

idea of monkeys that vary from magical and mystical to perverse. The psychological reasons for the reemergence of this trend have not been previously speculated.

Throughout history, people have created art to fulfill human desires for aesthetic order and attempt to have control in a time of anxiety. As the 18th century began, Europe was already plagued with wars. Among the rococo glamour, manicured gardens, and monkey motifs, the French Revolution was brewing: an event that historians recognize changed Europe forever. The trend of *singerie* was a product of that environment of tension. In this paper, I will argue that the reoccurring depiction of primates in 18th century art was popularized in a time of anxiety as a measure to have control over their environment and over nature, even if it was only in art.

4:30 PM Milli Beddington (University of Cambridge) *Before and After: William Hogarth's Diptych Full of 18th Century Contradictions*

I discuss the diptych *Before and After* by William Hogarth. Painted in 1730-1731, these works capture and illustrate a series of poignant contradictions within the persona of Hogarth as well as in 18th century British society. The first image depicts a rakish gentleman attempting to seduce a young servant, the second depicts his successes; the two figures recline in ecstatic exhaustion with legs and genitals exposed. Where in the first the young woman leans away from her pursuer in the later, she drapes her flushed body over him, as both figures discard their pretence of refinement (along with their clothes). The immediate contrast between the two images creates an acute sense of humour that is expected in Hogarth's work. Alongside his wit Hogarth is commonly known for his satirical compositions and intrinsic social conscience. However, *Before and After* is not the overt political satire that we come to predict from the artist- it appears far more like trivial erotica than a serious social statement. Similarly, the nature of the commission of *Before and After* reveals an unexpected side to the artist as research reveals the patronage is innately tied to corruption scandals that targeted the most deprived among British society. The tension between the irreverently salacious content, the questionable funding of the work and Hogarth's self-professed role as a forthright satirist and moralist is just one of the many conflicting ideas that arises when researching this work. In my study of these works I embrace such discrepancies and attempt to bring to light complexities in the period and within the artist that have previously been oversimplified. I touch upon the juxtapositions of corruption and moralism, satire and erotica, nationalism, and foreign influence as well as "libido liberation" and sexual repression, all of which rear their heads in the deceivingly complex *Before and After*.

4:45 PM Steven Baltsas (State University of New York at New Paltz) *Rustication in the Formative Years of the American Palazzo Style*

When applied, the masonry technique of rustication imbues buildings with an emotional texture and grounds their lower stories. Rustication referential of its appearance on Italian Renaissance *palazzini* occurred in Charles Barry's Travellers' Club (1829–32), a London clubhouse for worldly gentlemen based somewhat on Raphael's Palazzo Pandolfini (1518) in Florence. Architectural histories have acknowledged John Notman's "Barryesque" Philadelphia Athenaeum (1845–47) as America's premiere palazzo style work. This paper considers rustication in the wake of Notman's building and other palazzo-modeled designs of 1845–1856. Expanding on analyses of the palazzo as an adaptable architectural container for English aristocrats, I test this consideration in America's Northern cities, during the late antebellum period growing brazenly affluent from industrialization. I propose that rustication lent palazzo style buildings an air of academicism and materiality to sophisticate their democratized functions. Rustication served as a device in these structures to express commerce, the arts, and power, thereby reenacting the palazzo's historical purposes as financial space, art repository, and robust residence.

5:00 PM Andrew East (University of Georgia) *Cupid Carries a Whip: Vinegar Valentines in Post-Civil War America*

Humiliation had its place in Reconstructionist politics, in discouraging advocates of Black suffrage and citizenship rights. Incidents of public humiliation, such as whippings, are well-recorded in the United States, yet little

scholarship acknowledges other incidents that were less severe as well as non-public. I argue that one manifestation is a vinegar valentine from 1865 entitled *Abolitionist*. Comic or “vinegar” valentines were grotesque offspring of the Valentine that proliferated in the late-1850s. Published in catalogs and purchased by anonymous individuals, these cards included a crude caricature and a poem to mock their nineteenth-century recipients. *Abolitionist*, however, shows an oddly vivid rendering of an abolitionist man with racist and anti-Reconstruction arguments embedded within the image.

My paper makes an object lesson of this vinegar valentine, arguing that it was produced at a time when Northern publishing companies competed for a commercial audience. As a result, Valentine’s Day became a more commercial and multipurpose event. In addition, this activity is inextricably linked to improvements in the U.S. postal system, which were brought about by the Civil War. In my investigation, I incorporate two characteristics of crowd behavior psychology—anonymity and impersonality. Why is the imagery of *Abolitionist* so striking in comparison to earlier examples? I argue that the impersonality of their making and the anonymity of their delivery allowed for vinegar valentines to progress into a more pictorial and racist medium. When handicraft was made unnecessary, so were opportunities for self-reflection. With *Abolitionist*, I hope to consider it within the timeline of Reconstruction as well as acknowledge the cruelty at the heart of this nineteenth-century activity.

5:15 PM Grace MacDonald (Saint Anselm College) *The Models of the Pre-Raphaelite Brotherhood: Treated as Materials or Mythos?*

The Pre-Raphaelite Brotherhood (PRB) was a small group of young male artists at the end of the nineteenth century in England. They believed that art coming out of the Royal Academy was becoming too systematic and mechanical, so they wanted to make more emotive art that emulated work from before the Italian Renaissance artist Raphael. They were also interested in the community aspect of Medieval artist guilds. They rejected the industrialization of London, painting scenes from the Bible or medieval lore with the help of female models, which they called “stunners.” My research examines five of their most prominent female models: Elizabeth Siddal, Fanny Cornforth, Annie Miller, Jane Morris, and Georgiana Burne-Jones. Each of these women had the same general background – they were all born into a lower class or even an impoverished family situation and worked elsewhere before they were “discovered” by the Brotherhood and began modeling. This background led many of the artists to see themselves as higher than the women, not only on the basis of sex but also class, education, and value. I argue that by modeling for the pre-Raphaelite Brotherhood, Siddal, Cornforth, Miller, Morris, and Burne-Jones were not only exposed to the sexism of the time, but also became abstract objectifications of the Pre-Raphaelite artists. As evidenced by letters, writings, and their artworks, the artists viewed the models as pieces of art, perfectly beautiful things that they could become obsessed with and later mistake the obsession for love. This resulted in emotional manipulation by the men, telling the women they loved them when they were more so obsessed with how the women affected their art.

5:30 PM Jayme Anastasi (College of the Holy Cross) *Erskine Nicol: Famine-Era Representations of Irish “Otherness”*

Few artists of the period represented the disastrous effects of the Great Famine, a crisis that claimed the lives of about fifteen percent of the population in Ireland from 1845 to 1852. The famine was the horrifying culmination of several centuries of conflict, colonization, and religious and social oppression forced upon the Irish by the British Empire. My paper examines a selection of works by the nineteenth-century Scottish artist Erskine Nicol, one of the few painters working in Dublin during the famine years. As one of the most prolific producers of work about Irish subjects, Nicol’s depictions of the Irish character were primarily intended to be viewed by British audiences. Painters in London such as Alfred Downing Fripp and David Wilkie often softly romanticized scenes of rural poverty while still expressing a similar cognizance of the foreign nature of Irish life and character. At this time, British magazines such as *Punch* printed numerous biting caricatures of the Irish that demeaned the Irish people as ethnically, culturally, and economically inferior. Nicol combined both these approaches. Through the artist’s depictions of the foolish Irishman, often caricatured as a “Paddy,” as seen in *Guinness’ Best*, and scenes of domestic

felicity, such as *An Irish Merrymaking*, Nicol's paintings of the Famine-era Irish peasant combine the idealization of the academic tradition with the use of satire found in the press to showcase and ridicule the 'otherness' of the Irish identity.

5:45 PM Rachel McGraw (College of William and Mary) *Rus in Urbe (Country in the City): The Garden Area of the House of the Golden Bracelet*

This paper analyzes the function of the garden area within the House of the Golden Bracelet in Pompeii. The garden area consists of a physical garden space, with a summer *triclinium*, *nymphaeum*, and a *diaeta*, and it is home to some of the best-preserved garden paintings in Pompeii. Many scholars (e.g., Jashemski, 1979; Von-Stackelberg, 2009) have argued that such paintings expanded garden space, creating a seamless shift from the physical outdoor garden to the more idyllic greenery of interior rooms. While research from other sites shows that this illusion of larger space compensates for a lack of wealth, it is clear from the coin hoard and golden bracelet excavated at this house that wealth was not an issue for this household. I argue that the garden area within the House of the Golden Bracelet did function as a place to show off wealth and host the public through sightlines from above and through the summer triclinium and nymphaeum, but the illusory effect served a different purpose. This effect functioned as an escape from city life, transforming the viewer to an idealized countryside landscape within the city home. This illusory effect was facilitated through a juxtaposition of the ordered and disordered, the specific plant and avian species depicted on the walls, as well as the house layout itself. My approach takes both architectural and pictorial evidence into account to construct a fuller understanding of the illusory function of garden areas in Pompeii.

Session #2 Thursday, April 13th 7:00 – 9:00 PM EST

<https://suny-edu.zoom.us/meeting/register/tjEodO-hqjsoGtxpNjrxHFQd2Upzm3ofvz2>

7:00 PM Emma Thibodeaux-Thompson (Sarah Lawrence College) *“A Pretty Woman is Not Always [sic] a Fool”:* Sensibility and Performance in the Portraits of Lady Emma Hamilton

When describing the marriage of Sir William Hamilton to his second wife, Emma, in 1791, Horace Walpole remarked he had “actually married his collection of statues.” This remark encapsulates a view of Emma Hamilton as art object, and later as a caricature of sensual vice: her increasingly scandalous public reception in the press and society that tends to leave out the presence of her own narrative. In examining portraits of this complex figure, this paper seeks to bring more attention to portraits as an intersectional medium, and to images of Emma Hamilton as a rich historical resource in late eighteenth-century art and society. Themes of theatrical discourse and sensibility culture contribute to a more comprehensive view of women in liminal social positions crafting their own artistic images. Nowhere is Lady Hamilton's involvement in the visual construction of her own identity more legible than in her portraits - particularly those by such contemporary masters as Romney, Reynolds, Kauffman, and Vigée-Lebrun. Each of these artists manipulates gender conventions and theatrical discourses of this historical moment. These representations intersect with her salon performances known as *attitudes* and connect to an eighteenth-century concern with a heightened consciousness of self and others, a sensitivity to finer feelings, characterized as “sensibility culture.” While contemporary engravings of the *attitudes* have sometimes been studied on their own, there is thus far less scholarly attention given to the range of painted portraits depicting Lady Hamilton. In these portraits the sitter negotiates a construction of her own identity with the artists. My hope is to enrich the discourse concerning Lady Hamilton within the field of art history, and to draw out a case for her as a conscious participant in a late-eighteenth century culture of sensibility, one which was anchored both visually and culturally.

7:15 PM Maria Piperis (Boston College) *Professional Femininity: Women Artists Painting the Nude in Britain, 1768-1900*

The depiction of the female nude was thought to be the culmination of an accomplished art career. The issue of the female nude is unique in its paradoxical nature: women were often the subjects of fine art, but rarely the creators of it. Until the latter half of the nineteenth century, women were allowed inside the walls of the Royal Academy in

Britain only as models for paintings, not as students. This pattern was disrupted in the second half of the nineteenth century, when the first women students were admitted to the French and British Royal Academies in an event referred to by some as the “female invasion.” British women artists in the nineteenth century fought and earned their rightful place in the professional field of art. The “New Woman” of British society was not only a mother or a wife, she could also be an artist. The issue of the female nude was radically redefined by painters Henrietta Rae, Annie Swynnerton, and others, who dared to exhibit paintings of nude women. These women infiltrated an artistic circle which was historically occupied by men and made something new. Women artists in nineteenth-century Britain helped to expand and reshape the definition of women as subjects of paintings, creators of fine art, and active citizens in British society.

7:30 PM Katelynn Budzyn (Hollins University) *Mary Cassatt’s Impressionistic Impact on Scientific Motherhood and Innovation*

In this presentation, I will discuss how Impressionist painter Mary Cassatt used collective maternal nostalgia and grief resulting from the creation of formula and the subsequent debate on bottle-feeding versus breast-feeding as a vessel to cultivate an audience for her artwork in the United States during the second Industrial Revolution. I’ll focus on *Mother Louise Nursing*, *Louise Nursing Her Child*, and *Mother Feeding Child* to apply this concept to the idea of motherhood as well as Cassatt’s creation method. Louise Havemeyer was a model, friend, and supporter of Cassatt, notably hosting an Impressionist exhibition in 1915. First, I briefly explore the external factors that impacted and accentuated longing for the past including mortality rates for infants and children during the late 1800s as well as child labor. I then discuss the idea of Scientific Motherhood, a concept that was introduced in the late 18th century and promoted the idea that mothers needed to follow expert medical and scientific advice to rear healthy, successful children. By portraying breastfeeding scenes and tender moments between mother and child, Cassatt successfully used these mothers’ collective rejection of innovation and scientific motherhood to her advantage. I also explore the comparison between the Impressionist process of painting and how children are raised. Cassatt’s paintings were characterized by non-traditional methods and she found her way around a painting by using large and multiple bold brushstrokes. Even if a brushstroke was a “mistake” it could be used in its own original way to contribute to the piece. Similarly, when raising a child, there is guidance, and nurturing that is provided by mothers. In this case these aspects are provided by the painter. Through a non-traditional role, Cassatt impacted the Impressionist art movement, influenced mothers, and pushed boundaries—therefore breaking standards and cultivating her own unique position and career.

7:45 PM Kaiyan Wang (Davidson College) *A Bee’s-Eye View: Animal Vision in Georgia O’Keeffe’s Flowers*

Pioneering modern artist Georgia O’Keeffe is often interpreted from a contemporary feminist perspective for her erotic representation of flowers, an interpretation that the artist vigorously denied. Departing from these methods, this presentation revisits her close-up flower paintings with an animal studies approach. Analyzing her floral works from the later 1920s, including *Black Iris III* (1926), *Two Calla Lillies on Pink* (1928), and *Jack in the Pulpit IV* (1930), I interpret O’Keeffe’s flower imagery using studies of insect vision to argue for a nonhuman visual experience. O’Keeffe, I suggest, includes details resembling the visual phenomena seen from compound eyes, which have low visual acuity and a different color spectrum than humans. For example, she radically simplifies the details and smudges the vibrant colors to create a misty and ambiguous silhouette. What is more, these floral paintings all highlight an upward gaze within gigantic flower petals, simulating the views of an insect inside or around a bloom. Her new vision brings the precisionist perspective outside of the industrial world, decomposing the complexity of nature into geometric simplicity. Additionally, it stimulates the imagination of the audience, allowing human viewers to imagine an animal experience within nature.

8:00 PM Sarah Matthews (Lawrence University) *Mending the Gap: Woodblock Printed Textiles and the Milwaukee Handicraft Project Women Workers*

Despite employing over 5,000 women living around Milwaukee, Wisconsin, little scholarship has been dedicated to the women workers of the Milwaukee Handicraft Project (MHP), the federally funded Works Progress Administration program that was active between 1935 and 1942. Lawrence University's Wriston Art Galleries in Appleton, Wisconsin owns several woodblock print samples from the MHP. The woodblock folk-inspired print samples are difficult to interpret, as they are isolated from their intended function in their current archival state. Using Bill Brown's Thing Theory, I argue the necessity of analyzing these print samples in relation to the functional items of the MHP, such as tablecloths and curtains, along with information about the individual women workers who made them. The result of my research will indicate this addition of historical context allows viewers to understand the samples as objects and the women workers as people, rather than *things*. In addition, this presentation will emphasize the importance of researching the perspective of minority groups, specifically women and Women of Color who are currently undermined by the white male-dominated archival records of the Great Depression. This research on the materiality of MHP woodblock prints serves as one example of the lost information within art history, museum studies, and historical documentation methods, and how to approach mending these gaps to create a more diverse voice in the archive.

8:15 PM Deanna Sobczyk (University of Nebraska Omaha) *"Housewife Beads the World": Defining Craft and Labor in Liza Lou's Kitchen*

One of the focuses of feminist art criticism is the gendered connotations built into craft. As part of a distinctly feminine heritage, mediums such as embroidery, sewing, and weaving struggle in the gallery to rise to the distinction of fine art. Contemporary artist Liza Lou responds to this struggle in *Kitchen*, a full-scale replica of a suburban kitchen covered in glass beads that toes the line between craft and art against a backdrop of domestic labor. As a response to art institutions that deemed her use of beadwork unserious and overly feminine, *Kitchen* confronts and challenges artistic tradition in a uniquely feminist fashion. By bringing craft into the gallery, women artists have unearthed a history of labor that has been denied dignity and visibility. This paper examines the role of craft and labor in contemporary art through the lens of institutional critique to explore craft as an extension of female labor and its ability to take up space alongside traditional art forms in the gallery. In doing so, I argue that *Kitchen* manifests an ongoing dialogue between craft and fine art and makes visible the struggle of gendered artistic and economic labor.

8:30 PM Henry Merges (Brown University) *Alexander McQueen's Spring/Summer 1999 Final Look: Technocracy, Fashion and Power*

In Alexander McQueen's Spring/Summer 1999 show, McQueen's final dress engages with traditional iconographies of the wedding dress. Through the runway performance, the presentation of the dress explains the frightening, but exciting new intersections between fashion, feminism, technocracy, and power on the eve of the twenty-first century.

By subverting couture tradition, making the wedding dress utterly useless, McQueen creates a subversive statement against the social conditioning for women getting married. Additionally, by drawing inspiration from action art of Pollock, the performative and engaging aspect of runway creates new language to discuss this work within the lens of Donna Haraway's cyberfeminism, control, power dynamics, and posthumanism. Approaching a new century, the question of expanding technology, control, and democracy was on everyone's mind. Using the language of cybernetics and cyberfeminism, while synthesizing with the subversion of couture tradition, McQueen and Harlow make a statement that men continue to oppress and dominate through technocratic supremacy. In the expanding world of information saturation and surveillance capitalism, this work remains tremendously relevant, revealing that we need to dismantle, reexamine, and rebuild technocratic networks that actively oppress us today.

8:45 PM Carly Slager (Barnard College) *The Rhetorical Function of Issey Miyake's Plastic Body*

Issey Miyake's death in August of 2022 prompted a thorough reexamination of the designer's legacy. His work was characterized by its light and mobile effervescence, technological innovation, and layered simplicity. But one design differs drastically from the rest. Miyake's 1980 *Plastic Body* is unique amidst his work, seemingly antithetical to all his design principles. It is fitted where he valued space, rigid where he valued fluidity, and standardized where he valued individuality. However, as this paper will explore, the bodice does fit into Miyake's body of work, employing the designer's distinctive wit to approach several of his most abstract philosophical inquiries into the nature of clothing from a highly literal angle. Miyake was fascinated by the relationship between body and cloth, envisioning clothing as a "second skin"; the *Plastic Body* materially acts out this complex theoretical and philosophical concept, its surface shifting from a mimicry of flesh to a mimicry of fabric. Miyake also explored how fashion functions as a form of architecture, which the *Plastic Body* expresses through its sculptural dimensionality. Lastly, Miyake designed with the individual wearer in mind. The *Plastic Body*, created for his muse Grace Jones, perfectly captured the singer's fierce and larger-than-life persona by evoking the aesthetics of comic books and superheroes. Through it, Miyake created a modern and self-aware costume fit for a modern and self-aware Wonder Woman. As a designer, Miyake was engaged in a constant and thoughtful dialogue — with himself, with his contemporaries, with the cultures and places he encountered throughout his life, and with both the traditions of the past and the promises of the future. Despite its aesthetic divergence, the *Plastic Body* functions as a part of this dialogue. Like a line of poetry, it rhymes, and this gives it a resonant and lasting power.

9:00 PM Nicholas Davis (University of Massachusetts, Boston) *Who am I? Where Have I Been? An Analysis of Free, White, and 21 by Howardena Pindell*

This paper analyzes the work *Free, White and 21*, by Howardena Pindell. This work was created in 1980 during Pindell's 12-year tenure in The Museum of Modern Art's curatorial department. This work was created eight months after Pindell was in a car accident that left her with partial memory loss. This performance art piece is in conversations with many topics around race, struggle, and representation within the predominantly white institutions that Pindell was a part of during the 20 years of her coming of age through 1960s America. This piece not only reflects on Pindell's past experiences as a young Black woman moving through the world of Fine Arts during a time of immense institutional and fundamental challenges around racism, inequity, and access into these places, but it is a piece that was a way for someone to retrace their past in an attempt to remember all of the pain, confusion and triumph that formulated who they had become in that present moment. In *Free, White and 21*, Pindell's use of disguise by using white make-up to cosplay as the white women whom she interacted with as a Black woman in her experience was cathartic and accurate to how Black women in the world and her profession were seen. In the video, Pindell touches on her experiences and how they made her feel in the moment, in a therapeutic light, releasing all the struggles she had to overcome.

Session #3 Friday, April 14th 10:00 AM – 12:00 PM EST

<https://suny-edu.zoom.us/meeting/register/tJAqdOmqqzMqE9aciTavYM06aTZ227Tdo7sB>

10:00 AM Yuxin Chen (Columbia University) *Through the Looking-Glass: Exhibiting the Arts of the Mongol Yuan Dynasty in the United States*

In 1968, the Cleveland Museum of Art put on an exhibition entitled "Chinese Art Under the Mongols" showcasing for the first time the artistic production under Yuan dynasty to the American audience. The exhibition challenged views of Mongol rulers as uncultured barbarians, but only to a certain degree. The following decades saw more exhibitions on Mongol Yuan art in the United States, most notably "The World of Khubilai Khan" in 2010, which made its own contributions toward dislodging the misconceptions held against the Mongol conquerors.

Treating the two exhibitions as "primary texts," I make a case not only about the art exhibits themselves but also about the narratives they constructed and the intellectual trends they reflected. Can the Mongol Yuan art exhibitions

in the United States be seen as a doubled looking-glass, and China under non-ethnically-Chinese rulers, a regime twice refracted and twice imagined under Western eyes? What new meanings have been generated when similar artworks and artifacts were arranged differently in each exhibition? Aside from the cultural splendor of the Yuan dynasty, what can these exhibitions tell us about the so-called “Western” perspective?

To answer these questions, I draw from archival sources and the curators’ writings to resituate the exhibitions in their historical context. From there, I look to sources from outside of the discipline of art history to further ponder the “interior” tension between Han Chinese and non-ethnically Chinese, and the “exterior” tension between the East and the West, both of which played a part in the presentation, reception, and transfiguration of the exhibition’s messages. My findings, though preliminary, challenge the model of linear progression one might be tempted to adopt. Granted, the four decades that separate the two exhibitions have witnessed a general trend in which scholars reexamine their stereotypes, reissue due credit to the Mongol court, and reconsider Chinese art in a global context. However, residues of Orientalist fantasy recur even to this day.

10:15 AM Emma Jacobs (Temple University) *The Female Body Through 19th Century Japanese Prints*

This paper focuses on Utagawa Yoshitoshi’s 1861 print, *Furansujin (Frenchman)* and the implications of the figures amidst an evolving Japanese environment. The image is set at a turning point in both Japanese and world history as the archipelago is no longer isolated. Delving into the visual language of the work, one can slowly see the pieces of many working parts as women are placed in the center of societal change. There is high significance of this study as Japanese prints play a valuable role in the dissemination of images and information. Small, accessible works such as these help to round out and fill in holes of concepts and histories; easily conveying messages in an understandable visual language. For we know there are records of interactions between East and West before and after isolation, but there is less on individual, common perspective. Additionally, we can investigate and discuss the lack of information on interracial relationships and all their angles. These gaps are important to fill in as recorded history is not always written, and many layers can be created in a print such as this. We want to know how these interactions came to be, how they were viewed by others. What dynamic was created between these individuals, what was common at this time. These are a few of many questions directed towards this topic and imagery. Looking through his series of Westerners in Japan, there is a clear fascination with this idea of clashing cultures and traditions. These ideas give background to both sides found through researching traditions, gender expectations, marriage rituals, and East-West relations and history. This paper is a culmination of evidence from previous research to come to informed conclusions on a work intended to satisfy curiosities. Utagawa Yoshitoshi implements his observational skills and ability to pass between social classes to present both a broad and individualistic view of western customs. *Furansujin (Frenchman)*, can tell us a great deal about shifting perspectives on women, their bodies, and how culture clashes may have influenced such.

10:30 AM Maggie Trimpe (University of North Carolina at Pembroke) *Recontextualizing Representation: Kent Monkman’s Approach to History Painting*

Kent Monkman is a contemporary Canadian Cree photographer, performance artist, and painter whose works largely revolve around historical painting and presentations of previously ignored figures— those of LGBTQ+ and Indigenous identities. Riddled with references to art from the seventeenth to nineteenth centuries, Monkman utilizes preexisting images to present new takes on these forgotten figures, making them feel as if they were already familiar. It is in this way that Monkman works to destabilize the Western canon, or at the very least, insert the visage of various identities that are integral to the history of North America. In this presentation, Monkman often takes a modern approach by ramping up stereotypes, turning the tables, and overall, remaining unafraid to display the explicit. This can be seen with Indigenous characters who serve as both saviors and oppressors (as opposed to white colonizers), making these figures seem further mythical, or in the sexual and/or violent imagery that makes up the majority of his work. Thus, this piece shall endeavor to explore Monkman’s early works which reflect the Hudson River School and George Catlin in particular, to his more recent paintings and how these historical reworkings offer a more accurate depiction of modern interpretations of the past. Additionally, this work shall refer

to other artists who use historical techniques and stylizations and how these may differ from or match Monkman's own intentions.

10:45 AM Kayla Bobb (Wellesley College) *The Case for Transgression: (Re)locating Queerness in Carnival*

When one thinks of Trinidad & Tobago's Carnival, smiling women and muscled men in large, colorful, feathered costumes first come to mind. Oftentimes, people gloss over Carnival's radical history based on anti-colonial resistance, along with the gender-bending *ole time mas*, or folkloric masquerade characters. Despite Carnival's contemporary perception, the festival has a long history that is not only politically transgressive but also genderqueer. Multiple *ole time mas* characters are traditionally played by men portraying women, two prevalent characters being Dame Lorraine and Pissenlit, which this presentation will explore. Over the years, the presence of *ole time mas* has waned while the large, eye-catching costumes known as *pretty mas* have increased. Today, many Carnival King and Queen costumes resemble a monotonous array of rainbows that tell renditions of mystical Trinbagonian legends. However, in 2016, the legendary *mas maker* (Carnival costume designer), Peter Minshall designed *The Dying Swan: Ras Nijinsky in Drag as Pavlova* to set himself apart. Performed by Jha-Whan Thomas, the *mas* calls back to tradition while simultaneously breaking custom. The title of the performance led to critiques riddled with anti-LGBTQIA+ undertones, but this article addresses faults related to the integrity of the festival as anti-colonial. *The Dying Swan* represents Trinidad's multicultural history and reminds the audience that Carnival has always been queer with a simple, yet stylistically complex performance.

11:00 AM Angela Lewis (George Washington University) *Weatherside: Presence Beyond Physical Form in the Works of Andrew Wyeth*

This paper provides an in-depth analysis of *Weather Side*, a tempera painting by Andrew Wyeth completed in 1965 that depicts an intimate view of his neighbor's (Alvaro "Al" and Christina Olson) home in Cushing, Maine. Despite not showing the physical bodies of either of the Olson siblings in this painting, their presence is felt through use of tone, careful arrangement of the composition, and the part of the house chosen to be shown. Wyeth's methodical approach to creating the scenes in his paintings not only sees him offering his hyper-realistic representations, but also bending them to fit the narrative to the person or people he strives to portray. Indeed, in ways, his interest in the psychological and subconscious plane was as heightened as many of his abstract expressionist contemporaries. This more cutting-edge approach to painting was then combined with his old-world classical training. The marriage of these two facets is exemplified strongly in *Weather Side*. Wyeth often lamented that if he were to paint one of his most famous paintings, *Christina's World* (1948), again, that he would paint Christina without putting her physically in the painting. This paper will assert that while *Weather Side* can be related to the lives of both Olson siblings: the viewer is seeing the scene depicted through the eyes of Christina and strives to represent her psychological state during the twilight of her life. The calculated choices Wyeth makes to hint at this idea will be discussed and examined, including the state of the house itself and the shape of the canvas. This discussion will show that *Weather Side* is an excellent example of Wyeth's interest in the psychological and is potentially an important successor to *Christina's World*.

11:15 AM Sureaya Inusah (Pennsylvania State University) *Leadership Through the Black Female Gaze*

Popular art is rooted in the white viewpoint as art was historically commissioned by and made for white, often male, audiences. As a result, popular techniques, styles, and mediums are also rooted in the white viewpoint. Contemporary artist Bisa Butler challenges the canon with her unapologetically black perspective of Black leadership with *I Am Not Your Negro*, a portrait dedicated to civil rights activist James Baldwin. Based on a photograph by Dorothea Lange, *I Am Not Your Negro* is a life-size quilt that leans on materials and aesthetics relevant to the African diaspora. Dutch wax printed cloth, popular in West Africa, is used in the portrait to address economic disparities afflicted by Black citizens while introducing the nuances of African culture. Additionally, Bisa Butler builds on the AfriCOBRA aesthetic formed by Black artists in the 1960s and 70s, forcing viewers to comprehend Blackness without brown skin as an identifier. The symbolism weaved into this quilt speaks to

everyday Black leadership that does not make its way to the evening news. With every stitch, Butler disrupts classical portraiture while allowing viewers to connect back to the history and culture of the African diaspora.

11:30 AM Emma Deutsch (Bard College) *Daniel Spoerri's tableaux-pièges: Conviviality and Leftovers*
(Title and abstract updated)

Daniel Spoerri's *tableaux-pièges*, often translated as “trap-paintings” or “snare-pictures” are preserved scenes of plates, utensils, and leftovers, taken directly from the remnants of a mealtable. As a part of my senior thesis, which considers conviviality and the everyday in modern and contemporary artworks that center the meal, Spoerri's trap-paintings are a source of both sociality and a certain time-based darkness. They “trap” scenes of vivacity and communal sharing: thus, both embodying the quotidian-convivial and presenting a threat of immobilizing or stopping life (death). My talk uses several examples of *tableaux-pièges*, from 1960 to 1991, to discuss the roles of the everyday in (post)modernism, conviviality in food art, and identity in the meals we consume.

11:45 AM Sanija Dowden (Virginia Commonwealth University) *Rolling in His Grave: the Posthumous Capitalization of Basquiat*

Jean-Michel Basquiat's works are being exploited by way of commercialization and the late artist would have had strong moral objections to the commodification of his art. There is extensive research on both Basquiat's works and the content of his character, and as of late there has been a recent surge in his art being displayed on clothing, backpacks, shoes and more. These products can be found everywhere ranging from Target to collaborations with brands like Converse and Coach. I believe that Basquiat would have been against these commercial exploits and have come to this conclusion through the in-depth analysis of some of his earlier graffiti works, under his original joint tag – “SAMO,” as well as, paintings such as, *Obnoxious Liberals* (1982) and *Irony of Negro Policeman* (1981). In addition to these paintings, my argument is also supported by the shared sentiments and first-hand accounts of Basquiat's peers and those with whom he had prominent relations. Lastly, as a Black male artist, in an era where Black individuals were (and still are) struggling for equity, Jean-Michel Basquiat's experiences with the racism that he had faced in interviews and in life, as well as, class issues and his own outlook on such structures play a large part in his views towards the commercialization of art, and more specifically, his own art. These subtopics have aided me in developing my research into the wrongful exploitation of Basquiat's works further.

Session #4A Friday, April 14th 1:00 – 3:00 PM EST

<https://suny-edu.zoom.us/j/9123456789>

1:00 PM Alesia Meulemans (University of Wisconsin – Stout) *More than a Muse: The Love and Work of Emilie Flöge and Gustav Klimt*

Known for his figural realism combined with kaleidoscopic patterned clothing and lavish gold leaf embellishments, Gustav Klimt has been heralded by a number of historians and artists alike, cementing him as a significant symbolist painter, a prominent member of the Vienna Secession, and into the zeitgeist of great European artists. Lesser known, however, is Klimt's muse and life-partner, Emilie Flöge, a prominent fashion designer and businesswoman in her own right. Although their relationship is surrounded by much speculation regarding their true feelings for one another, one thing is known to be true: Flöge was Klimt's chosen companion and intellectual equal. Their 27-year long relationship eventually matured into a close, intellectually and emotionally intimate partnership that was ended only with the artist's death. A testament to platonic love, Klimt and Flöge have left a lasting imprint on the art and design world through their unique bodies of mutually referential and radically intimate work. While Klimt remains in the cultural headspace, Flöge's work has faded into obscurity; however, her design work is prolific and radically modern, even for today's standards. Her influence on Klimt's work has propelled him to his sustained cultural status, imbuing his work with not only passion, but synergistic and acutely modern love.

1:15 PM Sara Rhoades (School of the Art Institute of Chicago) *Dust We Were, Dust We Are, and To Dust We Will Return: Surrealism and Dust in Duchamp's The Large Glass*

Marcel Duchamp created *The Bride Stripped Bare by Her Bachelors, Even*, also known as *The Large Glass*, during the years of 1915-1923. In making this work, Duchamp left the work in his art studio untouched for months, allowing it to collect dust. He wiped most of the dust away but affixed a portion of it to the work permanently. This use of dust takes the substance out of its conventional contexts and pushes it to the point of transformation. This paper argues that dust is sacred. Using surrealist philosophies, this paper considers the ways in which the everyday can be transformed through a change in the way one perceives it. Considered points of reference include André Breton's notion of convulsive beauty, Mircea Eliade's writings on the sacred and profane, Bataille's dissident surrealism, and Duchamp's philosophy on life and art. These arguments aim to show that the use of dust as a material in *The Large Glass* allows for the consideration of the connection between the self and the everyday. Becoming aware of this connection and thus pushing dust beyond conventional understanding and into the realm of the sacred becomes a revolutionary act that transforms the way in which one conceives of their sense of self, reality, and freedom.

1:30 PM Jules Spector (Wellesley College) *The Evolution of a Rational Typography: Bauhaus Typographical Experiments in Context*

The beginning of the twentieth century marked the emergence of a mass artistic movement that questioned the traditional conceptualizations of typography and layout, producing a revolution of the printed word. The graphic arts of the Staatliches Bauhaus, especially the design of its printed matter – books, letterheads, posters, and journals – reflect the coterminous typographical experiments conducted by the European avant-garde. The graphic design of the Bauhaus, especially its evolution towards the “New Typography,” can be examined alongside other twentieth-century design-influenced movements. Viewing the development of this style in a temporal context makes visible the porosity of the distinct design movements that existed concurrently on the continent.

The graphic design of the early Weimar Bauhaus reflected the institution's commitment to craft aesthetics. The school's graphic work during this time, directed by Lyonel Feininger and Johannes Itten, demonstrated influence from proto-Futurist designers and those affiliated with Futurism and Dadaism. Towards the end of the Bauhaus' time in Weimar, with the hiring of László Moholy-Nagy, the institution's graphic design began to take on the recognizable geometry of Russian Constructivism, as well as the interconnected De Stijl movement. Under the guidance of Herbert Bayer at the Dessau Bauhaus, the school began to differentiate itself through the adoption of a radically rationalized graphic identity, exemplified by Bauhaus magazine. The Bauhaus-led proliferation of this design ethos and its associated ideology contributed to the ubiquity of the “New Typography,” an innovation in graphic design characterized by clarity, universality, and above all, a prioritization of the textual message itself.

1:45 PM Cyrus Quan (University of California, Santa Cruz) *Modernizing Incarceration and the Bauhaus: The Entanglement of the Bauhaus Art Movement the Development of America's Carceral State*

The core of The Bauhaus Art movement's modus operandi was to make absolute the union between functionality and design, and in turn, their ethos has become unified with a certain image of 'modernity' informed by mass production, aesthetic utility, and artistic function in a post-war Europe. But what does this philosophy of transparent design mean for an institution like the Prison, whose principal function is to disappear, dehumanize, and eliminate?

This paper considers the material and psycho-libidinal impact of the Bauhaus on the so-called 'modernization' of prison design, the prison industrial-complex, and the carceral state at large. Beginning with the material retrospective of how Bauhaus' design was directly implemented in the design of internment facilities, such as Revolutionary Spain's solitary confinement cells and Bauhaus alumni, Franz Ehrlich's, role in designing facilities in Nazi Germany's Concentration Camps. From here, analysis will be placed on how the philosophies of the Bauhaus

were directly and indirectly used to inform America's rapidly expanding carceral system, from architecture to political geography. These effects will be in service to a critique of the industrialization of artistic and internment practices, and their role in building a formulation of 'modern punishment,' complete with technologically-enabled modes of surveillance, the industrialization of penal infrastructure, and the transformation of the collective conception of 'the incarcerated.' Drawing upon Foucauldian conceptions of discipline and synchronic systems, and placing contemporary penal internment in the framework of Black Critical Theory, this paper will exhibit how modernity itself acts as a technology under-which individuals who (previously or actively) experience incarceration are excluded from the category of personhood within modernity. In closing, placing Bauhaus in the context of the modernization of American incarceration unveils obfuscated processes of brutality and control manufactured by the carceral state, and articulates the imperative of abolition.

2:00 PM Alison Carranza (Vassar College) *Finding Fraudulent Photos: Optical Brightening Agents in Historic Photographic Paper*

Optical brightening agents (OBAs) have been used in papers, fibers, and textiles for decades, allowing objects to appear whiter and brighter as a result of fluorescence. Primary sources often describe these chemicals as having been introduced to the photographic paper industry in the 1950s, which has been further demonstrated through a 2005 study that qualitatively evaluated photographic paper for the presence of OBAs. These findings have been essential in photograph dating practices often implemented by conservators and researchers. The presence of OBAs has been central in uncovering several scandals involving the forged photographs of Lewis Hine and Man Ray. Yale University's Lens Media Lab, however, has found indications of OBA presence in photographic paper in the decades preceding 1950. Knowing that there would be significant implications within the art market and photograph dating practices if OBAs had been introduced to the paper industry earlier than 1950, my study examined the paper samples used in the 2005 study to quantitatively analyze the presence of OBAs in them. By contextually interpreting the results, we can better understand these discrepancies in OBA presence and develop better-informed practices for the continued research of photographic paper.

2:15 PM Sarah Grimes (University of California, Davis) *The Power of Posters: How Concert Posters Shaped the Counterculture Movement*

With their headache-inducing complementary colors and impossible to read twisting fonts, the psychedelic rock posters of the late 1960s were everything an advertisement was not supposed to be. While often dismissed as being nothing more than LSD-inspired ads, the psychedelic rock posters created in San Francisco were a key visual representation of the counterculture societies forming at the time. Artists such as Wes Wilson and Stanley Mouse made deliberate decisions to go against the conventional norms of poster design to create eye-catching imagery that advertised rock concerts and the counterculture movement alike. Careful analysis of the psychedelic posters, as well as communication with the artists who made them, provides new insight into the intention behind each design decision. The posters promoted a growing movement at the same time as promoting concerts, allowing for the formation of a subculture that challenged the consumerist and complacent ideals of mainstream society. The concerts served as meeting points for like-minded people, and the posters served as beacons to draw in the right crowd, allowing the counterculture movement to flourish in a way that otherwise would not have been possible.

2:30 PM Caner Turan (Mimar Sinan Fine Arts University) *Travel, Street Dwellers and Illness in Iconography of Neş'e Erdok*

Neş'e Erdok, one of the pioneers of contemporary figurative painting in Turkey, especially in the 1970s and 1980s, had the opportunity to observe many people from different layers in society due to her active life and she never turned her back on society. On the other hand, she is an artist who reflects fragments of her personal life on her canvases. She depicted the beggars, street children, thinner addicts, workers, street vendors, peddlers whom she came across in daily life by paying attention to their moods, and sometimes by showing journeys, depressions, death, and diseases. She has given importance to where the outer world and her inner world intersect and brought

them together. In her works, the figure-space relationship, the color tones, the bodies of the figures and the distortions in the body forms reflecting the state of the figures are presented in an expressive style. Social events, traumas, anxieties, feelings of alienation and fears were among her main issues. In this paper, a subjective Neş'e Erdok iconography was created by examining some of her works on the themes of travel, street dwellers and illness, which are basic themes that she has drawn attention during her professional art life.

2:45 PM Camryn James (Southwestern University) *The Implications of Movement in Carolee Schneemann's Up to and Including Her Limits*

Performance art has long been understood by art historians as a departure from traditional conventions of art due to its intangible nature and inability to be reproduced. Because of these unique characteristics, the medium quickly became recognized as a tool of deconstruction utilized by women in the 1960s and 1970s to call attention to an oppressive history of art that portrayed women as passive, sexualized objects and is frequently credited as providing women the ability to break away from previous roles and expectations defined by the patriarchy. This understanding of women's performance art operates under the assumption that performance art is deconstructive by its very nature, and that female performers are simply using the medium as a tool rather than creating their own tools through their art. Examining the performance work of Carolee Schneemann, this paper acknowledges the intentionally deconstructive efforts of the artist and argues against the inherent deconstructive nature of performance. Using Sandra Lee Bartky's theory of feminine and masculine behaviors as a theoretical basis as well as incorporating historical evidence regarding patterns of bodily movement, I will analyze the physical movements and use of space within Schneemann's performance of *Up to and Including Her Limits* to describe the way in which the artist defies traditional gender constructs. In particular, I will discuss how Schneemann departs from movement and body language traditionally labeled as feminine, appropriating masculine body language evident to be historically present within the art world as well as within society. Furthermore, I will describe how her movements in the performance of *Up to and Including Her Limits* directly act as a deconstructive tool utilized to perform a sexuality that is excluded from the constructs of the male gaze.

Session #4B Friday, April 14th 1:00 – 3:00 PM EST

<https://us06web.zoom.us/meeting/register/tZMpdO2srTopGN06-7MMnuftVeblkQYd57Q8>

1:00 PM Ashley Koca (Cornell University) *Electra and Clytemnestra: Foils in the Liminal Realm*

The study of an Archaic bronze shield housed at the San Vitale Church in Ravenna, Italy, highlights the cyclic nature of understanding the relationship between the medium's subjects and well as the relationship between the shield as a utilitarian object and he who wields it. The relief illustrates the climax of *The Libation Bearers* from Aeschylus' *Oresteia*, the murder of Clytemnestra by Orestes. The artwork employs a relatively naturalistic style that is unusual for the archaic period. This piece is a sort of evolutionary intermediate, an amalgamation of varying styles that cannot be perfectly defined. I argue that this liminality of style is further represented by the liminality of the scene it forms as well as the 'in-between' nature of the feminine subjects themselves. The women can be understood as embodiments of rites of passage, where they are foiled symbols of life and death whose "interaction. . . comes together to develop the narrative" (Bremmer). The cyclic nature of initiation rites develops a positive feedback loop between medium and portrayal that bolsters one's understanding of the narrative behind *The Libation Bearers* as well as one's understanding of the shield itself.

1:15 PM Kathryn Keiserman (College of William and Mary) *Interactions Between the Living and the Dead During Roman Egyptian Funerals*

It can be difficult to recreate the lived experiences of real people from the material objects they leave behind. In recent years, sensory archaeology has offered us new theoretical tools to address this issue by showing how people interacted with material goods to reconstruct their sensory experiences and emotions. These techniques are especially useful in understanding artifacts from high-emotion events and situations like funerals. To truly

understand funerary material culture, one must attempt to understand the emotions and reactions of the people who commissioned the funerary objects, planned the funeral, and witnessed the ceremonies. While significant research has been done on funerary material from Roman Egypt, especially mummy portraits, the sensory and emotional experience of attending a Roman-Egyptian funeral has long been neglected. However, the combination of elements of Greek, Roman, and Egyptian funerary practices created a tradition in which the living interacted directly with the dead through a variety of sensory experiences. I argue that linen funeral shrouds, especially when contextualized by their placement on a mummified body, give us insight into these interactions. When placed on the body of the deceased, the shroud elicited visceral reactions from the funeral-goer by representing the deceased individual through a realistic likeness, conforming to the shape of the corpse to remind the viewer that the deceased is present, and depicting aspects of funerary ritual and religious symbolism which would have had deeper meanings to participants in Roman-Egyptian culture. Looking at shrouds as objects of action, that living family members touched and arrayed on the body, helps us see how material goods were a way for them to process grief while participating in longstanding multicultural traditions.

1:30 PM Gabriela Jones (University of Georgia) *Making the Sacred Familiar: Analyzing the Icon of Saint Peter at Mount Sinai*

In the monastery of Saint Catherine on Mount Sinai is a sixth century icon of Saint Peter the Apostle. Unknown to Byzantinists until its rediscovery during the mid-1900s, this icon has since become the subject of robust analysis. Scholars speculate that the icon was produced in a workshop in Constantinople and then gifted to the monastery. The artwork communicates Saint Peter's roles as eldest apostle, first pope, keeper of the keys to Heaven, and supreme spiritual authority on Earth. The impact of this image lies in its dyadic push and pull of authority and approachability. The painting draws the viewer closer yet also creates a sense of impossible distance. It masterfully projects both power and pathos, absence and presence, matter and spirit.

Oulpius the Roman's descriptions of prophets and saints (including Saint Peter) developed into a complex visual language that allowed for easy identification of figures in Byzantine art. Saint Peter was consistently depicted as older with a closely cropped light gray beard and hair. Aristotle posited that one's physical appearance reflects their soul. He uses the phrase "morphē kai to eidos" to describe the duality between matter and spirit. Applying this theory, the facial type is the "matter" of the figure shown and the "spirit" is the saint's spiritual presence. In Byzantium, it was believed these facial types were not a result of nature's randomness, or even a saint's true physiognomy, but resulted upon a saint's entrance into Heaven. Icons of saints—unlike images of pagan deities—seek to connect viewers with the being who is worshiped. In this way, they act as an intermediary to the prototype, a once-mortal saint now granted eternal life in paradise. His expression is weary, yet not defeated, consummate of a spiritually enlightened individual, especially one entrusted to lead God's church.

1:45 PM Maddy Thompson (Ohio State University) *Reconstructing the Life and Purpose of the Esztergom Staurotheke*

My current research focuses on a 12th-century Byzantine reliquary of the True Cross known as the Esztergom Staurotheke. Originating in Constantinople, this object served as an opulent container for the wooden remains of Christ's cross, making it a vessel for the most sacred of Byzantine relics. An astonishing combination of gilded silver and enamel, this object poses an arresting mixture of abstract design and elaborate ornament, sacred portraits, and abbreviated narrative. For all of its phenomenal effects, the object has garnered a surprisingly scant amount of scholarly attention. Those who have mentioned the work do so either as an example of this reliquary variety or as evidence of cross-cultural communication between Byzantium and Hungary. There are several elements, however, that discern this object as richly fascinating and opportune for art historical interpretation. This paper will explore the following issues raised by the Esztergom Staurotheke. First, it engages the object's materiality. How do the various visual combinations, scenes, and designs, as well as the incorporation of physical remains of the True Cross relate to theological concerns current to its making? Second, the presentation considers how viewer response was elicited, or how affect becomes modeled, by the object's visual and physical elements. Lastly, issues of patronage

and ownership will be explored. What was the context of the object's making and its passing between hands, how did such a work stage an exchange of spiritual power, and what are the larger, contextual implications of this exchange? This case study of the Esztergom Staurotheke aims to demonstrate how form, visual imagery, and materiality interact with the political and theological context of the late 12th century in Europe and the Mediterranean to exemplify the significance of matter and image in creating and dispersing Eastern rhetoric of power and superiority.

2:00 PM Samantha Oleschuk (Appalachian State University) *Architectural Site and Imagined Landscape: the Foundation Lore and Perpetuated Mythology of the Round City of Baghdad*

The eighth-century Abbasid capital, the Round City of Baghdad, existed in its perfect, circular form for a short period of time. However, even after its ruin, its physical shape and the reasons for its establishment were vehemently remembered in a manner unrivaled in the dense history of Islamic cities. This round city, known as Madinat al-Salam, or the City of Peace, and often described as the dome of Islam became storied. While there are no physical remains of the Round City, the intertwined legends of the city's site, foundation, and founding caliph established (and perhaps exaggerated) through historical descriptions and stories enable architectural reconstructions of the eighth-century marvel. This foundation lore opened a sphere of myth and memory, and from this realm continued glorifications, reflections, and lamentations of the early Abbasid capital have been elicited in literature after its construction and ruin. Research and writing by scholars across disciplines including history, literature, and art and architectural history delve into the city's foundation and its mythology as separate entities. Diverging from this dichotomy of study, this research draws a connection between the legends of its foundation and its continued mythology to suggest that the Round City of Baghdad must be studied simultaneously as an architectural site and an imagined landscape.

Session #5A Friday, April 14th 4:00 – 6:00 PM EST

<https://suny-edu.zoom.us/meeting/register/tJlrdu2uqTksHtOT0QkhKKIU1N1CMjOKhGl2>

4:00 PM Leila Al-Shibibi (California State Polytechnic University – Pomona) *Apocalyptic Monstrosities: Race and Otherness in the Apocalypse of 1313*

Illustrated Apocalypse manuscripts played a significant literary and cultural role in the Middle Ages. They provided insight into the path to salvation while compelling series of illustrations elicited audience engagement through visual spectacle. As such, considerable scholarship has been produced on the most significant Apocalypse manuscripts, yet few studies have considered the implications of racial prejudice in an apocalyptic context. To address this lacuna, I will examine the under-studied *Apocalypse of 1313* through the lens of otherness. Despite this Apocalypse possessing the longest iconographic cycle of its kind, its ability to escape a more critical scholarly assessment is peculiar and necessitates further consideration. This paper contributes to Apocalypse studies by providing critical insight into the confluence of race and crusading in the later Middle Ages. I argue that the *Apocalypse of 1313*'s illuminations serve the crusader ethos by displaying anti-Muslim and anti-Semitic sentiments, imbuing the prophetic future with contemporary poignancy for the medieval reader-viewer. Thus, likely made for a French noble patron, the *Apocalypse of 1313* functioned to sustain the French crown's devotion to the reconquest of the Holy Land via biblical exegesis, presenting demonized portrayals of known racial and religious others and their ultimate vanquishment as a reinforcement of the Capetian dynasty's sacral duty to redeem Christendom and attain eternal salvation.

4:15 PM Hailey Brink (Portland State University) *Sir John of Mandeville's Medieval Androgyny as it Contradicts Binary Analysis*

The draw of medieval art is the possibility it presents: the distance between then and now that opens a world of meaning that modern, more clearly defined art does not. In this realm of possibility, Sir John of Mandeville's medieval travels become the center of this discussion of gender androgyny in the Middle Ages. The illuminations and detailed descriptions of hermaphroditic monsters within his work prompt curiosity about the concept of

medieval gender, and precisely how gender blurs, coalesces, and escapes common binary mindsets. Using Sir John of Mandeville's travels as a primary source, this piece delves into the complexities of gender presented by the monsters he describes, so closely related to humans that he often calls them men and women. The reality of gender in medieval art is more nuanced than art historians have established; Sir John of Mandeville's travels illustrate these nuances. He records many instances of gender outside the traditional understanding, promoting further scrutiny of how the medieval world perceived gender. This work combines Mandeville's travels, secondary source material on medieval gender analysis, as well as visual analysis to argue that Mandeville's work unravels the binary through their relationship to humans, visual characteristics, illuminations, and the overall popularity of these works within the medieval period.

4:30 PM Alessandra Papaleo (State University of New York at New Paltz) *The Black Death, the Macabre, and The Three Living and the Three Dead*

When the Black Death raged throughout Europe, it left behind a trail of trepidation. The speed at which people succumbed to it caused mass hysteria over whether this event was of supernatural origins. In hopes of preserving their soul, high class individuals began including images of macabre themes, such as *The Three Living and the Three Dead*, in their prayer books. These *memento mori*, or reminders of death, attempted to persuade viewers to remain faithful towards their Christian beliefs and resist temptation.

The Prayer Book of Bonne of Luxembourg includes visual imagery and written text of *The Three Living and the Three Dead* on folios 321 verso and 322 recto. The tale tells of three noblemen who encountered three corpses, all at different stages of decay, whilst on a hunting trip. The corpses mock the noblemen, elucidating that death is inevitable. The noblemen were disturbed by the incident and vowed to improve their behavior and relationship with the Lord before their eventual deaths. Jean le Noir, the principal illuminator, further upholds this theme with illustrations disguised as symbols, such as birds and plants, that share relations with death and the Lord. The vines that border the images and the goldfinches in particular allude to Christ's sacrifice, reminding the viewer that he endured unimaginable suffering to free humanity from sin and that it should not be easily forgotten.

Aside from these allegories of death, this prayer book demonstrates a shift towards three dimensionality through its use of grisaille on its figures. The drapery worn by the noblemen and the corpses, for example, fall according to the forms of their bodies and have volume. Grisaille allows these figures to appear more sculptural, evolving from past illustrations of drapery. Furthermore, its gray tones against the colorful background could foreshadow the noblemen's imminent deaths.

4:45 PM Kamryn Siler (University of California, Riverside) *The Dance of Death: Dance, Illness, and Performing Death*

Since its inception, the Dance of Death has had many popular culture references across art, music, television, literature, and many other areas. This seemingly innate curiosity concerning death stems from the inevitable, inescapable end to every human life, a fact that became undeniable after catastrophic illness swept across Europe time and again. The Dance of Death emerged after the Black Death led to mass death throughout Europe from 1347 to 1350. Out of the Black Death came "plague art," which helped people cope with the continuous death they witnessed, with death portrayed as a ceremony everyone could—and eventually, would—participate in. Due to growing interest in the study of the human body during the Renaissance, medical practitioners began to look at what effects dance had within the body, resulting in a variety of positive and negative reactions. These mixed responses may have stemmed from the "dancing plagues" affecting Europe, which were believed to be a punishment from God rather than a health phenomenon. Scholars often suggest Dance of Death images were performative works engaged by viewers to interact with Death without being physically involved in the process. This paper will examine how, starting in the Medieval period, the innate, human curiosity to explore, avoid, and cope with death led to depictions of death as a character, a physical being that comes for everyone without discrimination, dancing on its way.

5:00 PM Alexa Mangione (St. John's University) *Melodic Menageries on a Merchant-Class Seljuq Bowl*

Late twelfth-century Seljuq Iran saw merchant-class families rise to a level of wealth never before experienced outside the royal court. Merchant families used their wealth to enjoy exuberant luxuries, including hiring musicians to perform in their homes. An iridescent bowl (now in the collection of the Metropolitan Museum of Art) exemplifies their indulgence, both through its sumptuous materiality and its enthralling interior imagery. Two boldly painted female musicians are draped in ornate garments that overflow into a lush garden setting. As one gazes into the bowl, its curvature plays with the light, causing the women to appear to move: their robes ripple; the cypresses sway. The golden sheen of the lusterware is like the glow of the sun warming the skin and reflecting off the scenery. I argue that these sensations compel the viewer to fantasize about being in this garden and hearing the mesmerizing tunes played by these musicians. This bowl reveals the exhilaration of experiencing such luxury in an environment as intimate as the secluded courtyard newly afforded to the aspirational merchants' homes. The confines of the courtyard concealed the interior activities from prying eyes and ears and protected the participants from punishment by the official laws against music. In the homes of these audacious individuals, this bowl would be displayed to tantalize visitors with the suggestion of the coveted and clandestine activities that occur within. This bowl is a window into the private lives and rebellious fantasies acted out by a class of people with more money than they knew what to do with and the artists whose labor gilded their exploits.

5:15 PM Shannon Fassler (University of Wyoming) *Mystic Migration: Animals in the Islamic-Chinese Porcelain Trade*

The development of decorative trends in Islamic and Chinese blue-and-white porcelain epitomizes medieval transculturation. Observing patterns of animal decoration on vessels excavated in Safavid Iran, both locally made and imported from China, reveals that Iranian patrons valued work that was recognizably native to its culture of origin over a solely "Islamic" aesthetic. Floral, geometry, and calligraphic motifs were perennial to Islamic ceramicists' visual repertoires, though the inclusion of animals ebbed by the fifteenth century. Animal presence on Chinese vessels fluctuated; some fourteenth-century examples included phoenixes or dragons, but they drastically reduced in Iran as global demand for Chinese porcelain grew in the fifteenth century. By the sixteenth and seventeenth centuries, however, distinctly Chinese animals, such as the auspicious qilin, Buddhist lions, and the ever-popular dragon, were prevalent among exports to Iran. The presence of these unmistakably Chinese creatures reinforces the porcelains' Chinese origin, even on forms not native to China, and indicates that "authenticity" was a quality especially valuable for medieval Iranian consumers. Conversely, the association between non-figural design and Islamic artistic conventions indicated the same for Iranian-made vessels.

5:30 PM Diva Campos (University of Texas at El Paso) *The Casa de Pilatos and Mudejarismo: Transition and Identity*

Among historians the word *mudéjar* has various definitions, as it can refer to a group of people as well as to a decorative and architectural style. This term has been mistakenly interchanged for words like, "Moor," "Moorish," "Mozarabic" and "Arabic." For this presentation, it is imperative to clarify its definition. The etymology of "mudéjar" comes from the Arabic word *mudayyan*, which translates to "submitted or authorized to remain paying tribute." This refers to those ethnic Arabs who were allowed to stay within the Iberian Peninsula after the Christian "Reconquista." Mudéjar architecture was usually executed by mudéjar masters but commissioned by Christian patrons. Therefore, this style became influenced by the Christian-European taste of the aristocracy for over more than three centuries, and the Casa de Pilatos is an example of this. The Casa de Pilatos is one of the best-preserved aristocratic palaces in Spain, it was built as the home for the Enriquez de Ribera family, one of the wealthiest families in Seville. This palace has been historically recognized for its mudéjar architecture, as it exhibits both Islamic and Christian architectural features. The cultural conflation showcased in the Casa de Pilatos mirrors the Islamic-Christian juxtaposition latent during medieval Seville. This presentation will discuss the architecture, decoration, and historical context of the Casa de Pilatos in relation to the modifications done by its different

owners. This discussion aims to illustrate the Casa de Pilatos as a faithful example of the mudéjar tradition, characterized by the push-and-pull of decorative forces, and not as a purist representation of Islamic architecture. According to historian Georgiana G. King she describes the nature of the mudéjar as following: “It implies brickwork often, and plaster, [...]; it implies cusping always and usually an interlace of forms, and horseshoe arches where practicable. The character is apparent in the coloured tile and cut plaster and inlaid wood[...] Whenever and wherever it was executed it bears the sign that a different and non-European imagination was at work, in the use of 3 the colour, in the invention of the composition, and in the very shape of the curves and angles[...] It can hardly be defined more exactly; but it can be recognized. It gives always a special pleasure, of delicacy, intricacy, subtlety, incredible elusive refinement. Like other things that came out of the East, it is always a little intoxicating.”

5:45 PM Taleen Postian (Villanova University) *Khachkars: From Destruction of Culture Through the Material to Survival Through Replica*

The khatchar is an Armenian cultural artifact carved from the mountain stone of this proudly indigenous people. So what happens to this artifact when, in response to the systemic destruction of these artifacts, Armenians are creating replicas made from material other than this ancient stone? This presentation will explore Armenian cultural artifacts and what their destruction means through the lens of material culture. The Armenian cultural artifact in focus is the **խաչքար** or the ‘Khachkar’. A khachkar is a cross carved into stone with nature motifs. Khachkars serve as a representation and literal manifestation of Armenian craftsmanship and culture. The combination of cultural value, material heritage, and physical craftsmanship imbued within each khachkar means that the destruction of a khachkar is an act of artificially destroying Armenian culture, history, and natural resources native to Armenia. This is why the present-day systematic destruction of Armenian khachkars by surrounding nations is a cultural genocide. Examining the material nature of khachkars as art carved from stone originating in the Armenian highlands furthers this argument. In response to the diasporic movement following the Armenian Genocide of 1915 as well as more recent acts of destruction towards khachkar fields outside Armenian borders, a new iteration of khachkar has emerged—the replica, many iterations of which are notably not carved from Armenian stone. Following the stages of material transformation that accompany the new iterations of the khachkar brings into the conversation the idea of simulacra. These replicas confront how the material composition of the khachkar is central to its being. The distortion of its original stone material parallels a distortion of how the goal behind their production is no longer artistic or faith expression but is now an act of mourning. These replicas' material composition has been replaced and the journey towards this new material nature is parallel to the systematic historical destruction of Armenian culture, the khachkar cultural genocide. But through the dissemination of these replicas, the khachkar only grows more iconic as a part of Armenian material culture.

Session #5B Friday, April 14th 4:00 – 6:00 PM EST

https://us06web.zoom.us/meeting/register/tZ0ldO2spzWjEtZpK8pUwEaTog_QMRAvClir

4:00 PM Katerina Garbarczyk (University of Maryland) *The Eschatology of Paul Nash’s Landscapes of the Western Front*

British artist Paul Nash’s landscapes of the Flanders countryside while a military artist in the First World War have an unmistakable apocalyptic connotation. I argue that this interpretation is not incidental, and in fact is heavily rooted in wider eschatological theory as well as Nash’s own, which has been largely informed by his animist beliefs and experiences on the Western Front. Consulting sources regarding eschatological beliefs encompassing WWI England as well as Nash’s own writings, I have crafted what I believe to have been Nash’s personal eschatological theory. This theory is composed of three facets including great powers and their formidable militaries, mass human casualties, and environmental destruction.

This research fills multiple gaps within current art historical as well as eschatological scholarship – Paul Nash’s WWI works have not been seriously examined within an eschatological context and generally eschatological theories of the First World War are not studied thoroughly enough. My research also addresses how the First World War

informed ideological beliefs of the soldier and the civilian. As war in Europe continues today, this is a valuable framework under which to consider the Russo-Ukrainian War as well.

4:15 PM Elizabeth Crim (University of Colorado Boulder) *Representing Generations of Violence Against Women: Ukrainian Ornamental Motifs and Collage in the War-Time Works of Maria Siniakova and Dana Kavelina*

This paper explores the work of two Ukrainian female artists: Maria Siniakova, a Kharkiv Futurist who during World War One created a series of anti-militaristic paintings, emphasizing the violence against women, and Dana Kavelina, a contemporary Ukrainian artist whose work deals with the open wounds of the ongoing armed conflict. I look at Siniakova's painting *The War* (1915) and Kavelina's drawing *From the Threads of Silence a Pullover for a Soldier is Sewn* (2021), to trace how their artistic techniques anchor a vital historical conversation about violence, gender, and power, 100 years apart. Marina Dmitrieva describes Siniakova's style as "sensual futurism," highlighting her role in the cultivation of the Ukrainian avant-garde and futurist circles, as well as a feminine approach that opposed masculine futurism. Drawing on the modernist toolkit of collage and fragmentation to speak about the effects of war on the female bodies—Siniakova was influenced by the Cubist experiments, while Kavelina is incorporating Dadaist and Surrealist techniques—both artists are also working with the motifs of Ukrainian traditional ornamentation and textiles to simultaneously disrupt the propagandistic heroic and masculine narratives of war and "weave" in the new more redeeming story. This paper situates Siniakova and Kavelina within the context of both European Modernism and local traditional folk art. Siniakova and Kavelina represent the violence perpetrated against women during the war, amplifying the voices of the most vulnerable, often invisible, victims of conflict.

4:30 PM Emma Goodman (Lawrence University) *Click! How the Kamra-Pak Pictured the New Woman*

The Kamra-Pak, a camera-shaped cosmetic case that holds powder, rouge, and lipstick, was manufactured from 1930-1938. It mimicked functional Kodak cameras marketed to women, embodying important connections between photography and fashion. Photography served a key role in shifting the public's understanding of makeup as a deceitful "painted face" to a tool widely used for expressing one's "true" self in the first decades of the twentieth century. This concern with truth and artificiality is inherent in the device as it is an illusion, removing the agency to record offered by a camera, and underscoring the lack of real social mobility with the so-called New Woman. Instead, it instructs its users on how to apply cosmetics in accordance with American beauty standards and concepts of femininity. This research examines the design and manufacturing of the Kamra-Pak, its marketing, and its contradictory associations with truth and deception, offering a fuller picture of women's mobility and her relationship to consumption during the 1930s.

4:45 PM Alyssa Carnevali (University of Pittsburgh) *The Unrecognized Artist of the Neue Frau: Lotte Laserstein*

From the late 1920s to the early 1940s, the Weimar German painter, Lotte Laserstein, was a prominent member of the *Neue Salichkeit* – the modern art movement in Germany – primarily within the field of the *Neue Frau*, the educated, modern young woman of the 1920s. Despite being a prolific painter of the period, involved in over twenty exhibitions in the 1920s alone, Laserstein has faded from public attention in the art historical field. Three of the significant works Laserstein created in Germany – *In My Studio* from 1928, *Die Tennisspielerin* from 1929, and *Evening Over Potsdam* from 1930 – as well as *Madeleine* from 1942, developed during her exile in Sweden, showcase Laserstein's career as a *Neue Frau* painter deeply in-tune with the politics and climate of her era. Laserstein's aforementioned artworks reveal a modern artist embracing the advent of more intrinsic rights for women in Germany before the rise of the Nazis in 1933, leading to her exile to Sweden as a woman of Jewish heritage. Yet, as previously mentioned, Laserstein's exile to Sweden did not infringe upon her artistic career – instead, she continued to paint through the remainder of her life, as exhibited by 1942's *Madeleine*. Examining both Laserstein's German and Swedish artworks in-depth provides a thorough understanding of the perils and tribulations she faced as a

Jewish female artist during the period, as well as offers more analysis into her career, with the hopes of lifting her further out of obscurity.

5:00 PM Chase Cleary (Colgate University) *Dissection and Decolonization: Analyzing Hannah Höch and Grete Stern's Disruption of the Male Gaze*

The interwar period (1918-1933) in Germany was a time of social phenomena and changing societal roles facilitated by industrialization, consumerism, and the rise of mass print media. The result was an environment comprised of ambiguity, dissent, and radicalism. The emergence of the New Woman represented the implications these changes would have on the position of women in society. The New Woman was initially a promise of female emancipation but came to signify an entire generation of female anxieties and desires in the midst of quickly changing gender identities. Scholars such as John Berger (1972) and Laura Mulvey (1975) investigated the ways in which the rampant growth of consumer culture engendered a visual power dynamic resulting in the commodification and objectification of women in media. At the same time, the increasing popularity of photography allowed for a new medium that was aesthetically capable of depicting such paradigms. Photomontage provided a landscape to reposition, juxtapose, and disjuncture the proliferation of images and advertisements flooding publications in Berlin. This paper will analyze how two artists, Hannah Höch and Grete Stern, employed photomontage to address the complexities and contradictions of New Woman values, and to validate the inner turmoil of the female condition. Stern enabled an intervention into patriarchal visual culture through her use of subversive imagery that parodied female stereotypes about the expectations of motherhood and domestic life. Höch used androgyny and confusion of gender to negate and disrupt what Berger would later label the male gaze. While utilizing their own methods, both artists empowered the female perspective and sought to free femininity from male colonization.

5:15 PM Daria Rose Evdokimova (Harvard University) *Architecture as Memory: Ruins of Hoff by Lyonel Feininger*

In the summer of 1928, Lyonel Feininger made his first drawings of the ruins of a local church in the nearby German village. Through a series of happenstance episodes, the Gothic ruins grew to haunt the artist's entire body of work. They travelled across various media (pencil, watercolor, ink, oil), space (in person from the Baltic coast, and later in New York from memory), and time (the motif spans three crucial decades of the artist's career). While everything else in Feininger's life was sent into a chaotic flurry – the banning of his works by the newly appointed Nazi government, shutdown of the Bauhaus, forced exile from Germany – the visual motif of the ruins of Hoff remained a dependable constant. In the meantime, the image of the abandoned church took on polyphonic layers of meaning, an avenue for the artist to reflect on his own sense of national identity, the evolving definition of the German culture amid the rise of nationalistic sentiments and its ramifications for the private life of his family. This essay attempts to reconstruct those layers of meaning through first-hand encounters with the artist's archive: letters, drawings, prints, and reminiscences of his wife and son.

5:30 PM Yancy McCarron (Saint Louis University) *H.C. Westermann's Death Ships: Art, War, and the USS Enterprise*

Although there have been countless reviews and investigations of H.C. Westermann's work, there are few that have tried to connect the events he experienced directly to his art. While some accounts are more straightforward, others are more difficult to understand how they might have inspired a particular work of art. Westermann used various media to express and document the events he witnessed in World War II during which he served as a gunner on the renowned carrier the *USS Enterprise*. The ship experienced some of the most famous and gruesome battles of its time, which greatly affected Westermann. In this paper, I will focus on one of his drawings, a technique that prominently represents his experience in the Marines as compared to his more notable technique of sculpting. Many of his drawings also feature what he called "death ships," a motif that typically represented his time in the military. Using research from World War II battles and letters from the artist himself, I will argue that Westermann's drawing

titled *USS Enterprise* from 1959 encompasses the culmination of military events Westermann experienced and heard about throughout his time in the war, rather than a single event.

5:45 PM Chloe Richardson (Regis University) *Lessons from Theresienstadt: Art, Healing, and Hope in the Life and Work of Friedl Dicker-Brandeis*

World War II ushered in years of traumatic events across Western Europe. Among the many tragedies of the Holocaust, specifically, is the oppression of artists and the destruction of art associated with the Avant Garde. From “degenerate art” exhibitions mocking artists who rebelled against “traditional German values,” to persecuting artists who did so, Hitler’s rigid personal standards for German art dictated what was allowed to be created and displayed throughout the majority of Western Europe during WWII. At the same time, female artists across the globe were fighting to destroy barriers that kept them from attaining appreciation and acclaim for their work.

This talk explores the work of Friedl Dicker-Brandeis, a Jewish Austrian artist working during the Holocaust who never had the chance to obtain the acknowledgment that she so greatly deserved. Putting aside her artistic career to teach art lessons to the children of Theresienstadt, one of the most sinister concentration camps of the Holocaust, Dicker-Brandeis was a pioneer of art therapy and fiercely advocated for thousands of children as they were forced to endure unspeakable trauma. Through her revolutionary artwork and tremendous care for her community, Friedl Dicker-Brandeis’ lasting legacy serves as a beam of hope in our chaotic, ever-changing world.

6:00 PM Rebecca Cole (Sewanee – The University of the South) *The Appropriation of Holocaust Memory in a Post-Communist European Visual Landscape*

Holocaust commemoration in central and eastern Europe utilizes differing, and sometimes competing, narratives of the Holocaust as a tool of legitimization for political or social benefit. Commemoration, as an aspect of visual culture, constitutes the ways in which a certain narrative or memory of an event is represented to and by the public. Nationality, political systems, information gaps, methods of commemoration, and more all create individual narratives for each memorial and influence the way in which the public interprets and responds to commemorative sites. In the summer of 2022, supported by the Ledford Scholars Program, I visited multiple Holocaust commemorative sites in Berlin, Dresden, Prague, and Warsaw to better understand the different methods and resulting impacts of commemorative projects. I use memory studies, visual analysis, and historical context to examine the ways in which central and eastern European countries appropriate the Holocaust to justify and legitimize certain political and social narratives in a post-communist landscape. I challenge the notions of collective memory and focus instead on the ways memory is being weaponized for social and political justification. From largescale memorials, such as *Denkmal für die ermordeten Juden Europas*, to smaller and more local memorials, such as *Rosenstraße Denkmal*, to the most widespread and decentralized *Stolpersteine Projekt*, I will examine the ways these memorials and others around Europe use the Holocaust as a tool in a historical narrative through commemoration and visual culture.

Session #6A Friday, April 14th 7:00 – 9:00 PM EST

https://suny-edu.zoom.us/meeting/register/tjAldOGhpz4uGtZQ7sbiO2_sT2X2J68cmfXa

7:00 PM Andrew Wang (Brandeis University) *The Study of Qiyun in Art History*

There exists a saying in China: “The beginning of wisdom is to call things by their proper name.” Such a principle becomes even more indispensable in a discipline such as art history, given its nature as a field of study that spans many nations, cultures, and languages. In his “Six Principles of Chinese Painting,” which appears as an introductory statement for the book *Classified Record of Painters of Former Times (Gu Hua Pin Lu)*, Chinese art historian, figure painter, and critic Xie He (谢赫, flourished 6th century C.E.) proclaims the phrase, *qiyun* (气韵), as the principal attribute for the determination of the quality of Chinese painting. This term, later dubbed “spirit resonance” by Dr.

William R. B. Acker in a 1954 translation, has persisted as one of Chinese art history's most controversial yet foundational concepts. However, many leading scholars have since voiced their dissatisfaction with Acker's interpretation, with many leading scholars admitting that the translation is outright wrong. Yet, despite decades of criticism and controversy, Acker's translation remains the standard interpretation of Xie He's "Six Principles."

By conducting a thorough investigation of Xie He's original text, the goal of this paper is to reexamine the origins of *qiyun* from its source. Through the careful dissection of every aspect of Xie He's original "Six Principles," this project will attempt to provide a faithful representation of the values of *qiyun* as interpreted by Xie He himself. This paper will then look at several examples of how the principles of *qiyun* are reflected within masterpieces from throughout Chinese history, as well as how Western painters have established similar values within artistic movements such as impressionism. Through the utilization of such comparisons, this paper hopes to emphasize the philosophical commonalities between Chinese and Western art, while simultaneously demonstrating the universality of *qiyun*.

7:15 PM Alayna Weldon (University of Oklahoma) *Stylistic Evolution of Japanese Woodblock Painting*

Dating back hundreds of years, woodblock printing is a highly respected, labor-intensive, and detail-oriented art that produced a visual history of Japanese culture. Academia and scholarship often neglect the prints that emerged out of the 20th century, however. These prints are just as valid as earlier prints and deserving of scholarly research because they complete a circle of stylistic and genre changes that began after Commodore Perry arrived in Japan in 1853, introducing the rapidly modernizing United States and isolated Japan to each other's culture. In completing an internship with the Fred Jones Jr. Museum of Art, I undertook the study of such woodblock prints from 1952. This print is indicative of an entire genre of contemporary woodblock prints that began after Japan's occupation and reconstruction following World War II that marked a pivot in how Japanese artists depicted their society for their audience. When Perry and the United States entered Japan's borders, the idea of modernization swept the small nation and was the focus of all aspects of life, including art. After two world wars, the 1950s presented Japanese artists returning to traditional subject matters. This era of work represents the resolution of tension between the modernization that overtook Japan and the traditional values that Japanese society revered, so much so that the entire country was willingly isolated from the world to prevent the corruption of these values. In returning to traditional Japanese values, artists did adopt artistic styles and methods from Western art practices that would allow their work to appeal to Western, and especially American, audiences during the occupation of Japan. In completing a circle of artistic styles and subjects, these prints from the 1950s allow scholars to see an unfolding historical narrative of Japan that would be otherwise unfinished under further neglect.

7:30 PM Angela Sun (Brandeis University) *Consumers, Commodities, and Commercialization: 19th Century Chinese Export Painting and Photography*

Trade relationships between China and the West have always been an important aspect of global history: in the 19th century export market, tea and silk were the basis for trade, but there was also a demand for Chinese-made objects such as ivory, porcelain, furniture, and oil and watercolor paintings. Chinese export painting refers to works made by Chinese artists for sale to their Western customers, who took them home as mementos of their journeys abroad. The export art industry was heavily commercialized – artists would set up studios near the port, making it easy for ship captains and their crews to commission works. My paper explores the genre of export painting through works commissioned by one specific consumer: Captain Oliver Griffin Lane of Annisquam, Massachusetts. On one of two trips that Captain Lane made to Shanghai in the mid-1850s, he brought ambrotype photographs of his wife and two daughters to the Chinese artist Chow-Kwa from whom he commissioned three miniature portraits on ivory. The introduction of photography into the export art market meant sitters no longer had to be present for portraits and port scenes could be copied from photographs rather than field studies. The study of Chinese export art cannot be separated from its commercial aspect. As a result, the common misconception that photography destroyed painting—an argument that is carried over from Western art history—cannot be applied to Chinese export painting.

In the Chinese context, photography provided artists with new skill sets and business opportunities, thereby becoming a medium functioning for the trade.

7:45 PM Sophia Gibson (St. Catherine University) *An Aesthetic Formed By Force: Considering a Claret Jug in the Collection of the Minneapolis Institute of Art*

This paper offers a formal and contextual analysis of a nineteenth century *Claret Jug* in the collection of the Minneapolis Institute of Art. My analysis explores the biography of this silver vessel, one that is many centuries in the making. This story centers on convergence, in its many forms, from that of cultures to that of aesthetics, material culture, and functional objects. Though small, this vessel has a formidable biography situated in the history and legacy of the British Empire. During the 19th century, official British presence and colonization in India, formally known as the British Raj, upended various aspects of Indian life, forever altering the country in immeasurable ways. The world of craftsmanship and art was especially impacted. Along with themselves, the British brought a taste for silver, and imposed their desire for functional “fine art” on Indian craftsmen. This domination catalyzed an aesthetic formed by force, built on the backs of those deemed British subjects. Prior to the presence of the British Raj, silver production and use in India was minimal. Indeed, the jug’s very existence as one to hold and serve claret is reflective of the cross-cultural interactions which stem from colonization. Claret, the anglicized name of the red Bordeaux wine of France, had no natural place on the Indian subcontinent. Though the jug, in both function and material, is a direct reflection of the thirst of the British colonists, the more intricate and hidden details can reveal dimensions of the culture of the Indian craftsmen who likely made the vessel. Ultimately, my approach seeks critical understanding of the jug’s description by the Museum as representing an “Anglo-Indian” aesthetic; I aim to reveal the political dimensions of this convergence of my two cultures, and to interrogate this characterization of the jug.

8:00 PM Jarita Bavido (University of Wisconsin – Stevens Point) *Kali Imagery and the Subversion of the Colonial in Bengal, 1857-1917*

In British Bengal, Kali loomed large in the colonial imagination as a dealer of destruction and woe, demonic and dangerous. She is often depicted with a necklace of skulls and a skirt of human arms, with her many arms holding weapons and her feet trampling the inert form of the god Shiva, the very embodiment of shakti or feminine energy and a potent symbol for her followers. Out of fear of this “Other,” British colonialists sought to secularize religious iconography as part of a push to destabilize traditional culture and religion. However, with the rise of new technologies that allowed for mass production, religious images disseminated rapidly, retaining their votive aspect. This paper analyzes several of these mass-produced images of Kali in the waning years of the British Raj to show how popular imagery of the goddess embraced the macabre and violent aspects of her nature. For Kali’s devotees, she is both a destroyer and a mother figure, a fertile ground for revolutionary imagery. Therefore, I argue that her fearsome representation was an intentional choice to subvert colonial ideas about Kali, reclaiming them for use in a revolutionary context.

8:15 PM Kaya Matsuura (Grinnell College) *Digging into the Surface: the Public and Private Relationships of Japanese Bodysuit Tattoos*

This art-historical project analyzes the public and private relationships Japanese full-bodysuit tattoos have with the body. While an unorthodox art-historical medium, tattoos examined as an art piece allows new scholarship on ways art spiritually connects to an individual and interacts in public spaces. Analyzing tattoos also merits scholarship as a form of body art. In this project, I examine Japanese countercultures and the ways Japanese bodies have and lack autonomy. I visually analyze bodysuit tattoo composition and iconography to inform my discussion on concealment and the personal uses behind these tattoos. I situate this material historically and culturally through a survey of relevant legal policies and a comparative study of tattoo culture from the Edo and Meiji period through to the present day. I also evaluate Japan’s relationship with the West to discuss the public complexities of these Japanese tattoos and dissect the social rules of Japanese tattoo culture and the dynamic between the artist and the client’s

body. I use Ukiyo-e depictions of tattoos from the Edo period, photographs of tattoos from contemporary artist portfolios, cultural projects, art-historical writings, and museum archives as my visual sources. By examining how tattoos operate on the body and interact with the public, I reveal how these tattoos complicate Western discourse on tattoos as “self-expressive,” and how the tattoo culture works interdependently with, as an act of rebellion against and submission to, social and governmental controls.

Session #6B Friday, April 14th 7:00 – 9:00 PM EST

<https://us06web.zoom.us/meeting/register/tZAsfuytqzwvE9TFVLgqPXEvy7ybovGQsIgH>

7:00 PM Brennan Jenkins (University of North Carolina at Pembroke) *The Queen Mothers Ikegobo: A Symbol for the Achievements Expected of Benin’s Royal Women*

The altars of the hand, or *ikegobo*, are one of the many ritual objects that begin to appear in the Kingdom of Benin’s royal court during the 18th century. Since the reign of Akenzua I, these objects, which were usually made of wood, was now produced in brass for the kings (obas) and queen mothers (iye obas) of Benin. Altars of the hand celebrate and ritualize imperial achievement, economic prosperity, and patriarchal domination. Each altar is filled with symbolism that legitimizes its patron's own dominance and power. However, out of the handful that survives the majority are dedicated to Queen Mothers, not the Kings. In a patriarchal society where the Queen Mother is the only woman allowed to possess such an object, what are the requirements of possession? The Queen mother’s altar of the hand housed in the Metropolitan Museum of Art, like all Queen Mother *ikegobo*, lacks the aggressive symbolism characteristic of the altars made for the king and his chiefs. Using oral traditions, anthropological research, and iconographic analysis I will demonstrate how the Queen Mother’s 18th-century altar of the hand was not dedicated to their individuality and socio-economic prowess like their male counterparts. Their altars highlight an idealized supportive role. The altar of the hand produced for the Queen Mother was designed to celebrate her achievement as a mother who gave birth to the king and her role as a supportive agent during the 18th-century intensification of ritualized kingship.

7:15 PM Gabriella Fonseca (Ramapo College of New Jersey) *Gideon Mendel: Freedom or Death: Damage*

When one thinks of photography, especially in an artistic manner, perfection might come to mind. The concept of perfected images, developed without a scratch to show, an image displayed with content materials to be observed by many, an image with no room for alterations. However, are there multiple purposes for images? Is there room for damage? Exposing, through image, the unsettling reality of a defective world we live in every day. Gideon Mendel attempts to expose these imperfections through his *Freedom or Death: Damage* collection, by expanding damaged (decaying) negatives of undeveloped images. This paper explores Gideon Mendel’s *Freedom Or Death*, specifically the *Damage* photo collection. The photographic negatives for Mendel’s project were taken in South Africa during apartheid, between 1985 and 1989, however they were not printed until later, when rediscovered by Mendel in the 1990s. The negatives had been neglected, forgotten about, and damaged by the elements.) In reprinting the now-damaged negatives, Mendel intended to display through his work what impacts the apartheid had on him, as well as many others.

7:30 PM Ronan Shaw (Pennsylvania State University) *Beasts of Burden: Animal Iconography in Johannesburg*

Apartheid ended decades ago, yet social tensions in South Africa persist, particularly in urban centers scarred by a legacy of forceful displacement and segregation. Scholars on urbanism acknowledge these difficulties but fail to understand the context of this suffering and how it relates to present challenges. In my paper, I examine South African cities through the lens of public art projects, both official and underground, to attempt to understand an avenue by which racial separation is still enforced and contributes to inequality in South African cities. I focus on contemporary monuments, such as the *Eland* in Johannesburg, and historical structures, such as the Voortrekker Monument, and place them in a wider context of erasure of Black bodies from public life and urban spaces. I

ultimately reach the conclusion that the current state of South Africa's attempts to move beyond a legacy of racism are inadequate, and that recent projects to tie a fragmented population together are ultimately harmful just as much as they are performative.

7:45 PM Olivia Marotte (Swathmore College) *From Abstract Expressionism to Postcolonial Nigerian Modernism: The Primitive Privilege and Transnational Inequality in Modern Art*

It is nearly impossible to study transnational modern art without considering the “primitive” as an exotic, alluring, and elusive tool for avant-garde artists—well—American artists, that is. In the United States, simplistic symbols and shapes in abstract works were perceived as a portal into a more direct form of expression, a way to produce titillating pieces while tapping into an unconscious reservoir of collective knowledge. Abstract expressionism, as this mode of modern art was dubbed, portrayed a strong sense of postwar anxiety amidst the United States’ (particularly upper-class, white circles in New York City) co-optation of Paris’ throne of cultural domination throughout the world. In the 1940s and 1950s, predominantly white male artists such as Jackson Pollock, Willem de Kooning, and Mark Rothko would master the art of spontaneity and draw from—while redefining—some aspects of Surrealism. Perhaps the most fascinating consideration when studying transnational modernisms is the ways in which avant-garde artists choose to engage with the primitive. Do they embrace it as the ancestral solution to alleviating contemporary trauma? Is it rejected completely in favor of a tabula rasa approach to an anticolonial future? Is it forced upon them by colonial forces in an attempt to halt their semiperipheral/peripheral nation’s cultural ascendance? It’s vital also to consider willful resistance to the primitive. In subsequent analyses, I will focus particularly on Nigerian modernism, which rejected colonial preferences for Nigerians to engage in their pre-colonial art forms. Because Nigerians—and African people, generally—were declared by dictates of social Darwinism as intellectually, economically, and culturally inferior to white people, artists native to post-colonial African nations were patronized and therefore discouraged from formally exploring modern techniques in their works. The freedom to choose whether to undertake the primitive as an artistic muse without backlash was a privilege, and one that white artists felt entitled to.

8:00 PM Jimena Perez (Albion College) *Visualizing Safeness: A Sanctuary for African Americans During the Jim Crow Era*

Art is an avenue through which people become culturally and historically enriched. It also provides a forum for political and social topics to be introduced, discussed, and questioned. Derrick Adams (b. 1970), an African American multidisciplinary artist, uses art to educate people about the histories of the Black community in the United States. Through his traveling exhibition *Derrick Adams: Sanctuary*, a series of mixed-media artworks, Adams highlights the time in history when the Jim Crow laws negatively impacted African Americans. This exhibition emphasizes how Black travelers relied on *The Negro Motorist Green Book* by Victor Hugo Green, a New York postal worker, to find refuge in welcoming establishments. This book was annually updated from 1936 until Green’s death in 1960; however, it continued to be published until 1967. During this time, state and local laws enforced racial segregation, especially in the South. The laws and etiquettes systemically came to an end because of the Civil Rights Movement. I had the privilege of seeing Adams’ exhibition at the African American Museum of Philadelphia (AAMP). It was my first encounter with *The Green Book*, and how significant it was in guiding Black folks to find safe spaces, to find their sanctuaries as they embarked on road trips throughout the U.S.

Session #7A Saturday, April 15th 1:00 – 3:00 PM EST

<https://suny-edu.zoom.us/meeting/register/tJAtcumupzorGNLEtnKNWODzp3EWginqKAQ9>

1:00 PM Adam Chin Blahnik (University of Florida) *The Trojan Horse and the Femme Cheval: Primitivism and Modernist Self-Fashioning in the Works of Wifredo Lam*

This project situates several early works by Wifredo Lam (1902–1982) within the discursive realm of European primitivism. Born in Cuba to a Chinese-Cuban father and an AfroCuban mother, Lam entered the social and artistic

circles of the Parisian avant-gardes including Pablo Picasso, Michel Leiris, and André Breton, who frequently reduced both his artistry and his identity to his Blackness. In this context, I analyze Lam's expressed desire to "act as a Trojan horse that would spew forth hallucinating figures with the power to surprise, to disturb the dreams of the exploiters." I argue that Lam's engagement with the legacy of primitivism constituted a central component of this invasive endeavor of the Trojan horse, an active self-fashioning as modernist artist. First, through accounts of Lam's interactions with Parisian avant-garde circles from his introduction in 1938 to his departure for Martinique in 1941, I will elaborate on Lam's situation in the European avant-garde's schemata of race and culture and its necessitation of this modernist self-fashioning. Second, through the reading of two self-portraits from the late 1930s, I will explore how primitivism operated within this self-fashioning during his time in Europe. And finally, an analysis of the recurring figure of the femme cheval will demonstrate this fusion of a formal basis in European primitivism and the modernity of Afro-Caribbean syncretism. In doing so, I will demonstrate how Lam's primitivism operated as a strategic means to situate himself as an active and coeval participant in the dialogues of European modernists.

1:15 PM Ainsley Golden (Berea College) *Basquiat's Defacement: Graffiti as a Language of Resistance*

Jean-Michel Basquiat has created a body of work which challenges the historical biases against graffiti. Taking a look at Basquiat's 1983 piece, *Defacement*, one can see the intersection between social and political, and public and private in the American art world of the 1970s and 1980s. In the face of racism from art critics, a city-wide War on Graffiti, and instances of fatal police brutality against other Black artists, Basquiat still chose to express himself through graffiti. Basquiat's sustained use of graffiti as a visual style in the face of this social and professional bias offers evidence of graffiti's ability to communicate resistance.

Basquiat's use of a graffiti style throughout his whole career speaks to the conditions around him involving race and art. His work was declassified in contemporary media and pushed aside by the market because of public intolerance of his use of graffiti. His refusal to abandon it, though, positions the style as the joint between the worlds of personal and political, success and failure, and public and private – all of which contribute to the understanding of "graffiti" – and are subtextual criteria for popular art. Looking at communication through style in the case of Basquiat's *Defacement* points to graffiti as a language of resistance and the most effective translator of his radical ideas, which came to Basquiat through his experiences with discrimination in New York City.

1:30 PM Sidra Michael (Carleton College) *"Whose Truth Shall We Express?" Striving for Black Aesthetics through the Art of Chicago and Los Angeles' Black Arts Movement(s)*

This research comparatively analyzes the art of the Black Arts Movement as it manifested in Chicago and Los Angeles. Through reading art historical texts, examining the socio-political and cultural contexts of the areas, and analyzing artworks, I illustrate how and why the movement manifested itself differently in each area and how that affected art-making. The movement in Chicago was quite militaristic and emphasized organization and unity, while the movement in L.A. was designed to build community among Black artists. In Chicago, the art was community-based, collaborative, mutable, and accessible, often depicting prominent Black figures. Both positive and mobilizing messages were emphasized – though artists like William Walker would often create murals displaying the harsh realities of Black life. Art by groups like AfriCOBRA (African Commune of Bad Relevant Artists) and OBAC (Organization for Black American Culture) emphasized collective art making while individual artists like Mitchell Caton, William Walker, and Eugene "Eda" Wade worked alone or with others to create murals and public art for Chicago neighborhoods. The spatialization in L.A. created a unique Black arts community. Their focus was mainly to carve out a space for Black artists in that city's art world; artists would often do so by creating Black-owned galleries or exhibition spaces. The art that was produced was experimental, independently created, and meant for an "art" audience. Artists like John Outterbridge and Betye Saar's assemblage works conveyed messages of resistance through abstract form, using found objects to ground their work in the community. David Hammons highlighted messages of Black oppression more overtly in his body prints, works created using his own form with political messages. Ultimately, I aim to show the diverse art of this movement and dispel stigmas around Black art being monolithic and synonymous with protest art.

1:45 PM Sophia Perkins (Louisiana State University) *Shock and Abjection in the Art of Kara Walker*

Kara Walker is a contemporary, Black female artist who discusses racial issues in the United States through her shocking artwork. She employs racist stereotypes of Black individuals and imagery from the Antebellum Era to display how racism is systemic in the US. She is criticized by certain Black intellectuals and artists, notably Betye Saar, for portraying such abject and visceral imagery, such as pedophilia and rape. Walker often creates large installation images using silhouette cut outs, hiding the races of each figure in her pieces. She uses stereotypical imagery such as unkempt hair and tattered clothes to depict Black individuals, and white individuals are well dressed, and well kept. A well-known work of hers, *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* has been criticized by artists such as Saar for being derogatory and racist in nature. Imagery from slavery, in and of itself, is hard to stomach, furthering the abjection in Walker's work. Kara Walker is manipulating these violent and demeaning images to force viewers to place themselves within her imagery and understand their own biases and prejudices. Her work sparks debate about depictions of Black trauma and can be related to media of Black individuals today. While Walker's work is visually disturbing in nature, she successfully implicates the viewers in the horrors depicted. No one is innocent in Kara Walker's work.

2:00 PM Nairobi Lewis (University of North Carolina at Pembroke) *Cultivating the Soul*

Throughout art history, black representation has been utterly lacking compared to white representation in Western and European art, even still in more contemporary times. The enslavement of Africans has had an adverse effect on black people, stripping them of their identity, denying practice of their spirituality and forcing a religion with no representation of black people upon them. Artist Renee Cox has dealt with these issues and boldly put black people at the table to return the power and sense of divinity and pride to black people. I will discuss how contemporary artist Renee Cox has used her own body and other black bodies to reimagine religious imagery and her artistic development from photographic prints to intricate digitally manipulated designs. I will be highlighting her works through her Soul Culture series, stepping away from much of the controversy and audacity, and instead focusing on black divinity, broadening the consciousness of the soul, and cultivating happiness.

2:15 PM Tenesha Carter Johnson (Spelman College) *The Dirty South: Spatial Awareness as Spiritual Experience*

As André 3000 stated, "The South got something to say!" and this sentiment perfectly encapsulates the intention and energy of the powerful exhibition curated by Valerie Cassel Oliver, *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*. It considers and amplifies the social, cultural, and creative influence of the South. Cassel Oliver attempts to bridge and correlate a historical and modern analysis of the region to further examine the contemporary Black aesthetic within the United States of America. The framework of the show is focused on the integral role of the visual arts and sonic production as primary manifestations of creative expression that have both continued to mold modern culture and reflect the roots of southern geographical functionality and influence. Using supportive documents of the exhibition – including the exhibition catalog, accompanying playlist, and artists talks – I offer a range of arguments that offer a fundamental examination of the region and its global impact, at large. My analysis of the exhibition and curatorial process examines the ways Cassel Oliver addresses the geographical significance, sensory immersion and experience, and indexical nature of this topic.

2:30 PM Mario J. Martinez (University of Mary Washington) *Recontextualizing Black Female Subjectivity in Wangechi Mutu's Histology of the Different Classes of Uterine Tumors*

During the eighteenth and nineteenth centuries, the Black female body became the site of cultural and medical scrutiny which helped to construct the synthetic notion of 'otherness' and other hegemonic ideologies. Saartjie Baartman, pejoratively named the "Hottentot Venus," quite literally became the embodiment of these ideologies as her body was exhibited and economically exploited across England and France. The Black female body, in all but

name, was “disabled” through the pathological representations published in anatomical atlases and other texts, such as Cesare Lombroso and Guglielmo Ferrero’s *La Donna Delinquente: La Prostituta e La Donna Normale* (1893). These texts presented images of bodily and genital variation in a way that stigmatized the subjects for challenging the predominantly white European able-bodied fantasies of “normalcy”, what Rosemarie Garland-Thomson terms the “normate.” Contemporary Black artists have responded to this history with appropriative gestures that re-appropriate or reclaim, re-contextualize, and invert the discourses embodied in these images. Wangechi Mutu’s collage series *Histology of the Different Classes of Uterine Tumors*, and the accompanying history, language, and imagery, is perhaps one of the most noteworthy revisions. Each image invokes a human face, therefore restoring a sense of humanity and subjectivity back to the Black female body represented in the medical illustrations. However, Mutu is careful not to obscure the underpinning image or erase disability and variation altogether from the composition. Thus, genital (medical illustrations), bodily (collage clippings), and facial variation (composite image) are all reconciled in a way that subverts normalcy, ennobles disability, and inverts discourses of stigmatization and degradation. In a dialectical maneuver, Mutu deconstructs the synthetic notion of “otherness” and other hegemonic ideologies surrounding the Black female body. An interdisciplinary approach combining feminist and critical theories, as well as disability studies perspectives will frame an analysis of Mutu’s collage series.

Session #7B Saturday, April 15th 1:00 – 3:00 PM EST

<https://us06web.zoom.us/j/9122691aj0pvQkEKNqg>

1:00 PM Sophie Applegate (University of Nebraska – Lincoln) *Copley and the Forgotten Doll: Reinvention of the Artist in The Copley Family*

In 1774, amidst unrest in the United States, John Singleton Copley left his family in Boston to embark on a Grand Tour of Italy, as had long been recommended to him by Royal Academicians Benjamin West and Joshua Reynolds. After his travels, Copley commemorated his reunion with his family in London, as well as showed off his newly acquired knowledge of the Old Masters, by painting *The Copley Family* in 1777. This talk examines one detail in that well-known painting, a detail that art historians have overlooked: the doll that lies discarded on the floor by its owner, Copley’s eldest daughter. By depicting the six-year-old abandoning the doll, Copley breaks a longstanding and consistent pictorial convention of young girls reverently cradling their dolls. The doll itself, a Queen Anne doll with a custom-made dress matching its owner, was an extremely expensive object. It, or its fashionable ensemble, might have populated one of Copley’s portraits in the Colonies. I suggest that this unusual motif indicates Copley is discarding the materialist style popular in the Colonies in favor of reinventing himself for aristocratic patrons.

1:15 PM Caroline Johnson (Brigham Young University) *The Reinterpretation of the Round Shaker Barn: How Patriarchal Values Changed the Doctrine, History, and Architecture of a Religion*

Architecture has the power to facilitate a profound understanding of its creators, with the example of The Round Stone Barn at the Shaker Village in Hancock, Massachusetts as no exception. This structure has long been examined for its unique design and insight into the life and beliefs of the members of the nearly extinct religion. Within the field of Art History, this barn has been taught as the perfect personification of the beliefs of The United Society of Believers in Christ’s Second Appearing, more commonly known as “The Shakers.” History, across nearly all disciplines, seems to have simplified not only this particular structure, but the entire Shaker faith down to a few distinguishing characteristics. These include: their name, their belief of their founder being the reincarnation of Jesus Christ, and their isolated villages. However, the complexities of the religious beliefs and history of the Shakers are much more complex than the current teachings and understandings. Consequently, this oversimplification is reflected in the interpretation of the Round Stone Barn. Shaker doctrine was recorded, and thus, modified after founder, Ann Lee, died. With her history rewritten and the original doctrine radically changed, the writings, stories, and understanding of architecture that is taught today is not the intentions of the creator herself. In this paper I will argue that the accurate interpretation of this structure must start with reexamination of Shaker history and doctrine, rewriting the narrative that this barn is not a personification of Shaker beliefs and rather a personification of the patriarchal shift that took place after the death of Ann Lee.

1:30 PM Catie Burnell (Georgetown University) *From Sea to Shining Sea: Strategies and Subversions of the Sublime in American Landscape Representation*

So often is the sublime viewed as a relic of nineteenth century art, an idealistic notion of the wilderness as something to be held in fearful respect. Indeed, American landscape painters, particularly those of the late eighteenth and nineteenth centuries, are often heralded for their near-fantastical renderings of the American terrain as one of natural grandeur and vast possibility. A distinctly American brand of rugged adventurism is often manifest in these paintings, as artists sought to depict a rapidly evolving national aesthetic identity rooted in the notions of nation-building and victory over natural obstacles. These themes were especially pertinent in a post-Revolutionary era, wherein Americans were newly independent from imperial tyranny yet fiercely hungry for expansion deeper into the continent. However, the desire to understand humanity's relationship with nature remained pertinent in art through the twentieth and even into the twenty-first centuries, at times coming off the canvas and interacting directly with the world that it tried to comprehend. As history has fundamentally changed man's relationship with the natural world, particularly in the United States, artists have engaged with the sublime both through submission and subversion. Artists both employed and, perhaps even more importantly, rejected the sublime to construct representations of reality.

Rather than approach the development of the sublime strictly chronologically, I examine different strategies in either asserting human dominance over the natural world, or frustrating that dominance. Regional differences in the American sublime, as well as the sociopolitical conditions underpinning them, are also examined. The presence of sublimity in American landscape painting is certainly no new topic to art historians; I hope that my exploration specifically of different strategies of the sublime predicated on different lived regional experiences, representing the continued difficulty of developing a cohesive national aesthetic ethos, provides richer complexity to this scholarship.

1:45 PM Hannah Chew (Harvard University) *New England's Forgotten Impressionist: Re-Examining the Regional Watercolors of Dodge Macknight*

At the outbreak of the twentieth century, American watercolorist Dodge Macknight embarked on a series of experiments in landscape painting that stirred crowds, critics, and patrons across Boston. Unrestrained color and adapted Impressionist theory set the foundations for Macknight's attempt to create an authentic image of the American landscape, embroiled in establishing a regionally specific visual dialect. The artist worked exclusively in watercolor, initiating his landscapes into the growing canon of the uniquely American medium and imbuing his work with a sense of what I term "placehood."

A century after his rise, Boston's "favorite son" has fallen into historical oblivion. My work focuses on re-examining his exuberant color and transient relationship with the natural world as exemplary of a moment of uncertainty in both the rapidly changing American landscape and the socio-political role of the artist. I also seek to explore Macknight's own mobility and encounters as central to his watercolor process, documenting interactions with figures like Vincent van Gogh and Okakura Tenshin, as well as the artist's periods in Algeria, Mexico, and Jamaica.

2:00 PM Maddie Mulder (University of South Dakota) *National Parks and Cultivating a National Identity*

This paper addresses National Park System (NPS) promotional materials from 1933, when Franklin Roosevelt signed the executive order that formed the scattered national parks into the singular National Park System, to the 1960s expansion of the mission and scope of the park system. This artistic era of the National Parks aimed to connect sprawling and vastly different national parks into a cohesive system. As the Great Depression took hold in the United States, the American government promoted nationwide travel, especially to the national parks, as a low-cost vacation option for struggling Americans. To aid this mission, the government commissioned artists through the Federal Arts Project to create promotional materials to draw visitors into the parks. In doing so, the government

was able to provide artists struggling during the Great Depression with steady paychecks while also increasing revenue for highways and the National Park System. The Poster Division of the Federal Arts Project jumpstarted a new design movement that elevated National Park promotional materials from primarily photographs to contemporary designs that reflected the identity each national park was trying to create. In the years following Roosevelt's executive order, NPS promotional materials had a cohesive theme and visual style. These styles began to diverge in the early 1940s, with stylized typography and photo editing styles emerging as each park began to define its individual characteristics. As the National Park System did not have to justify its value - or spread word of its existence - promotional materials became more stylized, leading to ephemera that reflected changing art movements in America.

2:15 PM Ellie Patronas (University of St. Thomas) *Creative Placemaking in Twin St. Paul Neighborhoods: A Comparative Analysis of Frogtown and the Creative Enterprise Zone*

Located on Dakota and Ojibwe land, St. Paul, Minnesota is a unique hub of arts, enterprise, and history. The city's landscape has been shaped by racial covenants, economic hardships, and migration to surrounding suburbs. Today, community members, developers, and government officials are involved in ongoing discussions about how to best enhance infrastructure and businesses throughout the city, especially in urban areas, while protecting residents and each neighborhood's identity and culture. One way of doing this is through creative placemaking. For my research, creative placemaking refers to the use of art-based solutions to enhance public spaces to support sustainable communities. My research is a comparative study of community mural projects in St. Paul's Creative Enterprise Zone (CEZ) and Frogtown neighborhood with the goal of understanding how both areas deploy creative placemaking to shape identities, support economic growth, and strengthen communities.

2:30 PM Ryan Kane (Milwaukee Institute of Art and Design) *Settler Topophilia: Manifest Destiny, the Romantic Landscape, and Contemporary Indigenous Artists*

In our image-filled world, perhaps the most common picture we encounter is the landscape. The history of landscape is vast and begins with landscape painting: taking off in the Italian Renaissance, landscape painting gathered widespread appreciation throughout Western society by the nineteenth century. By this time, the Romantic movement taking place in the arts and humanities had reached the United States and capturing the sublimity of the American West had become an exercise in expressing national heritage. However, an important part of this American history has had little opportunity to be recognized. While artists depicted the beauty of American scenery, the systematic colonization of the continent was under way; settlers and the US government went about overtaking Indigenous nations' land through acts of forced removal, war, and the spread of unfamiliar diseases, among other more subtle means of dispossession. Sentiments aimed at claiming land and resources grew strong amongst individuals at all levels of American society and were backed by myths of Manifest Destiny: the European-American (white) attitude-turned-quest, -policy, and -military-action of settlers and the US Government to justify the overtaking and extraction of land and resources from the original inhabitants of the continent. These sentiments played a major role in shaping the visual language of the American Romantic movement and landscape painting as we know it today. This talk is an attempt to reexamine the ways in which land is valued in the United States by drawing upon the visual culture of colonialism during the American Romantic period and contrasting it against art made by contemporary Indigenous artists. The approach I take seeks to centralize the work of Indigenous scholars, thinkers, and artists and to draw attention to "settler colonial structuring and Indigenous critiques of that structuring," (*Decolonization is not a metaphor*, 3) particularly in art history. While being in the position of a settler, I hope to follow in the footsteps of Mishuana Goeman (*From Place to Territories and Back Again*, 2008), to deconstruct "the discourse of property and [reformulate] the political vitality of a storied land," which involves "reaching back across generations, critically examining our use of the word land," and its visual culture, "in the present, and reaching forward to create a healthier relationship for future generations" (24).

a decorative motif, exceeds past its visually striking anatomy and its practical function of taking up space and creating less work for Minoan vase painters. The octopus has also appeared on terracotta funerary chests, known as Larnakes. One notable Larnax depicts an abstract decorative octopus carrying a ship of soldiers, possibly bringing them to the afterlife. This funerary connection could also be attributed to the animal's ability to regenerate any severed tentacles. The symbolic theme(s) and decorative choices stretch beyond the Minoans, as the mainland Myceneans had their own unique examples of jewelry, decorative tile, and ceramicware that feature an octopus.

4:15 PM Katherine Leddy (Northern Arizona University) *Wartime Trauma in Greek Vase Painting: the Suicide of Ajax*

Although Post Traumatic Stress Disorder (PTSD) did not become an official diagnosis until 1980, wartime trauma and the impacts that it can have on the psyche have been explored in the visual arts for centuries. For example, numerous artists who served in World War I, such as Otto Dix, created artwork that dealt with PTSD from the war. Nevertheless, this issue goes back even further than World War I. A growing body of scholarship draws on surviving Greek literature to document that PTSD, as a result of war trauma, existed as far back as the 6th century BCE. An example cited from the 5th century BCE is the story of the Spartan general Clearchus in Xenophon's play, *Anabasis*. The topic of wartime trauma as manifested in Greek artistic imagery, however, remains unexplored. In my paper, I will first demonstrate that the Greeks were aware of the concept of PTSD through an analysis of the portrayal of Ajax, one of the heroes of the Trojan war, by vase painters in the 6th and 5th centuries BCE. I will also show that Greek men engaged with and confronted the concept directly at the symposium, the principal context wherein these images of Ajax appeared. It is important to understand today that even though the diagnosis of PTSD is relatively new, this condition was present and affected soldiers in the ancient Mediterranean world.

4:30 PM Jin Yan (Rice University) *Ancient Greek Pederasty: Zeus and Ganymede in High Imperial Roman Sculpture*

Male homosexuality and pederasty are common themes among our known body of works from Ancient Greece, particularly Attic vase-paintings dating between 570 and 470 BCE. Still, many questions remain regarding the nature of these works and their relation to similar themes in Greek literature. Further complicating matters, ancient Roman artists often copied and imitated Greek originals, and the incomplete nature of our collections in modernity present challenges in distinguishing between Greek originals and Greek-inspired Roman adaptations. This paper contributes to the existing discourse on homosexual and pederastic depictions by analyzing examples across multiple media, both Greek and Roman, in relation to the more abundant evidence we have from vase-paintings.

I take the story of Zeus and Ganymede, one of the most popular myths with regards to pederasty, as a case study. Ganymede was the representation of the ideal Greek sense of beauty, enthralling even the gods; Zeus, in the form of an eagle, kidnaps Ganymede and takes the young boy to Olympus to serve as cupbearer. Multiple sculptures of the pair exist, dating back to imperial Rome, though the existence of a Greek original remains contested. Specifically, I examine the high imperial *Ganymede and the Eagle* in the National Archaeological Museum in Naples, Italy, to evaluate the evidence for and against the existence of a Greek original by comparing this piece to other Zeus-Ganymede sculptures and vase-paintings. In particular, how is the traditional myth portrayed differently in each example? How do pederastic relations vary by their mortal or divine nature, and what does this tell us about the debate on originality? Finally, how does the contemporary discourse on pedophilia influence the study of ancient pederasty, and what contextualizations must be made to examine ancient works with objectivity?

4:45 PM Gabrielle Buffaloe (College of William and Mary) *Looking for Enslaved People in Elite Pompeian Houses: the Overlap of Sleep and Work*

This paper examines domestic archeological evidence from Pompeii to examine the lives of enslaved people. This field is often understudied due to a lack of evidence, focusing on the lives of elites within the house. While evidence is scarce, it is still possible to guess at the lives of enslaved people and other servants within the house and it is

important to do so because it offers diversity to the much-studied field of Pompeian houses. This paper proposes that a combination of sleep related items and work-related items could indicate the presence of an enslaved person within an elite house. Through examining material evidence from three Pompeian houses and evidence from Laura Nisin's paper "Sleeping Culture in Roman Literary Sources", this paper shows that enslaved people are likely to have inhabited spaces where both sleeping and working occurred, since this goes directly against elite ideas about sleep. This paper discusses a range of materials, from the House of the Menander, which has an enormous amount of scholarship, to more recent archeological finds, like the House of Civita Giuliana. While evidence for this topic is still scarce, this paper is intended to serve as a basis for easily identifying spaces where the presence of enslaved people is likely, that can then be researched further. As this field grows and more artifact assemblages from surrounding areas are uncovered and digitized, hopefully this theory can help shed some light on a previously under researched field.

5:00 PM Sage Kregenow (College of William and Mary) *Identifying Doctors' Location of Practice Through Surgical Instruments and Social Status*

Diet, drugs, and surgery—these were considered the three main medical practices of Greco-Roman doctors. The first two areas have been well-researched and documented, but there is remarkably little scholarship on surgery and the lives of doctors. An examination of the surgical finds from the *Casa del Medico Nuovo* (II) from Pompeii reveals a wealth of knowledge. Specifically, the embryo hooks (used in cases of difficult births) and physician's carrying cases reveal that much of a doctor's surgical practice occurred outside the location of the stored instruments. Embryo hooks were uniquely employed in the delivery process, which ancient descriptions confirm occurred in the house of the mother. This well-documented form of surgery provides the foundation that the presumed home of the doctor was not always the location of their medical treatment. Furthermore, the presence of carrying cases indicates a need for mobility for the surgeon's instruments and therefore his practice. A further investigation into literary and archeological references to doctors outside of Pompeii reveals that their social status was much akin to a craftsman. They acted as a client in the patron-client system, visiting the homes of the patient rather than having the patient visit them. This notion is further confirmed through the similarity of finds between doctors and other craftsmen. By examining additional literary sources, I intend to reveal that while we might try to identify a home of a surgeon by the surgical instruments left behind, doctors were by necessity mobile and would typically practice in the home of the patients they were attending.

5:15 PM Ian Wilson (College of William and Mary/University of St. Andrews) *Mithras at Dura-Europos: The Arts of the "Farthest Mithraeum"*

In my presentation, I discuss the Mithraeum of Dura-Europos, a temple dedicated to the ancient Roman god Mithras in the east of modern-day Syria. I researched this topic through the College of William & Mary Charles Center during summer of 2022. I undertook my project to determine how closely the mithraic community in the city of Dura-Europos conformed to the norms of the mystery religion in centers of worship such as Rome and the northern frontiers of the Roman Empire. I chose the example from Dura-Europos because it is the farthest mithraeum from the capital known to present day researchers, and thus provides the best counterpoint to the more numerous examples from the center of the Empire. In order to conduct my study, I visited mithraea in Rome and Ostia and examined the Dura-Europos Mithraeum, preserved and reconstructed at the Yale University Art Gallery. My original sketches and illustrations, to be displayed during my address, are products of this firsthand analysis. In my presentation, I explain and examine the decoration and material culture of the temple, paying particular attention to the cult niche of its final iteration in the mid- 3rd century CE. The findings of my research were that the Durene mithraists on the edge of the imperium closely adhered to religious standards found across the Roman Mediterranean. While many aesthetic works of the Dura cult community were localized, their essential understanding of mithraic cosmology, community, and salvation remained consistent and specific in comparison to others. In my presentation, I explain how this evidence provides insight into the development and expression of Mithraism and its remarkable place in the complex Roman world.

5:30 PM Alessandra Dominguez (University of Texas at Austin) *The Influence of Volatile Climates on Naturalism in Nasca Ceramics*

Over the past several thousand years, the Andean region has been one of the world's most volatile climatic and geographic regions that has supported human occupation. The Nasca culture (c. 250 BCE to 750 CE) occupied the southern coast of Peru during the Early Intermediate Period and produced innovative and unique polychromatic ceramics that transcended the culture's history. Although typically known for their geoglyphs, the Nasca's projection of their landscape also became identifiable through ceramics. From agricultural to faunal motifs, naturalism became a prominent iconographic style of their ceramic art. Investigating these naturalistic images can shed light on Nasca cultural identity, which is embedded within its visual and material culture. Embodied within landscapes are the sources that cultures construct into beliefs and perceptions that define their identities. Through iconographic analysis of a selection of Nasca vessels from the University of Texas' Art and Art History Collection of Pre-Columbian objects, I have examined the impact that climatic shifts and variability have had on iconography because of altering perceptions of landscape. This presentation aims to emphasize the significance of visual and material culture to recover important data representative of ancient indigenous perspectives, and to counter the idea that imagery is just a reaction to or documentation of the variables that construct landscapes. Images are powerful sources of information, that, when analyzed in collaboration with data rooted in empirical science relating to the environment, can offer a greater understanding of the Nasca and their landscape. By employing both art historical and archaeological approaches and methodologies, this thesis considers the presented material in an interdisciplinary manner. Through this paper, I intend to bring more awareness to individuals when considering their landscapes and its affiliations with their identity and ontological beliefs.

5:45 PM Kate Hedges (Regis University) *The Role of the "Copy": Conservation of Indigenous Archaeological Sites in the American Southwest*

The American Southwest is home to a significant number of Ancestral Indigenous American archaeological sites, many of which are open to the public. Places like Mesa Verde and Chaco Canyon, two famous Ancestral Puebloan sites, experience high traffic that simultaneously generates revenue for Indigenous communities and the need for continuous conservation. However, what does it mean to "conserve" and whose definition is this? More recent conservation efforts, notably at the River House in Bears Ears National Monument, Utah, aim to braid Indigenous epistemologies regarding time, architecture, and landscape with Western scientific models of conservation. Lyle Balenquah, a Hopi archaeologist at Bears Ears, advocates that archaeological conservation respects Hopi beliefs in temporal cyclicity. Suggesting that time is cyclical assumes that architectural material came from the earth and eventually must return to the earth, following a universal rhythm of life and death. Reconstruction practices, when part of conservation, disrupt this cycle. If those who built the River House did not intend for the structure to endure for eternity in architectural form, how do we reconcile that with the Western tendency to reconstruct architecture in the interests of promoting tourism? One possible alternative is for site conservators in the American Southwest to implement technology such as that used in Lascaux, France, where, in 2016, a perfect replica of the cave containing prehistoric rock art opened to the public. Does a copy, however, ensure that the experience of the original is "conserved"? In this talk, I suggest that when a site is replicated to conserve its physicality and meaning, the "copy" inherits some of the original identity, while simultaneously beginning a new story. Rather than being simply illustrative of the original, the copy is also a site of power, with the agency to transfer meaning from the original site to contemporary viewers.

4:00 PM Ashley Miller (University of Texas at Arlington) *The Development of the Yokai Fox in Prints and Literature*

Supernatural creatures and inexplicable events have consistently been a part of the cultural imagination in Japan. The earliest records of these creatures are from official documents in the third century C.E. China, but they can be found all over the region in folktales, literature, prints and other forms of media. One of the most prolific varieties was the yōkai, a manifestation of supernatural creatures in Japanese society. They played a prominent role in Edo Period Japan and were so impactful that they persist in contemporary media. The role these creatures had in society has evolved, yet these supernatural beings remain an integral part of the culture of East Asia. This presentation will look at four examples of the yōkai fox in print that support not just their cultural importance, but how their roles and powers have been adapted across time and cultures since their inception.

4:15 PM Rosaline Dou (University of Washington) *From Rirkrit Tiravanija's Tea Ceremony: Possibilities, not Solutions*

Rirkrit Tiravanija's latest installation, *untitled 2018 (the infinite dimensions of smallness)*, is a site-specific work located at the Museum Dhondt Dhaenens in Belgium. The installation features a 20-meter-long metal scaffolding maze, leading visitors to a wooden tea house in the center where performs a tea ceremony. Tiravanija, an influential figure in relational aesthetics, emphasizes human interactions and social experiences rather than individual and object-based experiences in art. By incorporating the tea ceremony, Tiravanija blurs the boundaries between art and everyday activities. The questioning of the tea ceremony extends to the meaning and form of relational aesthetics in terms of viewer experience and site choices. The paper reflects on personal experience of the tea ceremony, particularly from the perspective of someone familiar with tea culture, and raises questions about the potential that the performance reinforces stereotypes and exalts mundane daily activities. The hidden leverage of the remote location in an affluent neighborhood, intended audiences, and limited reservation-based access illustrates the exclusivity of the artwork. The paper ultimately delves into subjectivity in art, not as a means to offer solutions or political commentaries but to showcase diverse possibilities. Tiravanija manifests the function of art as a means of socialization and an opportunity to contemplate interpersonal and intrapersonal relationships.

4:30 PM Grace Xiao (Brown University) *Diasporic Vision and Seeing Beyond: Chitra Ganesh's Sultana's Dream*

Chitra Ganesh's *Sultana's Dream* (2018) is a series of twenty-seven linocut prints that illustrates the 1905 literary work of the same name by Bengali feminist writer and activist Rokeya Sakhawat Hossain. The story describes a feminist utopia named Ladyland filled with technological advancements where women govern and work outside the home while men are forced to stay sequestered inside. Ganesh interprets Hossain's work over a century later through the lens of an artist of the Indian diaspora, utilizing the text as a starting point from which to launch investigations about the liminalities and hybridities of the diasporic condition. Borrowing language and ideas from scholars working at the intersections of diaspora studies and art history, this paper argues that through *Sultana's Dream*, Ganesh posits diasporic vision as a form of seeing that transcends the strict temporal and spatial boundaries of the hegemonic order. Ganesh explores alternative forms of knowledge creation, including an engagement with sensorial and bodily experiences that address the limitations of sight and the objectifications that come with being seen, and the transmission of communal knowledge through women-centered communities that share common histories. In mobilizing history to create an alternative imaginary, Ganesh challenges the hegemonic order of the world that is so often controlled by Western exoticisms of place and space which essentialize certain identities, histories, and geographies, forcing them into the fixed binaries of East versus West, and the contemporary versus the historical. By manipulating space to break down strict borders, and by swirling together different temporal periods and geographies, Ganesh visually encapsulates the ambiguity and openness of Hossain's text and links them

to the conditions of being in diaspora. The world that Ganesh creates in *Sultana's Dream* is never quite fixed, finalized, and stable, as she imbues identity, particularly identities of the diaspora, with much more complexity.

4:45 PM Kathryn Miramontes (Marymount Manhattan College) *The Resurgence of Hanbok*

Hanbok is the traditional dress of Korea, donned for formal and ceremonial occasions. One would imagine that a traditional garment existing from one of the earliest dynasties of Korea, the Three Kingdom Period (57 BC – 668 AD), to today would have stayed static in design. However, hanbok is facing a resurgence today both within and outside of its home country in its design and use, creating international interest in the garment. It is no longer seen as a “costume,” solely used for special, traditional events in Korea. Rather, it has become an inspiration for modern designers world-wide. They have taken traditional aspects of hanbok and have merged them with contemporary styles, such as: miniskirts, sweats, and cropped tops, creating designs seen today in daily wear, on the runway, and in the media. In comparing garments and designs from designers all over the world, the influence hanbok has had and continues to have on the clothing of today will be seen.

5:00 PM Camryn Bazán (University of California, Los Angeles) *Discussions of National Identity and Complexities around “Tradition” through Examples of Contemporary Korean Artworks*

Korean contemporary artists delve into complex aspects of national and cultural identity from emphasis of self to defining tradition through their materials and artistic intentions. Discussing the same dilemmas as previous artist generations such as during the *Dansaekhwa* and *Minjung* art movements of the 1970s-80s while utilizing the expanding art scene and art market that continues to grow in South Korea. Korean art holds an intense hyper-development formed from multiple forces such as hypermodernism, colonization, and generational trauma. Even through the development of modern into contemporary art in Korea, a constant discussion has remained around national identity, a search for an answer and give definition on a collective national to personal scale in a postcolonial existence.

Looking at three examples of Korean contemporary art, Minjung Kim, in her series *The Room* and *Mountains*, visually discusses hybridity between Korean art and materials such as *hanji* paper with Western art elements and techniques learned through her academic training in Italy. Visual artist Park Chan Kyong uses the power of film in *Citizen's Forest* (2016) and physical involvement of interactive sculpture with *Water Mark* (2019), using both to explore directly the loss, displacement, and questioning of “tradition” and how tragedy and trauma presents itself in modern day Korean society with the discussion of national and cultural identity. Artist Suh Do Ho explores both in a universal and personal message through traditional materiality of *unjoza* fabric the concept of home as a space and emotion as well the idea of individuality versus the larger collective in the sculptural installation of *Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home* (1999), and his developmental piece *Who Am We?* (2000) and *Who Am We?* (2013).

5:15 PM Jessy Ren (Wake Forest University) *Weaponizing Language: A Comparative Analysis of Book from the Sky and Red Characters: Big-Character Posters*

Both Xu Bing's *Book from the Sky*, done in the late 1980s, and Wu Shanzhuan's *Red Characters: Big-Character Posters* as a part of the *Red Humor* series made in 1986, were created during China's Open Door Policy era shortly after the end of the Cultural Revolution—an era characterized by massive influxes of foreign and democratic ideas coupled with fear leftover from the Cultural Revolution. The shared political/cultural environment from which these two works materialized has led to the creation of two 3-dimensional installations that scrutinized the role the Chinese language plays in contemporary Chinese society. With the social history of art as the theoretical framework, my paper conducts a comparative analysis of these two artworks and investigates how language and the display of artworks are utilized in positioning Chinese contemporary art in the difficult political and cultural context of the country. I argue that both Xu and Wu examined the weaponization of language during Mao's China and utilized Chinese cultural artifacts from both imperial and Communist China to evoke the repressed memory of a particular group of

Chinese audience—namely, the generation of Chinese people that had experienced the Cultural Revolution. However, the two artists differ in their approach. While Wu utilized big-character posters to recreate an unadulterated Cultural Revolution experience, Xu mimicked the way that the CCP deconstructed and reconstructed language to manufacture a perfect illusion. The two artworks exemplify how contemporary Chinese artists during the late 1980s examined the relationship between language and politics and reconfigured the harsh cultural policies during Mao's China into their artistic practices. My presentation addresses the role that calligraphy, language, and big-character posters play in both empirical and Mao's China and examines the presentation of these two artworks by discussing the organization of the spaces, the choice of color, the usage of lighting, and the forms in which the artworks are presented.

5:30 PM Rachel Lu (Middlebury College) *Post-Allegorical Art in China: Examining Liu Xiaodong*

The year 1989 is a critical junction for Chinese contemporary artists: the monumental China Avant-Garde exhibit and its swift closing by authorities; four months later, the police fired shots at student protesters in Tiananmen Square. In the 1996 article, "Post-allegorical art: China's Choice," critic and scholar Zhang Yiwu argues that art as embodied by the 1980s has depleted while a new era of the post-allegorical emerges, exemplified by Cynical Realism and Political Pop in the Post-1989 period. Zhang is responding to American literary scholar Frederic Jameson's theory on the national allegory. In 1985, Jameson visited China and taught at Peking University for a semester. Jameson's texts and ideas widely circulated amongst Chinese intellectuals increasingly interested in the cosmopolitan world. Jameson argues that all third-world texts should be read as "national allegories." The cultural distinction of third-world countries is their struggle with first-world imperialism and the processes of modernization thrust upon them. Zhang adopts Jameson's idea and interprets Chinese art in the 1980s as allegorical, but further argues that the new era post-1989 ushers in post-allegorical art in China.

Using artists Liu Xiaodong's 1996 painting *Fat Grandson* as case study, I argue that Liu uses realism to frame a version of cultural reality that achieves the new era of post-allegorical art. Realism is imported and transformed in China as two distinct terms: 写实主义 (xieshi zhuyi), which is the adoption of classical realism; and 现实主义 (xianshi zhuyi) or socialist realism, which is an idealized reality to convey a socialist agenda. The rejection of the national allegory is achieved through the artists' subversion of realism to frame a satirical, indifferent vision of cultural reality in China.

5:45 PM Xin Zheng (Georgetown University) *Yao Lu's Trashscapes: An Examination of the Modern Beijing*

Former Chinese President Jiang Zemin (1989-2002) stepped up to the office after the 1989 Tiananmen Protest with a clear and forceful vision to continue Deng Xiaoping's (1978-1989) economic reforms and four modernizations. During Jiang's presidency, China experienced its own economic miracle. Averaging at 11.28% annual GDP growth in the decade leading up to 2001, China was under another revolution. Skyscrapers were built, airports were enlarged, and subways were constructed. It was the dawn of modernity in China and people could feel it. Behind the excitement of the 90s, however, people started to worry about what to make of this rapidly changing China, and such was the time when Yao Lu (1967-) began his career as an artist in his hometown Beijing. Yao experienced the revolution in Beijing firsthand. After he started teaching at the Central Academy of Fine Arts in the early 2000s, he noticed something similar between Song (960-1279) landscape paintings and Beijing's construction sites. My paper examines how Yao Lu used references to the past in his new landscapes to express his concerns about Beijing in-the-making. Some of the issues raised by his photography that I teased out are: the neglect of non-local workers, environmental pollution, and the invasion of Eurocentric culture.

6:00 PM Eliza Ge (Colgate University) *Purposeless Repetition and Persistent Resistance: Contemporary Performance Art in China*

Contemporary performance art has emerged in China as a constant interaction and negotiation with the country's ever-changing socio-political landscape. Benefited from Deng Xiaoping's *Economic Reforms* in the 1980s, performance art soon flourished as a new form of self-expression, critically engaging with political discourses. However, the widespread hopes of artistic freedom evaporated and was replaced by clandestine forms of art-making after the Tiananmen Square Massacre in 1989. Along with government censorship, China was increasingly driven by market forces: the growing international interest in commercial art, following the trend of pop and cynical realism, further marginalized performance art. Positioned in double jeopardy of economic exploitation and human rights violation, performance artists in the late 1990s felt a strong urge to experiment with their bodies as if those were the only things they could control.

Among these artists, He Chengyao (born 1964) and He Yunchang (born 1967) produced works that represent some of the most radical dissents. In their performances, Chengyao and Yunchang placed their bodies in self-inflicted, extreme, and dangerous conditions to probe the limits of their physical endurance as well as challenge social norms. Specifically, they used their bodies to visualize the personal and collective struggles. Through repeating the everyday actions of walking, breathing, and sitting, Chengyao and Yunchang explored haptic sensations and cultivated a deeper grasp of what it means and how to live under restrictions. Incorporating repetitive peculiarities in subversive gestures, their works voiced unspoken traumas and established a legacy of resilient resistance in Chinese experimental art.

Session #9A Saturday, April 15th 7:00 – 9:00 PM EST

<https://us06web.zoom.us/meeting/register/tZctdeqrpi4pGNzJUufCKTFiUcT5e-52H2eO>

7:00 PM Isabella Cressotti (New York University) *Tracing Interconnectivity through Religious Dedications: Examining Foreign Votives at the Samian Heraion*

This paper will conduct an inclusive survey of the various votive offerings deposited within the Sanctuary of Hera on the Aegean island of Samos, focusing on those that have been either dedicated by foreign worshippers or brought to the island from faraway nations by Samians. The endless votives present within the sanctuary speak to the socio-economic relationships Samos maintained with foreign entities during the Archaic Period, which marked an era of peak activity for religious pilgrimage both by local and foreign peoples. An array of nations, specifically within the Near East and other Greek islands, are represented within the sanctuary, physically attesting to both the prominence of Hera's worship abroad and the abilities of Samian seafarers in their global reach. The defined identity of Samos as a sacred island, being the mythological birthplace of Hera, gave the island an influential ability to attract worshippers from overseas as depicted through their dedications, ultimately impacting the culture and economy of the island while establishing an interconnected network between Samos and the rest of the ancient world. The sanctuary remains a significant site, renowned for its diversity of foreign imported offerings, emphasizing the sacred location as a site where a multitude of ancient cultures and religions may synchronize for one joint devotion to the goddess Hera.

7:15 PM Jorell Herrera (State University of New York at New Paltz) *Out of the Kiln and Into the Grave: Athenian Pottery and Greek Imagery in Etruscan Contexts*

For my presentation, I will discuss the correlation between Athenian vase painting from the Archaic Period (ca. 800-480 BCE) and its Etruscan consumer base in Etruria. My aim is to provide new insights/hypotheses into why Etruscan society bought and subsequently emulated Athenian-made pottery and into whether or not their patronage of painted vases reflected purely aesthetic desires amongst the upper echelons of their society or rather an effort to adopt broader Greek cosmology into their own visual culture. Further, I will analyze how more recent archaeological evidence indicates that the Etruscans held more economic influence over the vase trade than

previously assumed. For this analysis, I explore how the Etruscans utilized and adapted the visual imagery featured on vessels as well as the functional uses of the vessels themselves for their own purposes. I focus on the most proactive Athenian vase painter in this region, Nikosthenes, who understood the lucrative nature of the pottery market in this part of the Mediterranean as he pioneered decorating Etruscan-inspired shapes with Greek imagery, clearly catering to regional demand. Finally, I attempt to determine if the trends seen in the importation of Attic vases in Etruria are mirrored in Etruscan settlements in Campania and the Po River Valley.

7:30 PM Ivana Genov (College of William and Mary) *The Cult of the Nymphs: Identity, Ritual, and Womanhood in Ancient Greece*

Examining archeological and epigraphic evidence in its historical context, this talk explores the Cult of the Nymphs venerated across ancient Greek poleis. It analyzes the nymphs' profound cultural and historical impact that is often overlooked in the study of ancient Greece. Female deities thought to embody an ecological site, such as fountains and springs, nymphs became fundamental to polis identity, their locations were often central to city plans, and their faces depicted on coinage became representative of the city itself. In the community, nymphs were integral to rituals for major life events, most often in the lives of women. Their femininity and deification attest to the representation of women in Greek society, who, in particular, cultivated rituals in honor of the nymphs. Typically prominent in bridal, birth, and death ceremonies, the worship of the nymphs offered women rich ways of validating female experience in an intensely patriarchal society. The artistic representations that survive today articulate the deep meaning and symbolism that the nymphs held for the community of women and Greek citizens as a whole. By examining ancient coins, votive offerings, and architectural sites of veneration across the eras, this paper explores the value and significance of the worship of the Cult of the Nymphs in ancient Greece.

7:45 PM Ezriel Wilson (University of Texas at Arlington) *Conversion or Consumption: The Adoption of a Greco-Roman Motif in Early Christian Art*

The *Sarcophagus of Santa Maria Antiqua*, an early Christian sarcophagus, displays a motif that has deep-rooted connections to the past in portraying the figure Jonah. The viewer sees the three scenes of Jonah, a story from the Bible of a Jewish man who ran from God, was thrown overboard on a ship, swallowed by a whale, and questioned God when angry. Yet, this story holds symbolism in Christianity of redemption, salvation, and resurrection. Jonah of the *Sarcophagus of Santa Maria Antiqua* rests upon a shore beneath vines after his trials, taking the form of the Greco-Roman image of Endymion. It is unknown whether this choice was that of the artist or the patron. Endymion's image symbolizes rest, eternal sleep, youth, and death. This motif is commonly found on sarcophagi as inhumation, the burial of remains, became a more traditional practice instead of cremation in the Roman Empire. Similarly, some surviving sculptures, such as the marble statue of Endymion in the British Museum, have the same iconic sleeping and beautiful manner of the Greco-Roman style. By analyzing motifs of Jonah and Endymion in sarcophagi, mosaic, and sculpture, the reader is presented with the question of whether the Christians who adopted this imagery did so as a possible means of converting the Pagans. Or were the Christians attempting to wipe out Paganism by subsuming its artwork as well as its style? In this paper, I will compare the use of the Endymion motif to portray the biblical prophet Jonah as art transitioned from the traditional Greco-Roman, or Pagan, style into early Christian art, as well as to introduce another motif that was used between the two religious cultures.

8:00 PM Rachel Rysso (Loyola Marymount University) *Mother, Virgin, and Protectress: The Importance of Mary's Mediation in the Art and History of Santa Maria Maggiore*

The Basilica of Santa Maria Maggiore is a Major papal basilica, as well as the largest of all churches dedicated to Mary, Mother of Christ, within the city of Rome. From the initial rebuilding and groundbreaking ceremony in 432 CE, the basilica has been intrinsically linked with the Virgin Mary, whose importance as a Christian figure cannot be understated. The *Salus Populi Romani*, or the 'Salvation of the Roman People,' is a cult image depicting the Virgin and Child dating from the sixth century CE that is housed in the Pauline chapel within Santa Maria Maggiore. While the definitive dating of the miraculous image is the subject of much speculation, the icon is said to have been

created by Saint Luke the Evangelist, with divine assistance. This paper will examine how the *Salus Populi Romani* acutely demonstrates and asserts the role of Mary as both a maternal figure as well as the protectress of the Roman people, in both ancient and modern times. This paper was formulated in conjunction with Loyola Marymount's 2022 Summer Immersion in Rome: Christian Faith and Visual Culture program, a class dedicated to the studies of Christianity and art history in situ.

8:15 PM Taïs Victor Bergevin (Boston College) *A Revolutionary Tomb for a Revolutionary Man: The Shizishan Tomb, Resting Place of Liu Wu*

In 1994-1995, the tomb of the king of the state of Chu, Liu Wu (d. 154 BC), was discovered in Xuzhou, eastern China. The tomb was large and complex, with chambers oriented horizontally underground, and was filled with everyday items, including terracotta servants to accompany the king in the afterlife. The most striking part of the tomb was the jade armor suit, crafted from small plaques of white jade held together with golden threads, in which Liu Wu was encased. The jade, a longstanding valuable material, was believed to protect Liu Wu's soul from evil spirits, giving it immortality by shielding him in the afterlife. This paper argues that Liu Wu's armor reflected a more secular concern. In life, Liu Wu was a leading figure in the Rebellion of the Seven States against the Han empire, the dominant ruling power at the time. By using jade and gold, materials traditionally reserved for the emperor, to make his armor Liu Wu was demonstrating his opposition to the Han empire and intending to out-stage the emperor in the afterlife. Liu Wu's tomb can thus be considered his final revolt.

Session #9B Saturday, April 15th 7:00 – 9:00 PM EST

<https://suny-edu.zoom.us/meeting/register/tJcpc--vqjspHdDoQxtO0wKXqd-u0u6cnXy>

7:00 PM Avery Soupios (Rutgers University) *Photography Behind Closed Doors: Donna Ferrato's Confrontations with Domestic Abuse*

Before Donna Ferrato captured *Bengt Hits Elizabeth* in 1982, violence against women, and domestic violence in particular, had long been viewed as unphotographable. On an assignment to cover the family lives of swingers for Japanese Playboy, Ferrato unknowingly entered into an abusive relationship between Bengt and Elizabeth, and eventually found herself at the forefront of a domestic abuse awareness campaign. Over the next decade, Ferrato lived with families, visited battered women's shelters, and spent over 6,000 hours with police on related calls. This work culminated in the publication of *Living with the Enemy* in 1991, which combined photographs showing the effects of domestic abuse on women and children and provided actionable resources for readers. Since its publication, the penalties for people convicted of domestic violence have been increased, millions of dollars have been donated to battered women's shelters, and Domestic Violence Awareness Month has been recognized nationally.

In *Bengt Hits Elizabeth*, Ferrato disrupts the private act of violence that had since been kept away from public view. By insisting on public confrontation through the raw emotion and dynamic forms of her photographs, Donna Ferrato has drawn national attention to domestic violence and its victims, and represented the power of activism photography. *While Bengt Hits Elizabeth* was captured in a moment of panic, a variety of technical and compositional techniques work together to create a sense of immediacy and turbulence for the viewer. Using Ferrato's photograph and its compositional elements as a foundation, this paper explores the impact documentary photography has had on the photographer, the victim, and the viewer.

7:15 PM Emalee Tracy (Oklahoma State University) *Kiki Smith's Rapture: A Rebirth of Woman*

My paper analyzes Kiki Smith's 2001 bronze sculpture *Rapture* through ecofeminist theories of the subordination of women and nature under a patriarchal system. By referencing the story of *Little Red Riding Hood*, the feminist messages in Smith's work take visual response to the modest, vulnerable female characters in common folklore. In *Rapture*, a nude woman emerges from a jagged tear in a wolf's stomach that protrudes outwards as indication that

the woman cut herself from within the animal, and she strides forward in triumph. This female nude that Smith created is not posing for the male gaze but is walking past it in reclamation of her freedom as she is no longer bound to a male's narration of what she should be. Using ecofeminist theories that acknowledge the connection between the historical treatment of women and nature and the tale of *Little Red Riding Hood* through feminist examination, I underscore how patriarchal practice creates a culture in which the duty of man is to protect and possess the prosperity of women. The woman in Smith's *Rapture* is a rejection of the naive Little Red Riding Hood character that is punished for her curious nature, as the woman embraces the strength in her femininity.

7:30 PM Angelina Medina (CUNY Macaulay Honors College) *Borrando La Frontera: Gendering the Border through Performance*

This study examines Ana Teresa Fernández's performance *Borrando La Frontera*, exploring how it utilizes symbolic gesture and spectacle to reexamine borders as mental barriers to female self-actualization and as artificial divides between physical and nonphysical spaces. At 11:00 AM on a Tuesday in 2011, wearing a black bodycon dress and black high heels and holding either a paint sprayer or a paint brush and paint can, Fernández painted the Tijuana-San Diego border wall a shade of blue meant to match the color of the sky, climbing up a ladder hoisted on the Mexican side of the border. In doing so, she gained the attention of the surrounding people, since the part of the fence she painted seemed to disappear into thin air. The history of this border is rooted in the constant travel between these two cities and the exploitation of its Mexican female employees who work in maquiladoras. Fernández's outfit is a feminist amalgam that demonstrates how Mexican women can be seen as more than traditional caricatures in art, refuses the acceptance of the Madonna vs. whore stereotype that is meant to define women in two distinct categories, and exposes the tendency of many migrant women to work in unsafe working conditions.

The border wall's ridiculousness is highlighted in *Borrando La Frontera*, which conceptually challenges this man-made structure that cuts through nature that looks identical on both sides. Fernández advances a new perspective of borders by utilizing symbolic gesture, the action of painting the border, and spectacle, as she creates the image of empty space where the wall used to inhabit. Thus, this investigation reflects on the ability of Fernández's performance to reimagine a world where the Mexico-U.S. border does not exist, while it exposes the psychological borderlands that women must experience throughout their existence.

7:45 PM Shaelee Comettant (Washington University in St. Louis) *Corporeal Memory: Ana Mendieta, the Body, and the Latina Experience*

This project interrogates the thematic patterns of violence enacted on Latina bodies through the examination, analysis, and understanding of Cuban American body artist, Ana Mendieta's work. Ana Mendieta's work is often written about within the context of her death. There's a fascination with Mendieta's story, her alleged murder following a domestic dispute connecting to the themes of gender violence prevalent throughout her work in university. The body outlines used to create her most prolific series, her *Siluetas* series, echo in the protests that follow her husband, Carl Andre's exhibitions. There's a mysticism created around her, claiming the foreshadowing of her death through her body of work. Her death haunts her legacy and the interpretations of her artwork.

This project argues instead, not that her death was foreshadowed through her artwork, but that her artwork thematically followed the patterns of violence enacted upon bodies holding similar social identities to hers. The project not only aims to analyze Mendieta's practice, discerning the ways she identifies and confronts the audiences with this violence, but also puts Mendieta's practice in conversations with contemporary community arts organizations that continue the thematic conversations that Ana Mendieta grapples within her work. These programs support Latino communities and encourage conversations with youth about their specific experiences. This engagement across time between Ana Mendieta's artwork and the artists and community arts organizers in 2022, illustrates the significance of centering the works of Latina artists. By communicating the Latina experience visually, these artists are working to develop the underrepresented voices of Latina youth in the art canon to

illustrate how art can be used for building community, accessing resources, sharing information, processing experiences, and overall understanding the power of one's own voice.

8:00 PM Angela Yin (University of California, Riverside) *Liminal Spaces and Malevolent Nostalgia*

On the Internet, specifically on social media surrounding arts and people fascinated by horror, a new microgenre of photography has emerged. It centers around vague, empty spaces lacking signs of human life, bathed in artificial lighting and the shine of linoleum. These places are a depiction of common areas that one would shelve to the back of the mind: chain hotels, shopping malls, school hallways- all under the name "Liminal Space." Despite its simplicity, the reaction is intense; people comment on the strange emotions evoked as a simultaneous unease and sense of déjà vu. This paper explores the idea of a "malevolent nostalgia," as these spaces are a sort of child-ghost: a formerly jubilant thing turned abandoned. Despite the newness of the genre, Liminal Spaces have a rich anthropological context, as the idea of the anthropological liminal space posited by Victor Turner, postmodern architecture, Freud's concept of the uncanny, and the state of consumerism create the instinctual definition of what a Liminal Space "is," as this paper will explore. What is also fascinating about this shared understanding is the amateur and memetic nature of this community on the Internet. Instead of exploring a deliberate thesis created by a syndicate of artists, malevolent nostalgia is more like an observation of the subconscious of a group of thousands creating their art from a sense of play. My presentation will be a new look into a type of art that is an insight into a generation expressing the unease and lack of place associated with contemporary anxieties through photography, told through a medium wherein its scholarship is still in its exploratory phases.

Session #10A Sunday, April 16th 10:00 AM – 12:00 PM EST

<https://us06web.zoom.us/meeting/register/tZUld-iorj4tEtL2fztkOt7v1XyodEds5juR>

10:00 AM Frances Lopez (New York University at Abu Dhabi) *Acapulco as a Port City: A South American Stop on the Silk Roads*

My research on the importance of Acapulco as a part of the maritime Silk Roads highlights the significant artistic fusions resulting from the Manila Galleons and underscores the importance of recognizing Acapulco as a vital part of the Silk Roads. The purpose of my paper is to disprove Eurocentric Hegelian perceptions of art history as originating in the East and evolving in the West by drawing attention to Acapulco's exports, which oppose the notion of East to West influence and petition a more nuanced, non-linear approach to art history. Moreover, my research draws attention to traditionally marginalized indigenous and immigrant groups and their impact on the development of culture and art on the Silk Roads, reminding historians of the oppression upon which the glamor of the Silk Roads rested. My paper explains the complex history of Acapulco, from a proud Yopitzingo city-state, independent from the Aztec kingdom, to a Spanish colony and endpoint on the Manila Galleon. Acapulco's shifts in terms of ethnography, economics, culture, and art after the 1500s were largely driven by colonialism. This is reflected clearly in Acapulco's art, which was indeed colonized. There was very little demand for products made local to Acapulco beyond imitations of other cultures, such as the incredibly popular imitation blue and white ceramics produced in the city or Christian ivory statuettes commissioned by Spaniards. As such, Acapulco shows the erasure of Yope and Aztec culture through the enslavement of an entire civilization. The glaring shifts in the art passing through Acapulco are evidence of the stamping out of indigenous culture and the oppression of a peoples, to the point that the only places where indigenous culture can be seen are through peripheral gleams in the art produced in nearby regions, such as the use of indigenous techniques in tapestry weaving.

10:15 AM Tiziana Capizzi (Fordham University) *Fashioning the Other: Costumes de Femme à Panama and the Construction of Race in Nineteenth-Century Panama*

In 1845, the French illustrated magazine *Le Magasin Pittoresque* reproduced the print *Costumes de Femme à Panama* depicting two Panamanian women in polleras (traditional South American dresses), which was part of the publication's ongoing effort to cater to men of "discernible" taste. My discussion of this print raises questions

regarding the veracity of this depiction of Panamanian women and wonders how much of this composition was informed by France's colonialist, primitive, and even orientalist imagination. This presentation will argue that prints such as *Costumes de Femme à Panama* constructed a colonial fantasy for a French audience that ignored or deliberately obscured the nuances of nineteenth-century Panamanian racial dynamics. The term "Latin America" was coined by Michel Chevalier in his *Des Intérêts Matériels en France* (1838) and later popularized by Napoleon III. This term promoted a shared "Latin" heritage with France and homogenized diverse local populations into a single "racial" category despite the complex notions of race imposed during the Spanish colonial period. France used this tactic to justify its colonial interventions in the region to the Latin American and European public. Similarly, *Costumes de Femme à Panama* uses costume to denote this homogeneous Latin American identity. Recent scholarship on so-called travel prints draws connections between surviving paintings, prints, and ethnographic studies produced after eighteenth-century scientific expeditions to the Americas. Building upon this scholarship, I juxtapose *Costumes de Femme à Panama* with similar images and textual descriptions from eighteenth- and nineteenth-century journals and travel magazines. My analysis further explores the use of costume as a visual codifier for race, and I demonstrate that prints were fundamental in perpetuating this "racialized otherness" within the European imagination.

10:30 AM Regina Gallardo (Wellesley College) *Modernist Cultural Diplomacy: Adolfo Best Maugard in the United States*

This talk examines the influential but under-examined publishing activity of Mexican artist Adolfo Best-Maugard in the 1920s. During the first two decades of the twentieth century, Mexico and the United States lacked a cultural, diplomatic and economic relationship. However, in the 1920s Mexico entered a period of reconstruction that stimulated American interest in Mexico. Mexican artist Best-Maugard served as one of the first Mexican cultural attachés to the United States following the revolutionary period. In the period between 1922-1923 he conducted a series of lectures in California on his drawing method based on Mexican folk art and seven universal essential forms that he synthesized from designs in pre-Hispanic ceramics. Best-Maugard's drawing method was subject to the 1923 Mexican book *Método de Dibujo* that the artist developed for the Mexican Department of Education. Best-Maugard's lectures in California during the 1920s were revolutionary because they introduced the United States public to Mexican art and they solidified cultural and diplomatic relationships between the United States and Mexico.

In 1926, Alfred K. Knopf published *A Method for Creative Design*, an English-language edition of Best Maugard's 1923 Mexican book *Método de Dibujo*. *A Method for Creative Design* deviates both visually and conceptually from its Mexican counterpart. The content of *Método de Dibujo* focuses on creating a national Mexican type of art and making art education accessible to public school students whereas the American edition excludes any political content that could be directly related to Mexico. The American edition introduces Best-Maugard's theory of the seven essential forms to the US public through a universalizing lens by including images of folk art from a variety of cultures. The change in audience highlights the manipulation of content and images the US edition underwent to satisfy the American market. Contrasting with the Mexican version, *A Method for Creative Design* emphasizes secular subjects in its illustrations rather than creating nationalistic artistic intentions. I argue that the book, with its essential changes, constituted a form of soft diplomacy.

10:45 AM Renata Blanco Gorbea (California College of the Arts) *Modern Mexican Architecture: The Incorporation of Folklore and Identity*

Modernism in architecture was born in Europe as a response to the rapid urbanization of cities and strived to solve the rising social and environmental problems using practical and utilitarian design. In Mexico, modernist architecture gains momentum on the second half of the 20th century therefore becoming a style that represents progress and industrialization. Through close analysis of the works San Cristobal Ranch by Luis Barragán and the Central Library at UNAM (Autonomous National University of Mexico) by Juan O'Gorman, Gustavo Saavedra, and Juan Martínez de Velasco we can appreciate how, in comparison to European modern architecture, which focuses on utility, Mexican architecture aims to also identify itself as purely Mexican by incorporating folklore and cultural elements into the architectural space.

Both the San Cristobal Ranch and the Central Library use modernist architectural theory to construct buildings that will help alleviate the problems of a growing city, while also incorporating elements such as material, color, and figurative elements that reference Mexican folklore and culture in order to establish an architectural style that can be identified as purely Mexican.

11:00 AM Gillian Folk (University of California, Los Angeles) *On Womanhood: Marianela de la Hoz's Destijidas*

Numerous influential female protagonists have appeared as common subjects throughout the history of art, such as Penelope (The *Odyssey*), Mary Magdalene (The Bible), and Little Red Riding Hood. The empowering stories centered around these prominent female figures are relevant both at the time they were told and in the present day. Destijidas (translated to “Unwoven”) by Marianela de la Hoz, an influential artist with roots in Mexican surrealism, is a collection of paintings displaying recognizable female figures with a modern twist. Through the contemporary representation of familiar fictional and historical women, de la Hoz weaves together lessons from tales of women who came before us with the current female experience. Specifically, she alludes to modern issues that primarily affect women, including sex trafficking, abusive relationships, and superficial beauty standards. My research investigates how de la Hoz's works reimagine past stories to comment on what it means to be a woman in today's society.

11:15 AM Emma Benitez (California State University, Long Beach) *The Lives of Wonderland: Defining Surrealism in North America*

In terms of defining surrealism, surrealist art history has been dominated by a European-centric and male view, and little has been discussed about Surrealism within the Americas or the place women artists have had in the movement. My research furthers the conversations brought out by art historians, such as Michele Greet and Dawn Adés. This theory is continued and expressed in works by other female surrealist artists working in Mexico, and I use the specific examples of Remedios Varo, Leonora Carrington, and Frida Kahlo. My research looks at the exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* (LACMA, 2012) to define the lines between American and European Surrealism and looks at the rise of popular female surrealist artists in the Americas. The exhibition *In Wonderland* expands female representation and artistic expression which further redefines how we view surrealism.

11:30 AM Ivy D'Agostino (Marywood University) *Our Lady of Guadalupe: Baroque Artistic Syncretism and Contemporary Mexican Women's Religious Identity*

Alma Lopez's *Our Lady* artfully displays an idea many other contemporary Mexican women artists are engaging in conversations about: their religious and cultural identity as a hybrid of Catholic and Indigenous traditions. Paintings, poems, and prints have recognized these two distinct forces influencing female identity and describe them as forming a fusion within the individual Mexican woman, leaving the art (and the artist) neither totally Indigenous nor totally Catholic, but a unique blend of the two. In representing relevant female religious icons such as the Virgin of Guadalupe, Tonantzin, Coatlicue, Coyolxauhqui, and others, we can see how contemporary women pull from the unique syncretism of Aztec and Catholic iconography to form their understanding of their Mexican identity. Their declaration of the unity born from the hybridity of these two influences within themselves is not a novel idea, but rather a crucial part of Mexican history. I am investigating the presence of syncretism in colonial art to show the continuity of this theme between the Baroque and contemporary representations of the same ideas. The church of Santa María Tonanzintla and the Virgin of Guadalupe are two works I will study to show how Indigenous and Catholic beliefs and artistic styles are brought together to inform the culture. Representations of Our Lady of Guadalupe display not only artistic syncretism during the colonial Baroque period in Mexico, but also religious syncretism between Indigenous goddesses and Spanish beliefs about Mary, the mother of Christ; these continue to influence female Mexican identity today.

11:45 AM Kouros Sadeghi-Nejad (New York University) *The Aesthetics of Opacity: Glissantian Poetics in Peter Doig's No Foreign Lands*

This paper aims to explore the visual potentialities of Martinican philosopher and poet Edouard Glissant's concept of opacity from his 1990 publication, "Poetics of Relation", in the context of Peter Doig's 2014 exhibition "No Foreign Lands." By examining the interplay between Glissant's poetics and Doig's paintings, this thesis aims to foster a dialogue between these two forms of expression, illuminating the ways in which visual art and philosophy can intersect and inform each other. Doig, a leading contemporary artist of Scottish origin who currently resides in Trinidad, explores themes of identity, memory, and place in his paintings, challenging the notion of fixed and essential identities, instead presenting a fluid and ever-evolving concept of self. In doing so, Doig's works relate to Glissant's idea of the right to opacity, which asserts that individuals have the right to maintain a sense of mystery and resist the imposition of fixed identities upon them. The notion of the right to opacity can be understood as a challenge to transparent models of identity construction that seek to impose fixed and essential identities onto individuals reinforcing the binary opposition of the colonizer and the colonized — the Self and the Other. Doig's paintings, working within a magical realism framework with their dreamlike and surreal qualities, reflect the right to opacity by refusing to provide clear narratives or meanings and inviting viewers to engage in open-ended and imaginative exploration of the artwork. By celebrating the right to opacity, Doig's paintings resist the forces that seek to reduce individuals to easily recognizable and predictable categories. The study of opacity in Doig's artwork underscores the significance of visual language — that is the capacity of art to convey complex ideas and emotions — in effectively communicating and translating ideas and thoughts across cultural spaces and disciplines. Working through a post-colonial paradigm, this thesis examines the question of how art can bring about social progress through the political and aesthetic analysis of ten works of art by Doig and how they challenge the seemingly insular and exoticized depiction of the Caribbean. The works under examination are: *Grand Riviere*, *House of Pictures*, *Paragon*, *Metropolitan*, *Moruga*, *Painting for Wall Painters*, *Pelican*, *100 Years Ago*, *Untitled (Paramin)*, and *Red Boat*. The exploration of Glissant's concept of opacity in Doig's artwork offers a unique lens through which to examine the intersection of visual art and philosophy, and to explore the ways in which artists can use their work to resist dominant narratives and create a more nuanced and inclusive understanding of the world.

Session #10B Sunday, April 16th 10:00 – 12:00 PM EST

https://suny-edu.zoom.us/meeting/register/tjAlc-igqzwjH9aPjEddGVV3L6V_avX7vYq3

10:00 AM Tarika Pather (Smith College) *M(a)us(ol)eums: Foregrounding Buried Histories*

Museums (their contents, funding, and spatial occupation) have increasingly come under scrutiny as institutions of white supremacy - as spaces of domination, exploitation or harbingers of colonial exploits. It is important to center the human histories that are buried beneath an amorphous understanding of the museum's violence; more specifically, identifying the people that were exploited or effaced so that the museum may exist. The research begins with the Smith College Museum of Art, investigating the family who funded it. The extensive search for evidence of generational wealth, yielded an obscure will detailing the handover of furniture, animals, and an enslaved girl: June. Alongside this museum investigation, I began looking at the unceded land of Smith College and the history of its spatial planning. The landscape design of Smith was done by Frederick Olmstead II (who directly hailed from a settler colonial family). Through following the legacy of Olmstead's work, I arrived at Central Park in New York. Central Park was created in 1858 after the dissolution of Seneca Village, a bustling Black community. In the 1870s the Metropolitan Museum of Art was constructed in the park. Beginning with a consideration of Smith College as a locus point (focusing on the museum as well as the surrounding land), I was able to follow threads right up to the Met and its surrounding land. This allows for a comparative understanding of the violence of museum architecture, space, and history. Tracing this history was possible precisely because the archive privileges whiteness, and it is our responsibility as researchers to investigate the gaps and grasp for non-white histories. The existence of museums often depends on the 'non-existence' of Black and Indigenous people, and if we wish to do the work of deconstructing/decolonizing museums, we must re-construct their stories, and retrieve their names, first.

10:15 AM Julia Sledge (Adelphi University) *Cabinets of Curiosity in Art and Art History: Historical Influences on Contemporary Art and Museum Practices*

In my presentation, I discuss the historical significance of cabinets of curiosities and collecting practices that provided the foundation for modern museums. Some display practices in contemporary museums can be traced to early cabinets of curiosities and rooms dedicated to collections encompassing “wonders of the world”. Original Wunderkammern, or spaces built for the purpose of housing personal collections, often served to elevate collectors’ social status, provide a physical mark of their intelligence, and display exotic and often exaggerated findings from the newly explored world beyond Europe. The popularity of obtaining power through material wealth and scientific knowledge made cabinets of curiosities, or Wunderkammern, the perfect outlets for public and private collections of individuals wishing to climb the social ladder, or even more so relevant for scholars, doctors and theorists wishing to document growing knowledge about the world. Such spaces provided a unique foundation for how objects were arranged and presented, and thereby allowed for personal expression and experimentation: for example, geological specimens would be presented side-by-side with archeological materials, art objects, taxidermied animals, and preserved insects. Collecting as an art form has also seen its own evolution, evident in the way contemporary museums are designed, as well as how audiences contextualize diverse objects presented together.

As a double major in studio art and art history, I have combined my interest in the historical phenomenon of cabinets of curiosity with my own studio practice, allowing my art historical research to inform my artwork. Similar to the historical practices of collectors, when their personality and interests were flaunted through the objects they collected, much of my thesis has centered around the creation of a physical environment – a room – “populated” by vignettes made with various found and art objects arranged in a particular fashion, considering the act of arranging an art form.

10:30 AM Anjali Aralikal (Wellesley College) *Isabella Stewart Gardner and her Classical Courtyard: Collecting Antiquities for America*

It is easy to characterize Isabella Stewart Gardner’s famous Boston collection at her beloved home in Fenway as eclectic and maximalist. Art of all kinds—paintings, marble sculptures, tapestries—burst from every corner of her Venetian-inspired palace. Looking beyond the surface, however, uncovers Gardner’s intentionality at the heart of her museum. In my thesis, I examine Gardner’s collecting practices and the installation of her Courtyard by focusing on her Greco-Roman antiquities. These pieces—specifically the mosaic in the middle—literally and thematically center the museum. Gardner’s antiquities tie her to a complex network of dealers and collectors working out of Italy and grappling against the new country’s burgeoning desire to claim its heritage. Pursuing this, I primarily focus on her acquisition decision-making process, the provenance of her antiquities, and their subsequent journey to Boston. Next, I describe the present context of Gardner’s antiquities in the Courtyard. Gardner uses her antiquities to guide her visitors through an experience of her courtyard sculpture garden, creating a radical, distinctly feminine space as well as a juxtaposition between the almost static ancient objects and the ever growing, ever blooming flora. Finally, I conclude by connecting Gardner’s “classical” garden to the construction of America’s own claims to a classical heritage. Her acquisition of ancient art reinforces the American imperialist assertion of a cultural legacy that stretched back to Greco-Roman antiquity. Thus, Gardner’s antiquities reinforce her contemporary colonial power structures, even while she attempts to subvert this system.

10:45 AM Avery Schwartz (Clark University) *Adelaide Milton de Groot: An Exiled Collector*

Adelaide Milton de Groot was a New York art collector and painter who amassed a rich collection of art that she lent and willed to the Metropolitan Museum of Art. However, most of her paintings were never displayed during her life and were deaccessioned after her death. As a wealthy female artist, she was both an insider and an outsider of the art world. This paper will analyze her painting *Outdoor Sculpture Exhibition* where the exhibition acts as an allegory for her adverse relationship with the New York art world. The composition of the scene and the fences

erected around the exhibition are painted in a way that keep de Groot as the painter and the viewer out of the courtyard. Items inside of it, like the motifs of nature, maintain a sense of ease for the elite society the art world wants to contain in its bubble-like canon. Strategically forced onto viewers, elements from the surrounding city are mirrored but distorted in the exhibition for the collection to be seen as life in a specific, idealized way.

With *Outdoor Sculpture Exhibition*, de Groot reveals how museums do not want people to see the reality of the world, just their curated collection, which contrasts with the diverse collection de Groot was intent on creating. This paper compares de Groot's struggles and how she confronted them with those of Florine Stettheimer, another quasi-alienated artist with an inclination to depict her city and the world around her as she saw it, rather than how it wanted to see itself. De Groot exposes the façade the art world wants to create because, in actuality, art is about the realness of expression, not an idealized, unrealistic narrative, but de Groot's philosophy was never put into practice because of the Metropolitan's disregard of her collection.

11:00 AM Connor Smith (University of Virginia) *The Radical Inventors of Modern Sculpture, Calder and Gabo: On What Plane Do They Meet?*

As the American Alexander Calder (1898-1976) and Russian Naum Gabo (1890-1977) began developing their own original models and practices for a renewed sculpture for the modern age, they were separated by thousands of miles and nowhere near in contact with each other, yet they each separately arrived at remarkably similar solutions to the same artistic problem. Thus, the question is: How were Calder and Gabo given similar opportunities to separately explore the aesthetic possibilities of modern conceptions of space and time through their radical contributions to sculpture in their careers? A comparative historical analysis of Calder's and Gabo's lives and works reveals that the two were provided unique but equal opportunities to explore space and time as formal aesthetic elements of sculpture given their shared context within the history of science—specifically in relation to Einstein's development in the early 20th century of a four-dimensional model for spacetime. Research of the lives of the artists shows a very similar development of a mathematical understanding of reality within each of them, which culminated separately in their maturity into a deep appreciation for the beauty of the universe in a radically modern Einsteinian sense. Through an analysis of prime objects within each artist's oeuvre alongside an attention to important texts and perspectives provided by the artists themselves, the research within this paper shows how a new awareness of universal beauty provided through the lens of Einstein and modern science allowed Calder and Gabo to each invent radically new systems of sculpture which include space and time as formal elements of expression.

11:15 AM Sarah Kunkemueller (Smith College) *Structural Integration: Route Zenith and Federal Aesthetics*

The central atrium of Washington, DC's Ronald Reagan Building hides the largest neon artwork in North America. Designed by renowned post-minimalist sculptor Keith Sonnier, the lattice structure of *Route Zenith*'s neon tubing is meant to orient guests to the sprawling federal complex. Installed through the controversial Art-in-Architecture program, the work has enjoyed relative obscurity during its 25-year lifespan, despite its home in the notorious capstone building of the Federal Triangle. For this paper, I use *Route Zenith* as a case study to analyze the changing public imagination of federal aesthetics. To do this, I examine the design history of the Federal Triangle, culminating in the Reagan Building, as the exemplary "classic" federal style which communicates civic ideals to its audience. I contrast this history with the many rejections of AIA-produced sculptures, illuminating the alienating effects of abstract works and their illegibility in federal spaces. Sonnier's work married these two histories in a transitional moment for the AIA and demonstrated a novel approach to integrating an abstract work into an active environment. Through the exploration of the intertwined histories encapsulated in *Route Zenith*'s installation emerges a new understanding of modern conflicts in "federal" art.

1:00 PM Vitoria Faria (Northwestern University) *Renaissance Collecting and Display: Race in the Court and Collection of Isabella D'Este*

Isabella D'Este (1474-1539) has been regarded by scholars as one of the most important art collectors and patrons in the History of Art. In a male-dominated art market, Isabella's gender and lack of funds make her collection, comprising works of diverse media such as drawing, painting and tapestries of works, by artists such as Leonardo da Vinci, Andrea Mantegna, Giulio Romano, and Titian, even more astonishing. As a result, Isabella had an impressive degree of influence on the politics and collecting dynamics of her time. However, in more recent times, Art Historians have shifted their attention to problematic Renaissance court practices, such as acquiring individuals and servants for display and self-fashioning purposes. For example, the presence of dwarves in Early Modern Italian courts was not uncommon, as documented by works of art and archives. Although Isabella D'Este adhered to these practices, her acquisition of Black servants stands out as an exceptionally early instance where European nobility perceived Blackness as a hereditary and secular marker of racial difference – a notion that has developed into the history of slavery.

In my paper, I explore the impetus in Renaissance Art History to explore issues of race, difference, and colonialism through the lens of art collecting, providing unique insights into the motivations behind patronage decisions. In addition to assembling an awe-inspiring art collection, the extensive amount of original surviving letters both written and received by Isabella also makes her one of the most studied collectors in the History of Art. To delve deep into Isabella's acquisition of Black court servants, I physically analyzed epistolary archives, finding important insights about Blackness in the court of Isabella D'Este. Through close object based visual analysis and research on works of art that depicted Black individuals and were commissioned by Isabella D'Este and her close relatives, I have been able to relate the presence of Black servants and/or courtiers with Isabella's art patronage. Isabella's practices have not only influenced the treatment of Black individuals in European aristocratic environments in the following years, but also produced a new Western European vision towards Blackness. Acquiring Black individuals had a role in building a particular visual appearance for Isabella's court and persona.

1:15 PM Lucy Soth (Oberlin College) *"Rough Marble, Delicate Hand": The Life and Legend of Properzia de' Rossi*

Properzia de' Rossi is utterly anomalous. The earliest Italian female sculptor by over two centuries, she was the only woman to receive her own chapter in Vasari's *Lives of the Artists*. Vasari situates Properzia in a pantheon of exceptional women from history and myth, evoking a longer tradition of particularly excellent women transcending their (then assumed) biological limitations. He describes Properzia as a gifted sculptures and a great beauty, virtuous and accomplished in all household matters: "This Properzia was very beautiful in person, and played and sang in her day better than any other woman of her city." Properzia is thus portrayed as superior not only in artistic talent but also in conventional measures of womanly grace and virtue. However, primary records paint a wildly different picture of Properzia's life, revealing that she appeared in court for several violent and destructive acts, including an attack on a fellow artist. These charges were made before Vasari's *Lives* were written, and evidence suggests that Vasari was aware of them. This strange discrepancy begs the question: Why did Vasari represent the transgressive Properzia as virtuous?

Vasari's *Lives* contains both heroes and villains – artists who represent aspirational conduct, and counter-examples whose moral failings reinforce the other group's virtues. Properzia, the sole woman given her own chapter, occupies a complicated position within this moralizing structure, in which she is made to represent women artists as a whole. Women were considered intrinsically less capable of artistic production, and female artists thus held an incredibly tenuous position in the Renaissance art scene. This presentation will explore Vasari's potential motivations for

representing Properzia in this flattering light. I argue that portraying female artists as particularly exception was a shrewd negotiation, allowing for the existence of skilled female artists without negatively impacting the status of art.

1:30 PM Sophie Johnson (University of Georgia) *Something Borrowed: The Adoption of Venus Iconography within Sixteenth-Century Marriage Portraiture, as seen in Lorenzo Lotto's Venus and Cupid*

Lorenzo Lotto's painting *Venus and Cupid* is a rarity for the way that it embraces themes of marriage portrait-types, classical iconography, and the role of a wealthy woman in the Cinquecento period. Dated around 1520, it was likely commissioned to commemorate the marriage of a wealthy couple in Bergamo. Unlike a typical marriage portrait however, this one takes a twist. Venus appears to be somewhat mismatched; although her body could be that of a goddess, her face is highly individualized, leaving many scholars and myself to believe that this is in fact an image of the bride. In keeping with the previous scholarship, I argue that Lotto's *Venus and Cupid* is not simply an image of Venus, but it is a marriage portrait of a wealthy Bergamese or Venetian woman. This painting highlights how female portraiture in the Cinquecento was starting to break the mold from portraying strictly idealized forms to images where the presence of the individual is pushed forward. *Venus and Cupid* is also noteworthy in how it confronts the issue of nudity in female portraiture. Support for these arguments will be made through analysis of the composition and the themes of marriage and beauty found within it, by examining Lotto's history as a portrait artist, and through comparison to other works, both contemporary and ancient. These images will highlight the juxtaposition between the misplaced nature of a relatively recognizable woman within a typically idealized, mythological setting found within Lotto's uncommon marriage portrait.

1:45 PM Sarah Childs (Marywood University) *The Duality of Woman: Mary Magdalene as Both Role Model and Anti-Hero*

No matter the point in history, women often encounter numerous conflicting expectations and standards they are meant to follow. Art plays an important role in presenting symbols and role models through which these ideas are expressed; recurring frequently throughout the Renaissance, for example, we see use of the Virgin Mary to highlight the ideal woman. However, another woman appears throughout Christian art to foil her. Mary Magdalene was used frequently in representations of the life of Christ to show very conflicting parts of what it was expected to mean to be a woman. This paper looks at how her portrayal of both the extreme holiness of a saint, and the scorned sinfulness of a harlot reflect the contradictions women of the time were also facing in a male dominated, and heavily tiered society. Mary Magdalene's symbolism is rooted in what's almost like a game of telephone, being passed on from artist to artist as opposed to direct references in biblical texts. When it comes to the references and gospels that she does have, these are often twisted or even ignored altogether to make her fit the narrative of societal expectations of women in the renaissance. Her contrast with the Virgin, and with Christ himself, mirror the stark contrast in her own characterizations. Through this, the place of a woman in Renaissance society can begin to be dissected. In this paper, I will explore representations of Mary Magdalene in images throughout various pieces of both her own story and the story of Christ, including her redemption, The Crucifixion and Deposition of Christ, and the interactions between them when Christ rises, to demonstrate the highly contradictory nature of the standards placed upon women.

2:00 PM Margaret Barnes (University of Pittsburgh) *"She Ruled Our King": Artemisia Gentileschi's Madonna of the Svezamento and the Humanity of Jesus*

The *Madonna of the Svezamento* (c. 1610-1612, Palazzo Barberini Corsini) is a Baroque devotional painting of the Madonna and Child which was only recently attributed to Artemisia Gentileschi by experts in the field. This presentation interprets the subject of Mary and her son Jesus within this painting, focusing on the picture's attention to the humanity of Christ through the intimate and communicative gaze of its subjects. The painting depicts the process of *svezamento*, or "weaning," which is not particularly common in the pictorial tradition of the relationship showing the Madonna and Child, a tradition which defines the mystery of Jesus' Incarnation through submission to his human mother. Utilizing comparisons of Artemisia's contemporaries, as well as the works of

theologians from the apocryphal writings of the New Testament to medieval Biblical commentaries, this presentation traces evidence of Mary's relationship as a kind and authoritative mother to her son, who was both fully human and fully divine, presenting inspiration for Artemisia's revolutionary work. Through discussion of the contrast in the Renaissance pictorial tradition of utilizing the image of the fully nude Christ child as an artistic interpretation of the Incarnation, this presentation aims to make claims about the Weaning Madonna as Artemisia Gentileschi's innovative interpretation of a traditional theological subject.

2:15 PM Stanislas Jacques (Paris 1 Panthéon – Sorbonne University) *Sexualizing a Saint: Toward a Closer Relationship Between the Faithful and the Sacred?*

Michelangelo Merisi da Caravaggio is undoubtedly one of the most influential Italian painters in the history of art. The uniqueness of his work lies in part in its relationship to the sacred: Caravaggio often depicts holy figures as vulnerable human beings, in a sense closer to the believers who contemplate them.

In 1606, Caravaggio played a game of palm with one of his old acquaintances, Ranuccio Tomassoni. Soon old quarrels resurfaced and Ranuccio was mortally wounded by the painter. Caravaggio fled to the fiefdom of the Colonna family. He would then have painted the picture on which I would like to focus my remarks: *Mary Magdalene in Ecstasy*. The painting, attributed to Caravaggio by Roberto Longhi, is rather unknown to the general public because it is kept in a private collection in Rome and has only been exhibited twice in the world.

The Archbishop of Genoa, Jacques de Voragine, tells us about the life of Mary Magdalene : according to him, she was a former sinner with a dissolute life, who decided to give herself completely to Jesus. Towards the end of her life, she retreated into a cave to devote herself to prayer. Once a day, she would experience spiritual ecstasy: it is precisely this moment that Caravaggio wanted to depict in this painting.

The neutrality of the composition directs the viewer's gaze to the figure of the saint in full ecstasy. The viewer is then forced to note the realism of her flesh and the accuracy of her expression, which borders on sexual ambiguity. Without a solid knowledge of the context, the simplicity of the scene leads the viewer to doubt the holiness of this woman. My paper addresses the question of how Caravaggio's representation of this saint reinforces the intimate and real nature of the relationship that unites believers to the Christian religion.

2:30 PM Hannah Chock (Southwestern University) *Rest on the Flight into Egypt: Constructing Holiness through White Bodies*

Canonized religious paintings often depict angels and holy figures as helpers and docile accessories: delicately soft, airily beautiful, and radiant(ly white). However, biblical imagery describes angels as anthropomorphic, eye-covered creatures, and history indicates the Jewish ethnicity of biblical characters. Through research on Caravaggio's *Rest on the Flight into Egypt*, I question how and why holy bodies are often constructed as racially white. Using post-structuralist analysis, my research investigates how formal strategies of painting inform a complex reading of white identities and conceptions of holiness. First, I argue that racial scrubbing of the Holy Family fabricates whiteness as the normative default, falsely deracializing whiteness. By associating white beauty standards displayed by the Holy Family with superior religious morality, I link racially coded beauty standards to a violently forged white supremacist painting language. However, the homoerotic notes of the temptingly lovely angel complicate the default state of normative whiteness in regard to sexuality. As a result, the formation of whiteness through angelic bodies becomes more nuanced as it challenges the heteronormative default as much as it perpetuates the default of religious Eurocentrism. Through my work, I urge scholars to study the complex violence of the fabrication of epistemically and metaphysically violent painting languages while also seeking alternate constructions of holy bodies.

2:45 PM Emma Flaherty (Wesleyan University) *Flesh Petrified: Christian Archaeology and the Sculpted Corpse of Saint Cecilia by Stefano Maderno*

This paper examines how the sculpted corpse of *Saint Cecilia* (1600), as rendered by Stefano Maderno (1570-1636) in the basilica of Santa Cecilia in Trastevere, Rome, seeks to transcend the bounds of Christian time and space. Commissioned by Cardinal Paolo Emilio Sfondrato (1561-1618) during his preparatory renovations of his titular church of Santa Cecilia for the Holy Year of 1600, the formulation of the sculpture acts as an archaeological record. It is a record not only in its accuracy to the actual corpse of Cecilia that was discovered during the late 16th century excavations, but also the continuum of Christian history that spanned backwards from the transfer of Cecilia's corpse to the basilica in the ninth century, and all the way back to her martyrdom there in the third century CE. It is my assertion that the entrusting of the "replica" that is *Saint Cecilia* to Maderno, who up until its commission had largely worked on restoring and replicating antique works, reinforces the power of Christian archaeology in the years of the newly reformed Catholic Church. Approaching the life of the sculpture from a holistic vantage point, this paper answers questions ranging from the fields of religious history, literature, and tradition, to ideas about materiality and its intersections with artistry, antiquity, and gender.

3:00 PM Angelina Diamante (Fordham University) *The Pagan Fantasy: Bernini's Bacchanal and Escapism in the Early Baroque*

Throughout and succeeding the seventeenth century, countless works by the acclaimed Gian Lorenzo Bernini (1598-1680) have been recognized as pinnacle contributions to the Baroque period that sanctioned him as one of the most prominent sculptors in the history of Western art. Despite the veneration of his later esteemed works, a single sculpture has been virtually disregarded altogether in the trajectory of Bernini's career — its consequence reflected in the scarcity of contemporary scholarship on the piece. Bernini's *Bacchanal: A Faun Teased by Children*, housed at the Metropolitan Museum of Art, New York, appears as a seemingly trivial and less-than-life size marble statue with a Bacchic motif; its main subjects are a faun, three putti, and a vining tree. While the present scholarship on *Bacchanal* has contributed to the chronological harmonization of Bernini's artistic career and has proffered relevant discourse on a pedantically overlooked masterpiece, academics have yet to consider *Bacchanal's* intimate sanctioning of escapism. This research seeks to present a unique perspective on Bernini's *Bacchanal: A Faun Teased by Children* (ca. 1616-17) to articulate that the intention of the sculpture was to offer a means of metaphorical abscondence from the theological and social restrictions that afflicted the Early Baroque period through a homage to the credence of classical antiquity and an adulation of the humanist ideals of the Renaissance. In situating Bernini's *Bacchanal* in the context of the Early Baroque period, this paper will consider Bernini's Bacchic muses and their individual significances as representational figures of pleasure and inebriation in classical mythology and the Renaissance, thus illuminating their relationship to escapism.

Session #11B Sunday, April 16th 1:00 – 3:00 PM EST

https://us06web.zoom.us/meeting/register/tZwuce2vrD4jGt03pZM8jTli_P_SCYJFiwv

1:00 PM Courtney Collett Caolo (Vassar College) *How Hellenistic Drapery Became a Symbol of Reverence in Buddhist Art of the Taklamakan Desert region and the Effect on Later East Asian Buddhist Art*

To see how Hellenistic style influenced Buddhist art in the near-East and Central Asia, three examples of Buddha statues from three cities in the Tarim Basin surrounding the Taklamakan Desert will be studied to show how the different styles of local cultures attribute to detailing while the broader Hellenistic influence pervades Buddhist imagery in Central and eventually East Asia. The main statue studied is the *Torso of Buddha* from the Hermitage Museum. This statue is from the 6th century CE and made from painted clay and loess. The first comparison piece is the *Standing Buddha*. The second comparison piece is *Fragment of a Halo with Buddha Figure* from the Metropolitan Museum of Art in New York. This statue is from the 6th-7th century CE and is made of painted stucco. Through these three examples, I study how each figure is depicted in terms of formal composition and through how the relationship between garments and the body can indicate cultural influence from Hellenistic Greece. Through this

study, it can be seen that the nude body depicted through fabric permeates its way into the visual canon of societies, and its presence serves as a reminder of the influence of Greek sculpture on the forms and techniques of realism that changed the likeness of the human figure in art. Hellenistic drapery serves an aesthetic of power and reverence for changing the way nude bodies are depicted with dignity, and it is this drapery that becomes a signifier and manifestation of this Hellenistic power in art across cultures.

1:15 PM Ava Bush (Tulane University) *Daruma Face: The Legacy and Instrumentality of Buddhism's Wrathful Side*

In Japanese figure paintings from the 13th through 19th century, there is a ubiquitous facial expression associated with the founder of Zen Buddhism, Daruma, characterized by a ferocious and intense countenance, with large eyes, an upward gaze, severely arched eyebrows, and an exaggerated frown or grimace. Its prevalence throughout Medieval Japan demonstrates its artistic significance. This study focuses on this visage, referred to by some scholars as Daruma Face. My research concerns the origin, employment, and subsequent diffusion of this notorious expression throughout Japanese culture. Although Daruma paintings are often an essential feature of a collective study of Zen painting, he and his iconographic expression rarely function as the primary subjects of study. Previous scholarship has identified the significant features, evolution, and symbolic meaning associated with Daruma Face, but has only done so in the context of Daruma paintings. My research broadens the narrow scope of the field on Daruma Face by revealing its pre-Daruma origins and far-reaching implications for medieval and contemporary philosophical thought and artistry. I propose that the origin of the iconic Daruma Face, despite its naming, was first employed among representations of Tantric Buddhist deities before being adopted into the iconographic repertoires of Buddhist guardian figures. I reason that Daruma Face functioned as a visual shorthand for the ferocity of these guardians. I further suggest that Daruma Face was then applied to Daruma paintings beginning in the 13th century, supplanting earlier paintings that emphasized his serenity. This, I argue, was a result of the appropriation of Zen by the Kamakura Shogunate (1192-1333) for the purpose of galvanizing and consolidating a warrior culture. Finally, I demonstrate how Daruma Face evolved into a cultural typesite for the Zen tradition, and as such was emulated in the portraiture of monks and warriors. Daruma Face was later incorporated into mass-produced prints and decorative arts during the Edo Period (1615-1868), reflecting its commercialization and integration into popular culture.

1:30 PM Sarah Tang (Yale University) *Between Death and Rebirth: Visual and Religious Intermediaries in Chinese Ten King of Hell Paintings*

In Chinese Buddhism, it was believed that after death, the deceased passed through the courts of the Ten Kings of Hell before being reborn. Paintings depicting this theme act as manifestations of the kings' courts, instilling fear in the viewer through their vivid depictions of the king as a judge overseeing the torture of the deceased. Existing scholarship on the Ten Kings focuses on the iconography and style of Tang (618-907) and Song (960-1279) dynasty examples, emphasizing a compositional evolution from the iconographic and narrative, scripture-based modes, to the hanging scroll format, where each king is represented in his own court. However, limited surviving paintings from the Ming dynasty (1368-1644) leave a gap in the understanding of the Ten Kings and Buddhist hell during this period.

Using a rare surviving set of five Ming dynasty *Ten Kings of Hell* scrolls at the Harvard Art Museums, I argue that religious contexts, visual characteristics, and intermedial references within these paintings reflect the notion of the intermediate. Hell in Chinese Buddhism is a state of intermediate existence; I first discuss the ritual contexts and religious iconographies of these paintings as visualizing the passage between death and rebirth. Next, I analyze the visual and stylistic characteristics of the Harvard set, assessing how pictorial motifs are arranged and recycled throughout the set in a formula that allows the paintings to convey the notion of a liminal, intermediate space. Finally, I discuss how the pigments in the Harvard set perform intermedial references to textiles and decorative arts; these intermedial references both reinforce the authoritative relationship between the Ten Kings and the deceased and reflect the broader visual and material culture of the Ming dynasty court.

1:45 PM Laura Mirabella (Marywood University) *Jesuits in Japan*

When the Jesuits began their conversion efforts in Japan, they utilized the same tactics that the Buddhist monks had used in the 6th century, as well as “enlightening” the Japanese people with the traditions and beliefs of western art. Like the Jesuit priests, Buddhist monks highlighted similarities between Shintoism and Buddhism to convert the population. Considered the native religion of Japan, Shintoism is powerfully connected to nature but does not teach of an afterlife, unlike Buddhism. Buddhism created a revolution in Japanese art, but the ideals and significance of a Japanese watercolor or ink painting could not be more different than those of Europe. However, the style of Shinto temples was recycled during the creation of Buddhist temples further reflecting the integration of these religions. Architecture also differed significantly, which is why the Jesuits created churches that greatly resemble Buddhist temples. While the Jesuits may have found overlapping morals and beliefs between the two religions, the traditional architecture and art styles of the Japanese were so deeply rooted in their culture. This factor, coupled with instability in the government and the eventual mistrust of the Spanish, both physical and religious conquest ultimately failed. To fully understand why Christianity ultimately failed, one must examine artworks from Europe and Japan, in this paper specifically from the Italian Renaissance and Heian period, both which are considered “golden periods” in each respective culture. Because of this, art will reflect cultural ideals, beliefs, and values. The clash of cultures and the political instability of Japan also played a crucial role. Ultimately, Christianity was outlawed and only practiced illegally, but European ways of art were mostly forgotten and/or destroyed.

Session #12 Sunday April 16th 4:00 – 6:00 PM EST

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4:00 PM Katherine Bozzo (Bowling Green State University) *Medicean Attitudes Towards Florentine Homoerotic Relationships: Verrocchio’s David Reflecting Lorenzo de’ Medici’s Social and Political Rule*

This essay investigates Andrea del Verrocchio’s bronze *David* (c. 1465) as a reflection of the attitudes towards homosocial and homoerotic relationships within the social contexts of Medici rule. The iconography of the biblical character David is integral in establishing Medicean political and social authority, but the homoerotic decorative elements of Verrocchio’s *David* was also essential in establishing a Florentine tolerance for the freedom of male sexuality. This paper examines Lorenzo de’ Medici’s relationship with Angelo Poliziano as well as his role within the regulation of homosexual sodomy throughout his social and political influence in the Palazzo della Signoria. These homoerotic and homosocial aspects of Lorenzo’s life reflect a unique and fluctuating attitude towards homosexual activity, yet they are characteristic of the Medicean engagement with renaissance gay culture. This essay explores how the homoerotic imagery of *David* interacts within a public space to demonstrate the public’s receptivity to homosexuality when attached to the authority of the Medici family. This essay aims to augment scholarship on Verrocchio’s *David* by emphasizing not only the object’s association with Medicean and Florentine wealth and power, but ultimately the public and private aspects of homosexual culture within Florence.

4:15 PM Rose Brookhart (Bowling Green State University) *Piety, Profit, and Purgatives: Maiolica Albarelli and the Florentine Apothecaries at Speziale al Giglio and San Caterina da Siena*

Albarelli – maiolica earthenware jars designed to hold ointments, drugs, or medical ingredients- were essential to the function of a Renaissance apothecary shop and to any Florentine utilizing apothecary products in their home. The ubiquity of *albarelli* in the city’s private and public spheres during the fifteenth and sixteenth centuries was a testament to the demand for apothecaries in the face of perpetual fear of sickness, and a desire to maintain a physical health unique to the identity of each Florentine. In addition to protective drugs and medicines, however, Florentine apothecary shops provided a multiplicity of products that were used to advance social status, including the raw material and pigments demanded by painters and sculptors and ingredients and foodstuffs sought by wealthy Florentines seeking to showcase illustrious dining or banquet displays. This paper focuses on the critical role played by the Florentine apothecaries at the Speziale al Giglio and the Convent of San Caterina da Siena in the

management of Florentine anxiety of illness and as providers and commissioners for artistic innovation. It centers on an examination of *albarelli* that contained purgative drugs, the most prolific medical product distributed at each of these apothecaries, to reveal the significance of emptying the four humors- blood, yellow bile, black bile, and phlegm- within the practice of Renaissance medicine. Ultimately, this paper demonstrates that lay and convent apothecaries yielded distinct gendered social settings, which emphasized the interconnectedness of science and the visual arts in Renaissance Florence.

4:30 PM Katy Turner (Brigham Young University) *Viridis Sabbatum: Hans Baldung Grien's Witches Sabbath and the Witch Craze in Sixteenth-Century German Art*

The popularity and severity of response to witchcraft rose and fell throughout European history. A particular craze struck the continent in the 1560s, resulting in the imprisonment and death of a disproportionate number of women, previously unheard of before this spike. Some scholars have pointed to the *Malleus Maleficarum* (1485) as an inciting text in this highly misogynistic witch craze, however, it was out of print by the 16th century and most Europeans were illiterate. With the rise of print media and mass production of images, it is likely that art became increasingly important in communicating morals and ideals to the lower classes. This research paper focuses on a singular woodcut by Hans Baldung Grien, arguably his most well-known, *Witches Sabbath* (1510). The discussion revolves around the iconography of the image as a subversion of Christian sanctity, especially with the counterfeit rituals, reference to original sin and the witch as foil of the Virgin Mary. An iconological approach is taken to conclude from both contemporary text and image that Baldung's work betrays male anxieties about women's power and agency in society and contributed to misogynistic attitudes. The paper also briefly addresses socioeconomic and political factors in the creation and reception of the image, such as Baldung's powerful connections and the targeting of lower-class women in the witch trials. From this analysis is inferred a broader conclusion about how *Witches Sabbath* contributed to enduring and irreversible violence in the form of witch hunts, trials, and executions in 16th century Europe.

4:45 PM Cecilia Zhou (Harvard University) *"That Time May Cease and Midnight Never Come": Time and the Creative Act, 1500-1600*

Time flies. The arts know it. Numerous literary and artistic topoi like *memento mori*, *vanitas*, and *carpe diem* premise themselves upon the inexorable forward march of time. The present study, however, locates two extraordinary works that reject this premise and advance the possibility of arresting time: Christopher Marlowe's play *Doctor Faustus* (ca. 1592); Georg Hartmann's Dial of Ahaz sundial (1548). Mobilizing the resources of religion, magic, science, and art in their efforts to stay the swift foot of time, these works test the limits of human ability as they test the limits of these discourses themselves.

This interdisciplinary study takes these works as lenses through which to examine the interest in stilling or reversing time in the cultural and intellectual discourses of the sixteenth century. It has long been acknowledged that new forms of time consciousness emerged around this period, which saw both the emergence of the Protestant Reformation and the beginnings of the Scientific Revolution. I will show how the issue of arresting time focalizes many of the major intellectual currents of the sixteenth century, distilling in particular the increasingly conflicting claims of religion and science and opening onto ideas about the nature of artistic creation.

5:00 PM Lily Schwegler (Macalester College) *Construction of the Exotic and the Development of Artistic and Scientific Culture at the Menagerie of King Louis XIV*

In the 1670s, the anatomist to the court of French King Louis XIV, Claude Perrault, published several textbooks on the subject matter of natural history and comparative anatomy, including his celebrated *Mémoires pour servir à l'histoire Naturelle des Animaux*. The book first appeared in 1671, later in a revised and expanded edition in 1676, and several modified reprints between 1733-1734. This book became one of the most famous natural history projects carried out in seventeenth-century Europe and it was consequently translated into English, Dutch, Latin and German, and

smaller abridged versions. Perrault's study provided detailed descriptions of dissections and anatomical studies of animals from the Royal Menagerie at Versailles and a smaller one at Vincennes in Paris. Perrault derived the content for this work from the experiments he conducted with a small circle of scientists at the Royal Academy in Paris. Court engraver and illustrator Sébastien Le Clerc created the anatomical illustrations based on Perrault's dissection notes. Prior research and analyses of Perrault and LeClerc's works focus on their scientific and historical importance as seminal efforts to codify science as a field and object of study. There is comparatively less research on the images within the books as works of art and the formative role these artistic works play in advancing science in a way that made it accessible to wider audiences. This essay shows that the images within the books should be considered and evaluated as individual works of art, created at a time where the line between art and science was blurred and rather the two subjects worked together more cohesively, while also examining the purpose of the textbook and images through a postcolonial lens. By considering the artistic influences, formal characteristics, and colonial implications of these engravings, we can better understand how they, and Perrault's larger body of work, impacted both scientific and artistic communities.

5:15 PM Morning Glory Ritchie (University of Oregon) *Hidden and Unremembered: The Misattributions of the Seventeenth-Century Works by Judith Leyster, Clara Peeters, and Rachel Ruysch*

Focusing on the genre painting of Clara Peeters, Judith Leyster and Rachel Ruysch, this paper contextualizes the misattribution of their works to contemporaneous male painters and explains the ramifications of these misattributions for the field of art history. In some cases, works made by Peters and Leyster, or other female Dutch Baroque artists, are attributed to prominent male artists such as Frans Snyders or Frans Hals. Art connoisseurs and collectors also attributed works by female painters to their husbands or fathers, as was the case for several works by Leyster. To complement the analysis of female artists from northern Europe, this paper also considers some of the gender issues of biography of women, acknowledging figures like Artemisia Gentileschi, an artist whose modern fame derives largely from her biography as a victim of rape. By examining the history of connoisseurship in the seventeenth century—when art dealers cultivated a clientele drawn from the Grand Tour in Europe—my paper demonstrates that dealers faced increasing motivation to raise the purchase price of paintings by assigning them to well-known male artists, as buyers were both gullible and indifferent to the details of a work's creation. I then follow connoisseurship practices up to the present, ultimately tracing the connection between connoisseurship and the art historical understanding of the seventeenth-century women artists' role in history. These three women artists, prominent during their time, are under-explored in scholarship as well as the history of their loss in reputation which this paper examines. Seeking to answer why many of these misattributions took so long to come to light, this paper explores the reattribution process for paintings by Peeters and Leyster, considers the possible catalysts for these reattributions, and shows why it is important to bring long overdue recognition to these women artists.

5:30 PM Jingxian Jin (Washington University in St. Louis) *Positioning the Self: Mirrors in the Early Modern Dutch Cabinets*

Among its primary functions, the mirror serves as a tool that enables people to see their appearance. By its very nature, a mirror reflects the subject presented to it. Water, bronze, metal... any polished materials that reflect light can be used as a mirror. The mirrors in early modern Dutch cabinets are no exception. People see themselves in these various mirrors, from the miniature mirrors in Petronella Oortman (1656-1716)'s dollhouse, to the ancient, yet foreign, Chinese bronze mirror in Nicholaas Witsen (1641- 1717)'s collection, to the mirrors in *perspectiefje* explicitly designed for the center stage of collectors' cabinets. Yet, self is always a hidden concept; humans can see everything in this world directly, expect their own faces. The reflection of the self, in the mirror, requires one to probe deeper than the surface appearance. While the primary function of each type of aforementioned mirror remains the same, the role of the mirror in the cabinet shifts away from its primary use. Against the background of the development of the Venetian mirrors during the fifteenth and sixteenth centuries, this presentation investigates into the role, function, and purpose of the mirrors in the Dutch cabinet in the seventeenth and early eighteenth centuries. I argue that, through engaging with the self through body proximity, mimesis, and theatrum mundi, the mirrors in the early modern Dutch cabinets contribute to the production of knowledge and aid the perception of self through a

universal reflection of the singularity of things, people, and experiences. Requiring active perception, they translate the *ousia* (reality) into the *phainomenon* (appearance), which ultimately places human agency to the center of an amplified experience of wonder.

5:45 PM Delayne DePietro (Marywood University) *Don't Lose Your Head: Judith and Medusa as Icons of Feminine Rage*

This paper explores societal treatment of feminine rage through its two most prolific artistic icons: the Apocrypha's Judith and the Gorgoneion Medusa. On the surface the two seem parallel as the vanquisher and the vanquished, though a deeper exploration reveals the basis of their symbolism, the complicated phenomena of feminine rage. Though generally Judith and Medusa exist as an ideal and a threat respectively, both women have a definitive, variable development that will be traced through artworks from their conception to the modern day. The viewer bears witness to a departure from the fierce protective symbol of Medusa and the unwavering faith and strength of Judith at the hands of countless patriarchal systems in their attempt to control each narrative. The characterization, revision, and reception of these figures throughout the art canon speaks volumes about feminine rage and its effects in society. The source of this exploration is an early assignment of gender to emotion, which carries on through the centuries and informs the artistic choices in portraying these women, and whether they should adhere to or reject the precedent. Every piece depicting Judith or Medusa can be reduced to that single dichotomy, and the choice of the artist on that matter reflects their own feelings as well as the opinion of their era. One finds that the aspects of convergence and divergence between the two characters relies on an outside view of their actions, especially in regard to virtue and sensuality. Each major revision of these two women centers around society's complicated view of women's sexuality and autonomy, as it is central to both of their identities. Modern women have already begun to unravel the muddled narratives of these women, and this understanding of their true meanings will lead to a true reclaiming and reinvention of feminine rage.

6:00 PM Maggie Kennedy (University of Wisconsin – Milwaukee) *The Synergetic Relationship Between the "Age of Reason" and the "Period of Pathos": Francesco de Goya as Unifier*

This paper discusses the Enlightenment's influence on Romanticism through its development and establishment of political, philosophical, and religious freedoms. There is an interdisciplinary implementation of the use of sociology as a source of change when it comes to art in the Period of Pathos. Instead of focusing on the Romantic's opposition to the truth, the Enlightenment brought about, in this conversation, there is a focus on the harmony of both periods' ideals and themes. By utilizing qualitative research methods through chronological, historical, and biographical processes, this paper demonstrates the importance of the Enlightenment on Romantic art. The use of handwritten lecture notes, non-fiction books, and academic journals accomplish this. The conclusions made regarding the influence of the Enlightenment on Romanticism displayed that there was one primary factor that caused the most significant amount of transformation. This factor proved to be the revolutionary aspect of the Enlightenment, including its political and philosophical revolutions. This galvanized the turning point which led to the inception of the Romantic's focus on emotions, the human experience, and the sublime. This is displayed through Goya's experiences with the political climate in Spain as the court painter for King Charles III and King Charles IV, alongside witnessing the horrors of the Peninsular War. In this conversation, Goya's Third of May will be the focus, a painting acting as the visual representation of both the artist's personal turning point and the culmination of both periods' values. This is evidenced by his displays of emotion, evocativeness, and religious fervor, fused with focuses on human nature, gritty authenticity, and forward-thinking. The nexus of periods typically seen as diametrically opposed is brought together and unified in this paper through Goya's art.