

**MIDWEST ART HISTORY SOCIETY
ANNUAL CONFERENCE
APRIL 5–7, 2018
INDIANAPOLIS**

CONFERENCE SCHEDULE

THURSDAY, APRIL 5: INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS

8:30 – 9:00 Registration and Coffee

9-10:30

Art of the Ancient Americas I

Chair: Rex Koontz, University of Houston

On Superfluous Images in Mesoamerica
Andrew Finegold, University of Illinois/Chicago

Animals and Environment in the Glassell Collection, Museum of Fine Arts, Houston
Chelsea Dacus, Museum of Fine Arts, Houston

Skeuomorphism as Hermeneutic: From Obsidian Mirrors to Copper Escudo de Monjas
Bradley Cavallo, Marian University

Art of the Baroque: Europe in the 17th and 18th Centuries

Chair: Rebecca Brien, Oklahoma State University

Baroque as Creative Process
Kjell Magne Wangensteen, Indianapolis Museum of Art at Newfields

Women at Work, Women of Agency: Reinterpreting Chardin's Kitchen Maids
Danielle Ezor, Southern Methodist University

Nicolas Lancret and Pastiche
Sarah Sylvester Williams, University of Missouri-Columbia

Mid-20th Century Art

Chair: Erica Warren, Art Institute of Chicago

Weldon Kees: Mid-Century Modernism's Skeleton Key
Carl Schmitz, Richard Diebenkorn Foundation

Explaining Art Visually: Diagrammatic Impulses in Museum Education
in the 1940s
Barbara Jaffee, Northern Illinois University (Emerita)

Visual Pedagogy and Multi-Media Discourse in the Work of Charles and
Ray Eames
Lorinda Roorda Bradley, University of Missouri-Columbia

10:45-12:15

Medieval Art

Chair: Henry Luttikhuizen, Calvin College

The Case of the Devil and the Bundle of Boots: Visual *Exempla* in the
Saint James Altarpiece in the Indianapolis Museum of Art at Newfields
Jennifer Lee, Indiana University-Purdue University Indianapolis

Art as Documentation: Homeless Children and the Florentine
Misericordia in the Trecento
William R. Levin, Centre College (Emeritus)

Performativity and a Royal Book Owner Miniature in the *Taymouth
Hours*
Abby Rose Armstrong, Mount Mary University

Photography I: Photography and Questions of Identity

Chair: Scott Sherer, University of Texas at San Antonio

The Nanny's Lens: Constructed Identity in the Self-Portraits of Vivian
Maier
Alexia D. Lobaina, Florida State University

The Untold Story of *Progress Report*: Ansel Adams, Nancy Newhall,
and Photographic Citizenship in the Civil Rights Era
Ally Johnson, University of Illinois, Urbana-Champaign

Un-bodying the Archive in Akram Zaatari's Artistic Practice
Maria Domene-Danés, Indiana University Bloomington

Recent Acquisitions in Midwestern Collections

Chair: Judith W. Mann, Saint Louis Art Museum

New Acquisition by the Taft Museum of Art – Chinese Painted Enamels on Copper

Angela Fuller, Taft Museum of Art

The International Symbolism of Akseli Gallen-Kallela

Alyse Muller, Art Institute of Chicago

Elizabeth Nourse: Sketchbooks and Archive

Julie Aronson, Cincinnati Art Museum

Drawn into Form: The Beverly Pepper Collection at Frederik Meijer Gardens & Sculpture Park

Joseph Becherer, Frederik Meijer Gardens & Sculpture Park

LUNCH 12:30-1:30

1:30-3:30

American Art I

Chair: Nicole Woods, University of Notre Dame

Chandeliers for the Atomic Age: Richard Lippold at Lincoln Center
Marin R. Sullivan, Keene State College

“Regardless of Fashion”: Constance Coleman Richardson and the Critics

Lara Kuykendall, Ball State University

Thirsty Artists: George Luks’s Depictions of Drinking and Dining in the Popular Press

Lauren Freese, University of South Dakota

The Double Life of Marcus Mote’s *Shipwreck at Sea* (1883)

Julie S. May, University of Virginia

Art and Political Commentary: Hans Haacke to Conflict Kitchen

Chair: R. Patrick Kinsman, Indiana University-Purdue University Indianapolis

It’s Too Late to Be Late Again: Failure, Repetition, and Queer Time in the Performances of Sharon Hayes

Lauren Deland, Indiana University Northwest

When is art political? — Suzanne McClelland’s *Call with Information Show*

Thierry de Duve, Hunter College

Trauma and Democracy in Recent Political Art
 Claudia Mesch, Arizona State University

A Post-9/11 World: Art from the National September 11 Memorial
 Museum Collection
 Emily Edwards, National September 11 Memorial Museum

Nineteenth-Century Artists Crossing Media

Chair: Ellen Lee, Indianapolis Museum of Art at Newfields (Emerita)

James McNeill Whistler: Blurring the Lines
 Stephanie L. Strother, Art Institute of Chicago

Critical Intermediality and the Decorative in the Reception of Paul
 Gauguin's Painting
 Kirsten Marples, Washington University in St. Louis

Into the Woods and Up the Tower: Denis Before 1895 and the
 Iconography of Maurice Maeterlinck's Marionette Dramas
 JoBeth Cox, University of Texas at Austin

Anthropology, Romance and Federal Policy: Seth Eastman's
 Native American Scenes in Context
 Felicia Wivchar, Office of Art and Archives, U.S. House of
 Representatives

Art History and Civic Engagement

Chair: Laura Holzman, Indiana University-Purdue University Indianapolis

The Art Historian Next Door: Using Our Degree Outside the Ivory
 Tower
 Tiffany Elena Washington, Independent Scholar

Curating the NEA Big Read: Art Exhibitions Inspired by Literature
 Keri Watson, University of Central Florida

Around Duane Michals: A Case Study in Socially Engaged Art History
 Cindy Persinger, California University of Pennsylvania

Intersections: The Museum as Space for Civic Dialogue
 Nenette Luarca-Shoaf, Art Institute of Chicago

3:45-5:15

Provenance Research: Current Issues and Trends

Chair: David Stark, Columbus Museum of Art

Origins of a Columbus Collection: A Provenance Fellowship
Robert Calhoun, Independent Scholar

Provenance: A Forensic History of Art
Nancy Karrels, University of Illinois at Urbana-Champaign

Issues in Nazi-Era Provenance: 20 Years Since the
Washington Conference
Jennifer McComas, Eskenazi Museum of Art, Indiana University
Bloomington

**Rethinking Museum Collections of African Art and Art of the African
Diaspora**

Chair: Elizabeth Morton, Wabash College

From the Vault: Re-Discovering the Treasures of the MSSU African Art
Collection
Christine Bentley, Missouri Southern State University

The 'Unrecorded Artist' as Lost Evidence in African Art History
Delinda Collier, School of the Art Institute of Chicago

What's in a Name? Rethinking the African Art Label at the Snite
Museum of Art, University of Notre Dame
Elizabeth Morton, Wabash College

Renaissance Art

Chair: John Turner, Indiana University-Purdue University Indianapolis

The Image of Ancient Rome in Giovanni Marcanova's *Collectio
Antiquitatum*
Robert Glass, Ball State University

The *Saint Philip Benizzi and the Gamblers* Panel in the Clowes
Collection of the Indianapolis Museum of Art at Newfields
Gustav F. Medicus, Kent State University

From the Old Masters Sale to the Museum: Finding the Golden Fleece
Among the Sheep
Robert LaFrance, David Owsley Museum of Art, Ball State University

Posing and Reenactment in Contemporary Art**Chair:** Jean Robertson, Indiana University-Purdue University Indianapolis

Image as Education: Alma Woodsey Thomas in Her Studio
David Hart, Cleveland Institute of Art

The Radical Aesthetics of David Wojnarowicz
Scott Sherer, University of Texas at San Antonio

Samuel Fosso and Kehinde Wiley: Contemporary Portraiture and Sino-African Relations
Jayne Cole, University of St. Thomas

Scene of the Crime: Fiction, Reenactment and Spectacle in the Art of Pierre Huyghe and Omer Fast
Rory O'Dea, Parsons School of Design

6:00–7:00 KEYNOTE ADDRESS

Erika Doss, Professor of American Studies, University of Notre Dame:
Monumental Troubles: Reckoning with Problematic Public Art in America

7:15–8:30 RECEPTION

FRIDAY, APRIL 6: INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS

8:00–8:30: Coffee and Registration

8:30–10:30

Monumental Troubles I: Rethinking What Monuments Mean Today

Chair: Erika Doss, University of Notre Dame

Père-Lachaise in 1815: A New Method in the Study of Ephemeral
Funerary Monuments
Kaylee Alexander, Duke University

Forgetting: A Critical Examination of AIDS Memorials
Shawn Eren Diamond, University of Arizona

Coping with the Klan: A University's Response to Thomas Hart
Benton's Indiana Murals
Nan Brewer, Eskenazi Museum of Art, Indiana University

A Tale of Two Removals: Public Monuments and Civil War Memory in
St. Louis
Katherine Poole-Jones, Southern Illinois University

American Art II

Chair: Nicole Woods, University of Notre Dame

Exploits and Escapades of Ray Johnson's Robin Gallery circa 1965
Miriam Kienle, University of Kentucky

"There's Magic in it": David Hammons's Prosaic, Political
Transcendence
Gregory Tentler, University of Notre Dame

The Efficacy of Critique: Fashion, Institutional Critique, and the
Possibilities of the Read in *Martha Rosler Reads Vogue* (1982)
Evan Graham, School of the Art Institute, Chicago

Bruce Nauman's Resistance
Suzanne Hudson, University of Southern California

Women in Art and Art History

Chair: Marilyn Dunn, Loyola University Chicago

“Her Real Hope Is in Black and White”: The Rise of Women Illustrators in Late Nineteenth-Century Philadelphia
Patricia Smith Scanlan, Newberry Library and Art Institute of Chicago

The Angel of No Man’s Land: Red Cross Nurses in World War I
Illustrated Sheet Music
Theresa Leininger-Miller, University of Cincinnati

Socialist Realism, Women, and War: Gender Portrayal in the Paintings of Andrzej Wróblewski and Wojciech Fangor
Weronika Malek, University of Chicago

Destabilizing Indian Womanhood Through Masquerade: Chitra Ganesh’s *Bandit Queen*
Sarita K. Heer, Loyola University Chicago

Undergraduate Research Session I

Chair: Paula Wisotzki, Loyola University Chicago

The King is Born Naked, The Rest is Drag
Isaiah Bertagnolli, Columbia College Chicago (mentor: Debra Parr)

Defining the Sacred at Santa Maria della Salute
Annie Vitale, University of St. Thomas (mentor: Victoria Young)

All that is Gold: William McGregor Paxton’s *The Embroidered Jacket*
Stephanie Palmer, Missouri Western State University (mentor: Madeline Rislow)

The Influence of Vincent van Gogh’s Expressionism on Franz Marc
Janine Collier, Indiana University-Purdue University Indianapolis
(mentor: Jean Robertson)

10:45–12:15

Art of the Ancient Americas II

Chair: Rex Koontz, University of Houston

A Possible Ehecatl Figure from West Mexico
Christopher Kilgore, University of Houston

The Paintings at Pottery Mound: A Case Study in Writing Indigenous Art Histories
Cassandra Smith, University of Illinois at Chicago

Form, Material and Iconography in the Art of the Mexican Gulf Coast
Rex Koontz, University of Houston

Conduits of Imagery and Power in Inka Paccha
Deborah Spivak, Saint Louis Art Museum

Photography II: Photography across Visual Discourses

Chair: Scott Sherer, University of Texas at San Antonio

Unpacking the Box: The Influences of Ruth Bernhard's Early Art Education
Virginia Poston, University of Southern Indiana

Photographic Appropriation in the Early Work of Romare Bearden
Phoebe Wolfskill, Indiana University Bloomington

Jeanne-Claude, CEO of the Running Fence Corporation
John-Michael H. Warner, Kent State University

Art During Times of Upheaval

Chair: Joseph Becherer, Frederick Meijer Gardens, Grand Rapids

Crossings: Farmstead Imagery and the Civil War
Eileen Yanoviak, University of Arkansas

"Hall of Mirrors": An American Artist Appraises the Great War and the Treaty of Versailles
George V. Speer, Northern Arizona University Art Museum

Integration, Not Assimilation: Healing through Narrative in Integrative Hybridity in Kader Attia's *Reason's Oxymorons* (2015)
Lacy Murphy, Washington University in St. Louis

LUNCH, 12:30–1:45 BUSINESS MEETING

2:00-3:30

Prints and Drawings in the West

Co-Chairs: Robert R. Coleman, University of Notre Dame (Emeritus) & Cheryl Snay, Snite Museum of Art, University of Notre Dame

Naturally Anthropocentric: Stefano della Bella's Views of the Villa at Pratolino
Emily Thompson, Washington University in St. Louis

Albert Abramovitz's *Accident* and *Drought*, a Danse Macabre for the Great Depression
Lisa K. Dorrill, Dickinson College

Modernism in the Mountain State: The Prints of Grace Martin Taylor
Kristina Olson, West Virginia University

Technical Art History

Chair: Greg D. Smith, Indianapolis Museum of Art at Newfields

Painting on Stone in the Late Renaissance: Looking at Lapis Lazuli and
Purple Quartz
Judith W. Mann, Saint Louis Art Museum

The Conservation of Caravaggio's *Crucifixion of St. Andrew*
Cory Korkow, Cleveland Museum of Art; Dean Yoder, Cleveland
Museum of Art

The Treatment (and) History of Max Beckmann's *Karneval*, 1943 Rita
Berg, Midwest Art Conservation Center; Joyce Tsai, University of
Iowa Museum of Art

Asian Art

Chair: Miki Hirayama, University of Cincinnati

Animating the Materials: Dynamism, Stasis, and the Performance of
Duality in Balinese Theatrical Costumes
Stephanie Chadwick, Lamar University

Saving the World with Brushstrokes: Tetsuya Ishida's "Self-Portraits of
Others"
Shun-liang Chao, National Chengchi University, Taipei, Taiwan

A Venerated Ghost: Social Life of the *Snowy Stream* attributed to
Wang Wei
Zhao Yi, University of Kansas

Evening Events

A. 4:00–9:00 Architectural Tour of Columbus, Indiana (Prior registration required. \$15 Fee-limited to 55)

Bus leaves IMA at Newfields at 4:00; bus arrives back at Alexander Hotel at 9:00.

Tour includes lecture on board bus by Richard McCoy, Director, Landmark Columbus concerning efforts to preserve the city's architecture.

Opportunity to tour Columbus on your own; special arrangements for MAHS members to see the Miller House.

Dinner on your own in Columbus; restaurant list to be provided.

B. 4:00–5:00 Indianapolis Museum of Art at Newfields Tours

Exhibition Tours of two dossier exhibitions (*From Picasso with Love* and *On the Flip Side: Secrets on the Backs of Paintings*) – Annette Schlagenhauff, Curator of European Art, IMA at Newfields

African Galleries Tour - Elizabeth Morton, Wabash College who curated the installation of African Art

Conservation Lab Tour - Greg D. Smith, The Otto N. Frenzel III Senior Conservation Scientist, IMA at Newfields (Sign-up in advance at conference. Limit 15)

Print Study Room Tour – Martin Krause, Curator of Prints & Drawings Emeritus, IMA at Newfields (Sign-up in advance at conference. Limit 25)

C. 5:15–6:15 Indianapolis Museum of Art at Newfields Tours

Exhibition Tours of two dossier exhibitions (*From Picasso with Love* and *On the Flip Side: Secrets on the Backs of Paintings*) – Annette Schlagenhauff, Curator of European Art, IMA at Newfields

African Galleries Tour - Elizabeth Morton, Wabash College, who curated the installation of African Art

Conservation Lab Tour - Greg D. Smith, The Otto N. Frenzel III Senior Conservation Scientist, IMA at Newfields (Sign-up in advance at conference. Limit 15)

**SATURDAY, APRIL 7: EITELJORG MUSEUM OF AMERICAN INDIANS AND
WESTERN ART**

9:00–11:00

Monumental Troubles II: Rethinking What Monuments Mean Today

Chair: Erika Doss, University of Notre Dame

The Haystack Monument at Williams College
Janet Marquardt, Mount Holyoke College

Making Big Great Again: Capitalizing on Craft in The New
Monumentality
Anna Franklin, Washington University in St. Louis

The Art of Iconoclasm: When Confederate Monuments Go Clunk in the
Night
Sarah Beetham, Pennsylvania Academy of Fine Arts

Negative Space(s)
Lisa Blas, artist, New York

Undergraduate Research Session II

Chair: Mark Pohlada, DePaul University

(De)construct: On the Construction and Subversion of the Gendered
Body in Photomontage
Elinee Nelson, Columbia College Chicago (mentor: Debra Parr)

“Watch That Crotch, We Got Fangs”: SisterSerpents’ Feminist Art,
Activism, and Community in Chicago, 1989-1998
Amanda Malmstrom, Loyola University Chicago (mentor: Paula
Wisotzki)

Outside and Between: Networks of Invisibility in David Hammons’s
Concerto in Black and Blue
Isabelle Martin, University of Kentucky (mentor: Miriam Kienle)

Performative Utopias as Armor: Nick Cave and the Ballroom
Isabel Vargas, Kansas City Art Institute (mentor: Jonah Criswell)

11:15–12:15**Panel Discussion: Further Thoughts on Monuments Today**

Erika Doss, Kaylee Alexander, Shawn Eren Diamond, Nan Brewer, Katherine Poole-Jones, Janet Marquardt, Anna Franklin, Sarah Beetham, Lisa Blas

1:00 *The Reel West*: Kirk Ellis (Eiteljorg Museum event open to the public)

Emmy award winning writer and co-executive producer, to explore what it takes to write Westerns and be involved in Hollywood today. Ellis collaborated with Steven Spielberg and Dream Works on the miniseries "Into the West," writing the award winning script for the episode "Hell on Wheels."

2:00 Tours of the *Reel West* for MAHS members by exhibition curators

Johanna Blume, Associate Curator of Western Art, History and Culture, and James Nottage, VP and Chief Curatorial Officer and Gund Curator of Western Art