items by 1936, we get a glimpse into the pedagogy and aesthetic taste of the early twentieth-century academy. I conclude by exploring Brooks's relationship with the John Herron Art Institute in Indianapolis and the evolution of art education away from independent art schools to liberal arts colleges and universities with the gradual introduction of more professionally trained studio artists to the latter's faculty and the establishment of undergraduate and graduate degrees in the visual arts.

FRIDAY, MARCH 22

1:15pm–2:45pm

**CINCINNATI ART MUSEUM
LIBRARY**

***Art Academy of Cincinnati at 150: A Celebration
in Drawings and Prints***

Julie Aronson, Cincinnati Art Museum

This presentation will meet in Gallery 234.

Join Julie Aronson, Cincinnati Art Museum's Curator of American Paintings, Sculpture and Drawings, for a gallery discussion of *Art Academy of Cincinnati at 150: A Celebration in Drawings and Prints*. The Art Museum celebrates 150 years of creativity with this exhibition of works on paper by alumni and faculty of the Art Academy of Cincinnati. Selected from the museum's collection, more than 90 masterful drawings and prints reflect the intrinsic connections between the museum and this esteemed art school.

Spanning the academy's early years in the 19th century as the McMicken School of Design to the present day, the exhibition presents an array of subjects and approaches to art-making. Academic figure studies feature prominently, amid examples of still life, portraiture, landscape and abstraction. Frank Duveneck, Elizabeth Nourse, Charley Harper and Tom Wesselmann are just a few of the widely recognized artists associated with the academy. The museum's ongoing commitment to collecting the work of living Cincinnati artists is reflected in examples by Constance McClure, John Ruthven, Petah Coyne, Mark Fox and others.

Once unified under a single administration, and for many years right next door, the museum and academy have intertwined histories. Throughout the years, the museum's collections have provided inspiration and stimulated dialogue for the academy's students and instructors.

Renaissance Altarpieces and Altar Walls

Deducing Origin and Meaning for a Masterwork of the Florentine Fourteenth Century

William R. Levin, Centre College

Late-medieval and Renaissance Italian churches present frescoes, painted panels, and sculptures commissioned by private patrons—individuals, couples, and entire families—who worshipped in them, confirmed by surnames often historically attached to chapels and individual pieces and occasionally by inscriptions. Works of religious art displaying similar themes and imagery to those in churches occupy the headquarters of some contemporaneous lay confraternities—unsurprisingly, given that Church teachings and pious practices underlay most of them—including the Misericordia of Florence, a prominent institution since the fourteenth century. But with one exception, paintings and sculptures from that time associated with the Misericordia’s remarkably intact artistic patrimony offer no clear indication of private sponsorship. The *Bigallo Triptych* of 1333, a masterpiece of early Italian painting by Bernardo Daddi, is that unique artwork. Moreover, apparently it remains today in its original location. These twin premises rest upon the limited recorded history of the object, its relatively generous dimensions, its ornate framing devices, the presence of donor figures, and most of all the painting’s thematic content, with many references to a chief philanthropic concern of the early Misericordia. Together, these factors suggest that the altarpiece was created expressly for that association and passed two centuries later to another Florentine sodality, the Bigallo, whence it entered the present-day Bigallo Museum, which occupies the first-known offices of the Misericordia. We can surmise from these same pieces of evidence that the painting was a private donation to the Misericordia by a prominent couple, perhaps company associates, demonstrating their moral and financial support for the charitable goal signaled therein.

CHAIR PETER JONATHAN BELL Cincinnati Art Museum

Rethinking the Sources for Michelangelo’s Saint Bartholomew in the *Last Judgment*

Robert Cohon, Kansas City Art Institute

Most scholars agree that because of Michelangelo’s esteem for the *Belvedere Torso*’s aesthetics, he modeled Saint Bartholomew’s body in the *Last Judgment* after it. I add that the *Belvedere Torso*’s supposed identity as Hercules was influential in his choice. Ovid’s account of Hercules’ death from flesh-eating poison (*Metamorphosis* IX, 166-169) recalls Bartholomew’s death; some lines (262-270) anticipate the painting’s theme of spiritual flesh, elucidated by Hall (2005). Hercules’ apotheosis recalls Bartholomew’s position beside Christ.

Scholars have suggested diverse models for the form of the hanging skin: Steinberg (1980), Bartholomew’s flayed skin on Lucas Cranach the Elder’s woodcuts; Posèq (1994), the “Apollo Tortor;” and Gregory (2018), Northern Italian images of Bartholomew. Of these, Steinberg’s selection is the most convincing. With or without such examples, an ancient sculpture type of Hercules well-known in the Renaissance was influential. The Nemean Lion skin appears draped over the left arm of many examples (e.g., Anonymous, ca. 1500, drawing, *Cinq études d’après l’antique*, Musée Condé, Chantilly; *Arco Argentariorum*, Rome) and the lion skin approximates Bartholomew’s in the *Last Judgment*.

As for Michelangelo’s portrait, so rich in diverse meanings, a reference to Phidias on the Athena Parthenos shield is also unmistakable.

FRIDAY, MARCH 22

3:00pm–4:15pm

CINCINNATI ART MUSEUM

FATH AUDITORIUM

Significant Details: The Portraits of Charles V and Philip II in Michiel Coxcie's Copy of the *Ghent Altarpiece*

Leslie A. Blacksberg, Western Governors University

In 1558 a full-scale copy of the *Altarpiece of the Holy Lamb* was completed by the Flemish painter, Michiel Coxcie, for his patron, King Philip II of Spain. The Coxcie altarpiece was one of five versions of the *Ghent Altarpiece* either intended for or acquired by Spanish nobility for their home country. Coxcie did make some changes to his replication of the Van Eyck original. The inclusion of two small portraits of Charles V and Philip II are the focus of this talk.

Placed among the Knights of Christ, they look earnestly towards the Holy Lamb who they are to protect and to serve. Too woven into the narrative to be considered donor portraits, their placement argues that they are not just a whim of the artist. The presence of Charles and Philip raises questions about the purpose of their portraits that I will address. Since Charles abdicated in 1556, the year Philip commissioned Coxcie's copy of the *Ghent Altarpiece*, why include both father and son? Is it an issue of continuity in the stern faith they both practiced? What do the portraits say about the function of the ideal Christian knight during the period of Protestant turmoil that marked both their reigns? As Coxcie's altarpiece was intended for the chapel of the Royal Alcazar in Madrid, what meaning did the portraits, indeed the entirety of the copied altarpiece, have for Philip?

Arts of Africa, Oceania and Native America: New Perspectives and Recent Fieldwork

Of Revelations and Night Terrors: The Sculptures of Bonnie Ntshalintshali and Josephine Ghesa

Christopher Richards, Brooklyn College*

As early members of the internationally recognized collective Ardmore Ceramics, the works of Bonnie Ntshalintshali and Josephine Ghesa are remarkably distinct. Instead of creating highly decorative, functional objects with fantastical African motifs, Ntshalintshali and Ghesa used their creative freedom to produce sculptures that reflected deeply personal narratives. For Ntshalintshali, this included her fervent belief in Christianity, melded with her own Zulu heritage and cultural practices. Ghesa's sculptures are more enigmatic, featuring hybridized figures and anthropomorphized animals drawn directly from Sotho mythology and her own dreams and nightmares. In spite of their recognition as important South African artists, with Ntshalintshali receiving the esteemed Standard Bank Young Artist Award in 1990, the majority of their sculptural works remain understudied. Based on recent fieldwork conducted in Spring 2018, this presentation seeks to complicate the existing interpretations of specific artworks and explore other sculptures that are largely undocumented, championing each artist's individual perspective to better understand the intricacies of their respective styles.

CHAIR JORDAN A. FENTON Miami University

Transcending Place and Time: Kinship in the Work of Jin-me Yoon and Maureen Gruben

Madalen Claire Benson, School of the Art Institute of Chicago**

A Trans-indigenous comparative methodology as theorized by Chadwick Allen allows the opportunity to address connections and distinctions that transcend place and time. It allows for the advancement of kinship, ever necessary in a time of violent forms of polarization. This form of kinship has the potential to establish what Donna Haraway suggests are shared non-ancestral and non-genealogical concern over territory, Indigenous sovereignty, and environmental catastrophe. Can it also allow one to operate outside of colonial borders in what Marcarena Gómez-Barris calls "submerged perspectives"?

Building from these ideas, this paper analyzes Jin-me Yoon and Maureen Gruben's contributions to LandMarks2017/Repères2017, a nation-wide art project funded in part by Canada 150, the federally administered anniversary celebration of confederation. Both works are performative acts of marking on land, commenting on territoriality of their sites. Created in relation to Parks Canada mandated sites, the works contest the state's flattening of territorial complexities through subverting its official logic of ownership. I will examine these works through a Trans-indigenous comparative method in order to address territoriality and their contestation with settler colonial state-driven narratives.

Through this work, I hope to present a sincere and necessary, yet difficult set of analyses of the present condition of localisms' and nationalisms' ability to surpass individual sites identified through a comparative methodology attending to a network of concerns. For this reason, I will attempt to grapple with constantly failing globalization, by vehemently searching for meaningful connections that operate outside of that paradigm.

FRIDAY, MARCH 22

3:00pm–4:15pm

CINCINNATI ART MUSEUM
FIFTH THIRD LECTURE HALL

**‘Together We Stand, Divided We Fall’:
Politics and Youth Masking in a Nigerian City**

Jordan A. Fenton, Miami University

This paper examines the contemporary realities of masquerade currently active in the city of Calabar, capital of Cross River State, Nigeria. Six secret masquerade societies currently thrive in this city. Masquerade societies active today are still politically and economically relevant; long-standing institutions endeavor to demonstrate their place in society through elaborate street performance. On the other hand, youth groups appropriate such performative structures in an effort to push back against the forces that marginalize them.

This paper examines the youth masquerade known as Agaba as rugged forms of street resistance challenging contemporary government through the threat of violence. The masquerades and performances of Agaba are carefully calculated displays that contain local conversations about youth struggles as they openly transgress older and more long-standing masquerade societies through the threat of violence and the audacious act of unmasking. Such an act reveals a human face behind the mask, breaking the most sacred rule of secrecy and exposing the façade of spiritual power for which most Nigerian masquerade perpetuate. Agaba masquerade displays challenge both long-standing and contemporary forms of government by unmasking and forcefully claiming their space in an effort to find ways to cope within the post-colonial Nigerian state.

Rethinking the Portrait in Islamic Art

Awada/Zaatari or the *Untold Story of Arab Political Prisoners*

Maria Domene-Danés, Indiana University Bloomington*

In this paper I focus on the tension between the involuntarily confined body and its display through photographic portrait and video. Specifically, I discuss Akram Zaatari's work around Nabih Awada's collection of portraits of Arab political prisoners. Awada, a member of the Lebanese Communist Party and a former political prisoner himself, gathered prison documents, letters and photographs sent to him by other detainees from the Hezbollah, Fatah or Amal Movements. Collaborating side-by-side with Awada, Zaatari's work not only inspects the politics of identity that contextualize the portraits produced under extreme surveillance and control, but it also examines the re-contextualization caused by the appropriation of these images into his own work. I argue that Awada's collection of portraits, which form Zaatari's work *Untold* (2008), reproduces the implicit forms of prison control but also attempts to challenge the panoptic setting and the condition of bare life through its manifestly constructed mediation. I discuss these images from two perspectives. First, I read them as subversion of the repressive role of photography in a prison setting within the context of biocontrol and 'bare life,' as examined by Michel Foucault and Giorgio Agamben. Second, I approach them through the very hermeneutic structure that informs Zaatari's work of collecting, archiving, preserving, disseminating, and interpreting. Through this twofold approach, I claim that Zaatari reflects on the problem of visual representation beyond the monopoly of documentary photography and its privileging of judicial and journalistic truth.

CHAIR SASCHA CRASNOW University of Michigan

From Figural to Celestial Bodies: The Role of Portraiture in the Dissemination of Early Modern Star Cartography

Michelle Al-Ferzly, University of Michigan**

In the mid-10th century, Persian astronomer 'Abd al-Raḥmān al-Ṣūfī authored the *Book of Constellations* (*Kitāb ṣuwar al-kawākib al-thābita*), a compendium of the coordinates, descriptions, and most importantly, drawings of each of the forty-eight known star constellations. In addition to conveying crucial scientific information, each of al-Ṣūfī's carefully executed drawings depicted the figures associated with those constellations, resulting in a collection of medieval Islamic figural images.

A copy of al-Ṣūfī's treatise reached Sicily in the 13th century, prompting the *Book of Constellations'* dissemination, translation, and adaptation throughout the Latin West well into the early 15th century. Comparisons of the *Book of Constellations* to its Latin recensions—known as the *Ṣūfī Latinus* corpus—show that al-Ṣūfī's images played a strong role in the development of celestial cartography in the West. Indeed, while later adaptations of al-Ṣūfī's text unfailingly included his figural illustrations, these were often in the style of early modern European pictorial traditions.

This paper reconsiders al-Ṣūfī's images in the reception of his astronomical treatise in the West. In addition to mere illustrations that were copied and adapted through cross-cultural encounter, al-Ṣūfī's personifications of the stars conveyed crucial scientific information encoded within their figural configurations, such as the relative position of the stars to one another, their respective brightnesses, and the location of the constellations within the celestial sphere. As a result, the *Book of Constellations'* images were simultaneously portraits and diagrams, star charts and likenesses, that allowed for the dissemination of a celestial cartography through figural depiction.

FRIDAY, MARCH 22

3:00pm–4:15pm

CINCINNATI ART MUSEUM

CASTELLINI ROOM

Intended Audience in Shirin Neshat's *Turbulent*

Elizabeth Tuggle, Indiana University Bloomington**

Shirin Neshat's *Turbulent* was first exhibited in 1998, and was widely received as a gendered interpretation of Islam. Roughly ten minutes long, the film features a man and a woman performing songs in Persian, without English subtitles. The man on the left performs to the male audience a classical and expected poem, with appropriate crescendos and emotion. As he takes his bows and the audience applauds his performance, the woman on the right begins to sing to the theater space, but without an audience. The composition and subject of the video installation points to the visualized idea of the oppressed Muslim woman. The woman's isolation in a public space in contrast with the man's audience insinuates the literal performativity of each gender in Islamic culture. The split screen and *chador* worn by the female performer suggests themes of female inequality, but this interpretation is formed by an audience outside of Iran, witnessing the performance in the white halls of Eurocentric museums. The first of three films, the video installation was shown at the Venice Biennale in 1999, and the Telluride Film Festival and Whitney Biennale in 2000. These bastion spaces of modern art and film point to an American or European audience, and their interpretation of her work is formed on the assumption of the stereotypes of Islam that they possess. *Turbulent* becomes a confirmation of what the viewer already believes about post-revolution Iran. In this paper, I demonstrate the problematic use of a Eurocentric feminist perspective to resolve the themes in *Turbulent*, and how Neshat's positionality forces her to use her European and American audience to create struggle and tension within the film.

When Species Meet—Questions of Agency and the Other Between Artists, Animals and Insects

Sedentary & Nomadic: Traces & Metaphors of Small Birds in Late Imperial China

Tong Su, University of Wisconsin-Madison**

This paper examines the connection between zoology and image-making in late imperial China (16-19th centuries). It attempts to provide a new perspective of reading Chinese bird-and flower paintings. Instead of treating them as a generic subject of auspicious image, it shows how a yellow bunting que 雀, a bird species travels in Eurasia, was incorporated into a sign-system to symbolize Chinese lunar time. At the same time, it explores how the bird, as a material thing, was assimilated into Chinese medicine and gardening. Through discussing skin specimens of yellow buntings in a zoological collection, tracing their patterns of migration in Eurasia based on ornithological and birdwatching data, and analyzing textual and visual materials of this species in Chinese literary and art history, this paper argues that the visual representations and literature on birds were documents that contributed to the understanding of humanity and animality within a shared ecosystem; such understanding existed and evolved in the cultural thinking and the circulation of knowledge in late imperial China. Moreover, artists' empirical observation and experience in examining the bird and generating natural science knowledge were byproducts inseparable from their artistic practices and moral cultivations. Because of the extensive connections and interactions between humans and birds, birds became important signs carrying social, cultural, and political messages, reflecting the knowledge, functions, emotions, and will of what people desired.

CHAIR SHAWNEE TURNER Contemporary Arts Center

Rethinking Human-Animal Relations through Inuit Graphic Arts

Zoë Wray, University of Delaware**

In *When Species Meet*, Donna Haraway finds herself at a loss for how to articulate the role of dogs in human worlds without resorting to humanist terms. She recognizes how kinship and service define the encounters between humans and dogs, yet is left searching for ways to describe these relationships that attend to their distinctions from other social structures. I propose that Inuit graphic arts offer the vocabulary that Haraway desires.

Qaunaq Mikkigak's (b. 1923) drawing *Hungry Dogs in Camp* weaves a complex narrative that reflects both a violent colonial history and Inuit-*qimmiq* (sled dog) resilience. Inuit artists such as Mikkigak have utilized the art co-operative industry that emerged from settler-colonialist conditions in the late 1950s to visualize *Inuit Qaujimagatuqangit* (Inuit knowledge, or IQ). This set of six principles governs Inuit relationships with non-human animals, prioritizing animal agency and the importance of reciprocity to maintain ecological balance.

Mikkigak foregrounds the convivial partnership between *qimmiq* and Inuit at a time when Canadian policy sought to suppress it. In this paper, I examine how Mikkigak's drawing reflects and defies the violent history of the mass slaughtering of *qimmit* by the Royal Canadian Mounted Police between 1950-1970. I analyze Mikkigak's drawing as a reflection of IQ within a framework of resilience. Such a framework makes room for the myriad and complex ways that Indigenous-animal communities respond to assimilationist policies, which not only include resisting unwanted incursions into Indigenous culture, but also involve adaptation and resilience in order to make everyday life bearable.

FRIDAY, MARCH 22

3:00pm–4:15pm

CINCINNATI ART MUSEUM

LIBRARY

Creatures: When Species Meet

Shawnee Turner, Contemporary Arts Center

I will preview the Contemporary Arts Center's upcoming exhibition *Creatures: When Species Meet*, curated by Steven Matijcio. Western civilization has long looked at the many living creatures outside of humankind as the subjects of dominion. In this historically one-sided arena, we have regarded the animal and insect kingdoms across a vast spectrum from ally to enemy. Fauna and insecta alike have served as avatars, aesthetics, metaphors, foils, and the fodder for food, clothing, shelter and endless anthropomorphic assignment. But there has been a pronounced push back against this hegemony, and a reconsideration of what equality means within the ecosystem. And whether such sentiment arose from power or pity, guilt or responsibility, the voice for animal rights has grown increasingly prominent for those who cannot speak for themselves—amplifying the value of intelligence, emotions and lives that we have habitually regarded as secondary. Accordingly, there have been numerous artworks and exhibitions that position animals and insects as subjects, but considerably fewer that enlist these same creatures as collaborators. What does it mean when an animal or insect has agency within the creative act? This exhibition brings together an international coterie of artists and academics that enlist this untamed, “wild” other as partners in the production of art. And while such an exchange can never truly be equal, and the human species endures as the initiator of such endeavors, this collection of works points to a place where the poles are less distant and shared efforts grow ever closer.

Whistler and Modernism

A Question of Scale: James McNeill Whistler's Late Small Works

Stephanie L. Strother, The Art Institute of Chicago*

For roughly half of his prolific career, James McNeill Whistler focused his artistic production on small-scale works in painting, pastel, watercolor, etching, and lithography. As one astute collector commented, these diminutive pictures were “superficially, the size of your hand, but, artistically, as large as a continent.” Though recognized by some scholars for their importance in Whistler’s oeuvre, these intimately-sized works are still today often overlooked in favor of his better-known and physically impressive *Nocturnes* and full-sized oil portraits. These small pictures, however, deserve special attention as a vital avenue through which Whistler sought to redefine modern art. Through them, he pushed against traditional hierarchies of medium and questioned the concepts of “finish” and size as dominant factors when defining quality in—and assigning value to—works of art. He also attempted to alter the art market and prevailing tastes, and ultimately paved the way for new paradigms in art production and art appreciation that are still in force today.

With Whistler’s early masterpiece *At the Piano* as a starting point, I will outline the sophisticated aesthetic principles already at play in that monumental work, and then consider how these principles were refined and distilled in the later small works in every medium. Issues of style and abstraction, as well as exhibition strategies and market forces, will all be examined in order to articulate the innovative approach to art-making these—as the artist himself described them—“amazing little beauties” represented.

CHAIR CATHERINE CARTER GOEBEL Augustana College

Pastoral or Grotesque: the Nocturne, Modernity, and the City

Suzanne Singletary, Thomas Jefferson University

In *The Painter of Modern Life* (1863), poet-critic Charles Baudelaire heralded the nocturnal city as an integral facet of modernity: “But evening comes. The witching hour, the uncertain lights, when the sky draws its curtains and the city lights go on. The gaslight stands out on the purple background of the setting sun.” Around 1860, the nocturne emerged as a progressive artistic form and during the second-half of the nineteenth century nocturnal subjects proliferated in the visual arts, poetry and music. In a daring move, James McNeill Whistler titled his moody Thames cityscapes of the 1870s *Nocturnes* and, thanks to the publicity surrounding his libel trial against critic John Ruskin, the form became nearly synonymous with the artist in both Europe and America.

By its very nature the nocturne could fulfill Baudelaire’s dictum to render the contemporary world, while at the same time extract the essentials and essence of the subject. Seen through veils of shadow or the glimmers of gaslight, the subject is variously revealed and transformed as superfluous details are excised and the most telling, enduring characteristics remain. Moreover, the elasticity of the form could encompass a dual nature—as either Urban Pastoral or Urban Grotesque. This paper explores “le culte de Nocturne,” to borrow a phrase from poet Gustave Kahn, and contrasts its two faces in Baudelaire’s poetry and in the paintings of Whistler, Degas, Lautrec, and Seurat.

SATURDAY, MARCH 23

9:00am–10:30am

TAFT MUSEUM OF ART

LUTHER HALL

Whistler's Paris Studio as Decorative Environment

Allison Perelman, Washington University in St. Louis**

Throughout much of his career, James McNeill Whistler conceived each of his homes and studios as a cohesive decorative environment intended to not only demonstrate the proper setting for his painted and graphic works but equally to showcase his aesthetic philosophy in practice. With his open-door policy to patrons, artists, and friends as well as his savvy relationship with the press, he employed his personal interiors as launchpads for self-promotion. The artist purposefully designed every aspect of his residences, elevating decoration to a level he deemed equal to painting. Over time, however, Whistler developed a separate aesthetic for his studios as he came to believe that “a studio . . . should not be itself a picture but a place to make and exhibit pictures in.”

After Whistler moved to Paris in 1892, he kept a studio at 86 rue Notre-Dame-des-Champs until 1901. This location was effectively the last of his decorated studios, as illness and personal loss limited his artistic activity in the years before his death in 1903. Significantly, he arrived in France as a highly renowned artist, already well enmeshed in the social circles and aesthetics of the avant-garde. Word of his previous decorations preceded him; thus, the design of this new space was less a matter of building a reputation than of fulfilling a mandate. Reflecting decades of experimentation, his last studio situated Whistler as a key participant in the French Modernist interest in decoration.

Social Action in Museums: Mindset and Practice

Are We Missing the Point?: Exhibitions about Mass Incarceration

Indra Lacis, Richmond Center for Visual Arts, Western
Michigan University*

Throughout the past five years, mainstream museums, academic venues, and commercial galleries alike have mounted a spate of exhibitions about mass incarceration. In addition to an abbreviated historiography of what some artists now refer to as “prison shows,” this paper examines the curatorial trends and broader cultural circumstances underlying this turn toward exhibitions confronting mass incarceration. In particular, this research examines exhibition strategies, programming approaches, and effective community partnerships, lending specific focus on how to mitigate fetishizing or exploiting incarcerated populations. This paper briefly considers the prevalence of prison imagery in popular culture—historically and now—and how artists and curators seek to circumvent abstractions of this kind, or conversely, use them to drive home particularly challenging points.

Critically evaluating my own experience curating a recent exhibition about how mass incarceration affects cities, communities, and neighborhoods (*On the Inside Out*, at Western Michigan University’s Richmond Center for Visual Arts), this current research considers the ethics of exhibition-making as well as the rise of “curatorial activism” or the artist-as-activist model. It is from this perspective that I address “the museum as site for social action,” emphasizing in particular the role of the university or college museum/gallery as distinct from mainstream museums, contemporary art spaces, and commercial galleries.

CHAIR CASEY RILEY

Minneapolis Institute of Art

Respondents: Nicole Soukup and Elisabeth
Callihan, Minneapolis Institute of Art

In-Between Borders: Facilitating Cultural Encounters Within Museums as Civic Spaces

Alexia D. Lobaina, Florida State University**

As cultural institutions move towards more socially conscious awareness, we should fittingly reexamine how art museums can potentially become inclusive spaces of cultural empathy. To this end, art museums need be extracted from frameworks of dormancy and instead considered as spaces of civic engagement. By opting to redefine museums as civic sites, they are opened to be contact zones among diverse cultural spheres. This research analyzes art museums as sites of sociocultural pedagogical transformation by applying Gloria Anzaldúa’s borderland theory as a lens through which to explore the “border cultures”—or third spaces—that develop within socially charged civic sites. The relevancy and application of borderlands as a metaphorical grid applied to museum galleries delineates the meeting points between opposing cultures to promote transition and experiential exchange. By re-conceptualizing border theory beyond geographical spaces, negligence in identifying and understanding the multitude of encounters facilitated within museums through the exhibiting of artwork can be overturned in order to better fully represent communities and aid in the interpretation and agency of marginal cultures, heritages and experiences. I engage key concepts of defining space and cultural agency in order to draw a parallel between two non-traditionally civic sites: the art museum and a de facto ceiba tree monument in Miami, Florida’s Cuban Memorial Park. By exploring the ceiba as a socially transformative space, I examine how borderlands form and what transpires in the interstices between cultures and how these encounters can be used to increase relationality and cultural exchange within art museums.

SATURDAY, MARCH 23

9:00am–10:30am

TAFT MUSEUM OF ART

DATER HALL

Immersive Performativity as Relational Political

Action: Fall 2018 Philadelphia Case-Studies

Laurel V. McLaughlin, Bryn Mawr College**

This past fall, two performance projects emerged within the greater Philadelphia area, both addressing displacement, violence, trauma, and memory within the landscape of the Middle East. Tania El Khoury’s “live art” performance installations were staged in a residency, ear-whispered, at Bryn Mawr College, an academic institution with a Special Collections exhibition space, and the FringeArts Festival throughout the city of Philadelphia. Yael Bartana’s performance, *Bury Our Weapons, Not Our Bodies!*, was embodied within the historic streets of Old City, Independence Mall, and the iconic Philadelphia Museum of Art steps, while its accompanying exhibition, *And Europe Will Be Stunned*, occupied its adjacent Perelman building. These performances actively imagined futures, whether factual and yet seemingly unknown, as in the case of El Khoury’s stories from Syrian and Palestinian refugees, or fantastical, in Bartana’s “Jewish Renaissance Movement in Poland.” Within museum spaces, these works pushed the limits of immersive participation on the part of the viewer, aesthetically and ethically. Beyond the museum space, within the ostensible home of national democracy, Philadelphia, the works continued to challenge the notion of “immersion” in a political sense. Confronting the contemporary political rhetoric concerning the binaric snare of truth and falsehood, the performances productively blurred those categorical boundaries through interaction. Instead, the works and related programming questioned: with what type of knowledge do these works operate—fact, fiction, or the relational in-between? What can we, as viewers, enact based on these narratives, or with these narratives? How should this relationality affect academic and civic life?

Body Boundaries: Transgressing Race and Gender in the Long Nineteenth Century

Leathers, Laces, and Leaves: James Tissot's Fashions and Fetishism in the Late Nineteenth Century

Samantha Timm, Jewel Spiegel Gallery*

My conference paper will examine James Tissot's painting *October* (1877) in the context of the fetishistic and Aesthetic fashions that arose in London and Paris during the 1870s. This painting visualizes fetishistic phenomena that arose in this period, including the sporting of skin-tight garments such as gloves and leather boots. These articles allowed women a degree of personal expression that was intimate, public, and therefore erotic in its duality. By contextualizing *October* within Tissot's oeuvre and alongside his rare etching *Orphan* (1879), which also features his mistress, Kathleen Newton, her hands encased in a pair of fingerless, gauzy gloves, I will demonstrate the ways in which the artist deployed and problematized modern fashion in order to reveal and elevate female sexuality and power. By 1877, "vulgar" was the most common term used to describe Tissot's paintings of modern society and the modern woman. While his art was the subject of some derision, Tissot painted Newton repeatedly, each time in a sumptuous — at times provocative — dress. To wear these clothes signals the wearer's choice and agency, in turn subverting the male gaze and actively inviting viewers to analyze and scrutinize her outfit, potentially for her own sexual pleasure. In my reading of *October*, I will extend the discussion of vulgarity and demonstrate how the painting's transgressiveness is helpful in understanding the fetishistic and provocative fashions worn by middle- and upper-class women of this time.

CHAIR PEPPER STETLER Miami University

Darkness and Otherness: The Sexual and Racial Difference of the Black Female in Gérôme's Bath Scenes

Lauren Caskey, The Ohio State University**

Lounging odalisques, seated carpet sellers, and ornamented prayer halls characterize late nineteenth-century Orientalist painting. The genre, dominated by French painters whose imaginations were far more fantastical than their actual travels to the Arab world might initially lead us to believe, is encapsulated in the exquisitely detailed canvases of Jean-Léon Gérôme. Scholarship on this artist has focused primarily on assessing the authenticity of his works, challenging the ethnicity of his sensual odalisques, and problematizing the overall other-ing of the depicted Arab peoples. Building on top of these discussions of race, gender, and space, "Darkness and Otherness" examines the place of the black female figure in Gérôme's bath scenes. Often dismissed as a simple foil to her pale-skinned mistress, the black female in these works has not been sufficiently examined by art historians. By focusing on *Turkish Woman Bathing* (1874-7) and *Nude at the Baths* (1889), I suggest that Gérôme considered the black female body to be not only an indication of cultural authenticity and a symbol of sublimity, but also a surrogate for the heterosexual European male artist. In unveiling the androgyny of the black female body, I present Gérôme's bath scenes as a space—not unlike the typical nineteenth-century male artist's studio—in which ideas and representations of race and gender intertwine, reflect, and disappear.

SATURDAY, MARCH 23

10:45am–12:15pm

Armed and Harmless: Black Soldiers in Gérôme's Orient

Brigid Boyle, Rutgers University**

Few cultural spaces are as rife with tensions as “the Orient,” a geographically imprecise term denoting vast swaths of North Africa and Asia. During the nineteenth century, these regions became increasingly accessible to European artists thanks to colonial expansion and new modes of inter-continental transportation. For French academician Jean-Léon Gérôme (1824-1904), the opportunity to paint foreign peoples and places proved irresistible, and he voyaged repeatedly to Egypt and the Ottoman Empire between the 1850s and 1880s. Of particular interest as pictorial motifs were the men and women of sub-Saharan Africa, whom Gérôme's travel companion Edmond About described as “beautiful, though black” in his novel *Le Fellah* (1869). This paper examines Gérôme's fluid construction of masculinity and racial difference in his representations of African soldiers. Unlike Gérôme's (white) gladiators, who vanquish their foes in crowded amphitheaters, his black soldiers never appear in battle situations. Instead, they play chess, gambol for the amusement of their comrades, and pose in studio settings. *Bashi-Bazouk* (1868-69) depicts a seated African infantryman whose weapons, though many, are manifestly decorative. Like other black male figures in Gérôme's repertoire, he oscillates between a generalized, exotic type and an individual in possession of uncertain agency, and seems simultaneously emasculated and virilized. Seeking to unpack these contradictions, I analyze Gérôme's attention to physiognomy, strategic use of costume, and appropriations from portrait photography. By offering the black military body as a vehicle for Western escapism, Gérôme elides much of the social friction between colonizers and natives in the Orient.

TAFT MUSEUM OF ART

LUTHER HALL

Female Virility and the Parisian Avant-Garde

Sherry Buckberrough, University of Hartford

Gender tension rose in France throughout the late nineteenth century and the Belle Époque. The feminist movement, whose participants were sometimes derogatorily labeled *hommages*, was countered by a broad cultural cry for intensified virility across the population. While women in the pre-war avant-garde never ascribed to political feminism, many, especially in the group that gathered around the journal *Montjoie!*, chose to invent a new and positive female presence, the virile woman.

Founded in 1913 by Ricciotto Canudo, *Montjoie!* promoted an elite that supported Paris as center of the avant-garde. Open to all artforms and nationalities, it attracted women through the writings of Canudo's lover, Valentine de Saint-Point. Saint-Point proposed that women enhance their creativity by mining their inherent virility and lust. These radical theories were inspired by the virile *femmes fatales* of decadent novelist Rachilde, who appeared in early issues of *Montjoie!* Alternatively, the flamboyant presence and feminine painting style of artist Marval provided a platform on which Marie Laurencin's fairy-like figures would later flourish. Swiss artist Alice Bailly and Russian Sonia Delaunay asserted new conceptions of female power through costuming. Taken together, these women's images and actions produced a landscape of variously virile female presence within the confines of the masculine avant-garde.

Montjoie! women, through literature, manifestos, poetry, theatre, visual arts, fashion, and performance, employed gender as a tool to further their individual artistic distinction. In the process, they vastly expanded avant-garde tactics through interventions in contemporaneous gender discourse.

Undergraduate Research II: The American Art Museum: The Question of Institutional Critique in the Digital Age

Clickable Controversies: The Ethics of Censorship, Public Engagement, and Curatorial Practice in the Digital Age

Eliza Spogis, Columbia College
(mentor: Debra Riley Parr)

The digital age has reshaped public response to art and exhibitions, affecting the ethics of censorship and curatorial practice in art museums. The internet can be seen as an egalitarian tool fostering the decentralization of the pedagogy of these institutions by introducing powerful expressions of collective meaning, public response, and critique through the use of social media. Now, with fissured boundaries between institutions and the public, two-sided communication remains closer than arguably any time in history. The scope and volume of digital feedback have newfound influence in shaping the communal reception and interpretation of exhibitions, as can be seen in two vastly different recent cases. In response to online petitions, the Solomon R. Guggenheim Museum censored works by Sun Yuan, Peng Yu, Huan Yong Ping, and Xu Bing in the exhibition “Art and China After 1989: Theater of the World.” In contrast, despite considerable online criticism and debate, curators at the Whitney Museum chose not to censor the controversial painting *Open Casket* by Dana Schutz, included in its 2017 Biennial exhibition. These cases demonstrate the challenges democratized public engagement in the digital age pose to curatorial practices today.

CHAIR REBECCA W. BILBO Thomas More University

Social Justice or Social Interstice: The Role of the U.S. Art Museum Education Under Neoliberalism

Emily Gallaugh, Columbia College
(mentor: Debra Riley Parr)

Over the past thirty years, federal funding for art museums in the United States through the National Endowment for the Arts (NEA) has steadily decreased, as has the investment in arts education in public schools, due to the neoliberal attitude of the federal government toward funding public services. Neoliberalism—a political and ideological force of the late 20th and early 21st century that encourages laissez-faire economic policies including privatization, deregulation, and trust in the free market—has forced art museums to strategically secure the majority of their funding from private sources while still attempting to fulfill social responsibilities being neglected by the government. Subsequently, U.S. art museums attempt to act as surrogates for social justice through arts education programming but are limited to providing isolated instances of social interstice due to the restrictions and demands of neoliberalism, offering only temporary relief from the realities of our current political moment. Art museums educators like those at the Museum of Contemporary Art Chicago supplement the education of local youth and offer a feeling of democratic engagement, but they cannot remedy root problems outside the museum walls so long as they operate in a neoliberal context.

SATURDAY, MARCH 23

10:45am–12:15pm

TAFT MUSEUM OF ART

DATER HALL

**At the Intersection of Past and Future:
Daniel Buren, Faheem Majeed, and the Realization
of Institutional Critique**

Clarissa Chevalier, Columbia College
(mentor: Debra Riley Parr)

Much of the early works engaged in institutional critique since its inception in the 1970s was based inside museum and gallery spaces. However, as institutional critique enters its third generation, its future direction has become a topic of debate. Through a comparative analysis of Daniel Buren's *Up and Down, In and Out, Step by Step, A Sculpture*, from 1977, and Faheem Majeed's *Shacks and Shanties* ongoing series from 2013, this paper seeks to explore the polemic dualism that is created between the past and future directions of institutional critique. At its heart, institutional critique is a socially-conscious practice rooted in the development of the social history of art. The aspirations of these two critical positions function as a blueprint to help define the parameters within which institutional critique operates. Through their shared objectives with the social history of art, their activation of art as an agency to produce change, and their engagement with various forms of criticism, both Buren's work *in situ* and Majeed's functioning sculptures engage with institutional critique. However, Buren's concerns with the art institution and its practices of operation are distinct to first-generation institutional critique, while Majeed's focus on analyzing power structures outside of the museum classify him as a member of third-generation institutional critique. The respective objectives of *Up and Down* link Buren to the foundational past of institutional critique, while *Shacks and Shanties* can be seen as a potential direction for its future.

Art World Tensions in New Deal America

Hiawatha at the Parthenon: The Charles Keck Reliefs at the Nelson-Atkins Museum of Art, 1933

George V. Speer, Northern Arizona University Art Museum

When the “William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts” opened in 1933, the imposing Beaux-arts edifice announced Kansas City’s coming-of-age as a cultural center on a par with Cleveland or Cincinnati. Towering columns with Ionic capitals defined the central portico, which dignitaries approached by means of a vast staircase the equal of any ceremonial space created since the advent of the City Beautiful movement.

But high on the granite walls there appeared twenty-three relief panels designed by Charles Keck, pupil of Augustus Saint-Gaudens. These panels, populated with Native Americans and sturdy pioneers fighting for dominion over the West, complicated the visual rhetoric of the new museum, pulling it away from Greece and Rome and into the visual culture of ‘the Heartland’ articulated in this period by poets, writers, musicians and painters. Three cast-bronze portals on the theme of Longfellow’s *Song of Hiawatha* further encoded the structure with the comforting origin myths inscribed in civic spaces from FDR’s inauguration until World War Two.

This paper investigates internal correspondence, curatorial hires, design processes, and press relations to isolate the impulse behind the commission, which was clearly at odds with the museum’s central mission to collect Asian and European masterworks. The museum was a private, philanthropic project, yet my analysis of Keck’s iconography and narrative form reveals that the panels and portals anticipated the template employed by New Deal artists and architects.

CHAIR LAUREN C. TATE University of Cincinnati

Painted Pioneers: Settler Colonialism and Environ- ment in New Deal Murals on the Great Plains

Michaela Rife, University of Toronto**

In the 1930s, images of the American Plains in the national media were dominated by depictions of dust, drought, and migrants fleeing ecological disaster. Though there was undeniable truth to many of the scenes captured by Farm Security Administration photographers like Dorothea Lange and Russell Lee, residents of the affected communities grew tired of the perception that they were desperate to flee a wasteland. Conversely, New Deal murals in Plains post offices, which were intended for the community rather than a national audience, often emphasized the building of homes and persistent, successful settlement. This paper considers the goals and effects of murals like Peter Hurd’s 1938 mural *O, Pioneers*, which valorizes the work of Anglo settlers in Big Spring, Texas and was enthusiastically received by area residents. While assuaging settler fears in a time of ecological stress, murals also worked to sever Native land claims, whether through the elision of history or through participation in themes like the “vanishing Indian.” Through analysis of select New Deal murals in their interrelated environmental, social, and historical contexts, my paper will also open onto questions about the role of public art in settler communities, a timely concern given discussions about monuments and the fact that many New Deal murals have remained in place for decades.

SATURDAY, MARCH 23

1:45pm–3:15pm

Lasting Legibility: An Examination of Authorial Tensions in Selma Burke's *The Four Freedoms*

Kelvin Parnell, Jr., University of Virginia**

In 1945, as part of a national mural contest entitled The Negro's Contribution to American History, African American sculptor Selma Burke's *The Four Freedoms* bronze bas-relief sculpture of President Franklin Roosevelt was placed in the Recorder of Deeds building in Washington D.C. Before its installation, Burke's work underwent several rounds of revisions under the direction of her patron, William J. Thompkins, and agents of the federal government's Federal Arts Project (FAP). In this paper, I show how a single artwork negotiates claims of authorship between artist, patron and the federal government during the 1940s. To do so, I reconstruct the motivating issues held by multiple agents involved in the creation of *The Four Freedoms* sculpture, thus illustrating the intersectionality of race, nationalism and authorial intent within the New Deal's art programs. In conjunction with the first African-American Recorder of Deeds, William J. Thompkins, the FAP commissioned works of art that conformed to its nationalist criteria for representation. As a result, Burke's *The Four Freedoms* became entangled in a web of tension as multiple agents vied for legibility in her work. While the FAP relied heavily on established American wartime iconography to create a broad and consumable representation of nationalism, Thompkins used his space to juxtapose Burke's work against African American themes to elevate the prominence of African Americans and African American artists. This paper examines how Burke negotiated the expectations of the multiple agents involved in attempting to exert their authorship through her creative process, thus revealing the tensions *The Four Freedoms* embodies regarding authorship and functionality. Furthermore, I attempt to reassert Burke's agency by illustrating the ways in which she navigated through those expectations by working within an American sculptural tradition.

TAFT MUSEUM OF ART

LUTHER HALL

Selling the Drama: Reginald Marsh's *Mad Men of Europe*, 1940, Columbus Museum of Art

David Stark, Columbus Museum of Art

A recently acquired watercolor by Reginald Marsh shows a crowd of New Yorkers outside the Selwyn Theater, whose marquee advertises the film *Mad Men of Europe*—also the title of the 1940 painting. The film advertised on another marquee, *Babies for Sale*, is a melodrama about an illegal adoption racket. The advertisements for these two actual films—the first, a World War II drama, and the other, an exploitative treatment of a real-life issue—form a counterpoint to the busy figures on the sidewalk.

Mad Men is part of a series of at least seven large watercolors about movies painted by Marsh in 1940, a particularly eventful time in history. It complements an oil painting by Marsh in the CMA's permanent collection, *Hudson Bay Fur Company* (1932), depicting a shop window with models sporting fur coats. With its reference to the war raging overseas, *Mad Men* captures a more specific moment in time than the CMA's 1932 painting.

However, the marquees, posters, and photos blanketing the theater's exterior (with crass phrases such as "Dynamite packed thrillers" and "Infants sold over the counter for cash") are typical of those seen in many other paintings by Marsh, and foreshadow the use of commercial signs in Pop Art and Photorealism. Similar to objections faced by Pop artists in the 1960s, Marsh was criticized roundly for his incorporation of commercial imagery and inclusion of base subject matter by those who favored abstraction, believing that art should transcend the vulgarities of contemporary society—a quarrel symptomatic of a broader conflict that runs through American art for much of the 20th century.

Art of Europe in the Seventeenth and Eighteenth Centuries

Jacob the Christian: Pictorial Exegesis of the Old Testament Patriarch in Seventeenth Century Spanish Painting

Drew Erin Becker Lash, The Art Institute of Chicago*

During the Golden Age of Spanish painting, a surprising number of significant, religiously based works of art depicted the Hebrew patriarch Jacob. Leading artists Ribera and Murillo, as well as others, created these works against a historical backdrop dominated by the Inquisition-mandated termination of Jewish life throughout the Spanish empire. In that environment, Jacob became an anomalous political tool. This corpus of works promoted the honored position of Jacob, thereby appearing to endorse and preserve Jewish customs despite the 1492 purge of Jewish life. In reality, the images served another agenda: they successfully exalted Jacob as a Christian figure, bolstering the cultural preeminence of Christianity and allowing for the continued subjugation of the descendants of converted Jews, conversos.

This paper argues that there existed a centuries-long religious transformation of Jacob into a uniquely Christian figure, an effort that culminated in seventeenth-century Spain. These depictions became political messaging tools to elevate the status of Catholicism. By focusing on the main narrative of Jacob's life—his receipt of his father's blessing—this analysis posits that Jacob's Hebrew origins were commandeered by then-contemporary Spanish art and politics. Coupled with the sociopolitical debate over the continuing validity of *limpieza de sangre*, or purity of blood, laws, the appropriation of this key Hebrew character buttressed the aim of the oppressive Inquisitorial statutes. Consequently, the political tenor of the times was honored, cleverly, and Christian supremacy over Judaism was maintained.

CHAIR EMILY EVERHART Art Academy of Cincinnati

Utility or Virtuosity? Problems of Function Versus Style in Volterrano's Preparatory Drawings

Elizabeth Simmons, University of Delaware**

In the seventeenth century, Baldassare Franceschini, called Volterrano, was the preeminent Florentine fresco painter to the ruling Medici family and the Church. He was also a consummate draftsman. Hundreds of his frenetic drawings survive, though they have received little scholarship. Volterrano's friend and biographer Filippo Baldinucci acquired some of his drawings and advised the Medici on sheets to purchase. My research suggests Volterrano intentionally made drawings to function beyond planning for paintings. He created preparatory sketches that seem more like virtuoso exercises than composition studies. I propose Volterrano developed this approach to attract a nascent class of connoisseur-collectors.

Volterrano's drawings complicate the legacy of a Florentine aesthetic in the Early Modern era. As in traditional Florentine painting preparation, Volterrano usually began with rough compositional sketches, progressed to nude figure drawings and drapery studies, and concluded with cohesive presentation drawings. His calculated process reflects two centuries of Florentine artistic training, yet—surprisingly—his drawings have a novel aesthetic. Despite his training in the Florentine “graceful, delicate and true” manner, described as such by contemporary art writer Francesco Scannelli, Volterrano made distinctly loose and expansive drawings with feathered contours and dense figural groups. Additionally, he often created confusing compositions using numerous paper scraps attached to the original sheet in order to offer alternative designs. There is a tension between his sketchy, complicated drawings and the precise, elegant studies by his peers such as Carlo Dolci. It amounts to a polemic of style in Florence which has yet to be fully investigated.

SATURDAY, MARCH 23

1:45pm–3:15pm

TAFT MUSEUM OF ART

DATER HALL

**Angelica Kauffmann's *Lady in Turkish Dress*:
Fashioning the Exotic in Eighteenth-Century London**

Judith Mann, Saint Louis Art Museum

Angelica Kauffmann's *Lady in Turkish Dress* presents an unknown woman lost in thoughtful reverie. She wears a gomlek, a silk garment with wide, loose sleeves. Open in the front and trimmed in lace, it was usually closed in the front by a belt or a pin. Interest in the Near East and its trappings came into vogue in London after the 1763 posthumous publication of Lady Mary Wortley Montagu's accounts of her travels in the Ottoman Empire that included descriptions of the lives of aristocratic Turkish women. Kauffmann created this elegiac image in 1767 (according to an inscription on the back of the canvas), shortly after she moved to London following time spent in Italy. The portrait appears to be the first time she used Turkish costume in her work. My paper will examine Kauffmann's response to the exotic Middle East through her incorporation of Turkish clothing in fashioning images of herself as well as the portraits she made of a number of aristocratic women.

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