

Midwest Art History Society Conference

March 21-23, 2013, Columbus, Ohio



Downtown Columbus

The Midwest Art History Society will hold its 40th annual Conference in Columbus Ohio, March 21-23, 2013. The conference will be hosted by the Department of History of Art of The Ohio State University, with additional support from the Wexner Center for the Arts as well as the Columbus Museum of Art. Sessions will take place in the state-of-the-art facilities of the recently constructed Ohio Union. The conference hotels are the Blackwell Inn, on the campus of Ohio State, and the Hampton Inn, which is located about a mile from campus in the heart of Columbus's celebrated arts district, the Short North.

Twenty-three thematic and open sessions will be featured, along with a special round-table discussion on appraising as a career path for art historians, co-sponsored by Jacob Fine Art, Chicago and the Appraisers

Association of America. Among the thematic sessions are two panels devoted to Mark Rothko and Josiah McElheny, the subjects of special exhibitions at the Columbus Museum of Art and the Wexner Center for the Arts, respectively. Thursday afternoon's keynote

address will be delivered by Charles Barber, Professor of Art History at the University of Notre Dame. Dr. Barber is one of today's foremost scholars of Early Christian and Byzantine Art. He has written extensively on theories of the image in Byzantium.

His publications include *Figure and Likeness: On the Limits of Representation in Byzantine Representation* (Princeton, 2002), and *Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium* (Leiden, 2007). He is also working with his students at Notre Dame on publishing the Snite Museum's collection of Greek and Russian icons.

Columbus is rapidly emerging as one of the leading arts centers in the nation.

The Wexner Center, which is housed in the first major public building designed by

continued on page 2



Columbus Museum of Art

Conference continued from the front

postmodernist architect and theorist Peter Eisenman, has, since its opening in 1989, been regarded as one of the nation's premier venues for the exhibition of contemporary art. The Columbus Museum of Art, which will host special viewing hours and a reception for conference attendees, boasts a large and encyclopedic permanent collection, with particular strengths in European and American modernism. Moreover, the Short North Arts District, located between OSU's campus and Columbus's downtown, is home to a number of art galleries as well as the city's best restaurants and trendiest bars and clubs. Among the city's other attractions are Victorian Village and German Village, two historic residential districts; a number of urban parks, including the recently designed Riverwalk and Columbus Commons as well as Topiary Park, which features a "topiary interpretation" of George Seurat's famous painting, *A Sunday Afternoon on the Isle of La Grande Jatte*; and Nationwide Arena, home to the NHL's Columbus Blue Jackets.

The main conference hotel, The Hampton Inn, is located within walking distance of many of the city's main attractions. It is across the street from the Columbus Convention Center, another building by Eisenman, and within blocks of historic Goodale Park. It is also a block away from Columbus's

celebrated North Market, which houses a number of specialty food vendors, including the flagship shop of Jeni's Splendid Ice Creams. The Hampton Inn is also adjacent to two of the city's best new restaurants: Knead, which serves updated versions

of traditional diner fare made with locally sourced ingredients; and Deep Wood, which offers both casual and fine dining.

See hotel accommodations on page 7.



Artemisia Gentileschi, *David and Bathsheba*, 1636-37, Columbus Museum of Art

CALL FOR PAPERS

Midwest Art History Society Annual Conference March 21-23, 2013, Columbus, Ohio

Proposed Panels for the 2013 MAHS Conference, Columbus OH.

Proposals of no more than 250 words and a recent CV are due by December 15 electronically to the respective chairs of individual sessions.

Thematic Sessions: Rothko in the 1940s

Dominique H. Vasseur, Columbus Museum of Art
dominique.vasseur@cmaohio.org

From February 2 through May 25, 2013, the Columbus Museum of Art is hosting an exhibition Mark Rothko: *The Decisive Decade 1940-1950*. This session invites papers that examine Rothko's work from the 1940s as well as that of his colleagues Adolph Gottlieb, Clifford Still, Milton Avery, and Jackson Pollock. Other relevant topics could include art criticism of the 1940s as well as socio-political issues and modernist art trends that impacted art in America during the 1940s.

Metaphor, Analogy, Art History

Karl Whittington, Department of History of Art, Ohio State University
whittington.78@osu.edu

Metaphor and analogy, as well as other rhetorical tropes and tools like symbol and allegory, have long been explored by literary scholars as strategies for creating poetic meaning, animating prose for the interpretive enjoyment of readers. Theories of these devices are by no means monolithic, however; most fundamentally, some argue that metaphor and analogy are about clarifying and explaining, while

others see them as designed to hide meaning, to make it mysterious and entrancing. This session explores the concepts of metaphor and analogy in visual art, in relation to both historical and contemporary definitions of these terms. How are pictorial metaphors different from verbal ones? How do visual media also work both to reveal and conceal meaning? Which theoretical perspectives on these literary terms are most helpful for art historians? How do pictures operate to emphasize analogy and likeness in ways that words cannot? Probing our understanding of these complex terms can help move us closer to understanding some of the core questions of our discipline, related to issues of explication, artificiality, surface and depth, and likeness. Proposals are welcome which deal with these issues more theoretically or in historical case studies.

Seeing the Civil War

Theresa Leininger-Miller, College of Design, Architecture, Art, and Planning, University of Cincinnati
theresa.leininger@uc.edu

The sesquicentennial of the American Civil War (1861-1865) has spawned much reflection on the ways in which fine art and visual culture recorded, interpreted, and remembered the conflict. This panel welcomes papers that explore new approaches to visualizing the war. Media may include paintings, sculpture, drawings, prints, photographs, textiles, images from the pictorial press, book and periodical illustrations, maps, murals, political cartoons, and ephemera. The time frame may concern the 1860s or beyond, with consideration of the impact of Civil War imagery on subsequent generations. *continued on p. 4*



CALL FOR PAPERS continued from page 3

The Gau-Gang's All Here

Thor J. Mednick, Department of Art,
University of Toledo
tmednick@hotmail.com

The broad international make-up of Paul Gauguin's artistic circles at Pont Aven, Le Pouldu, and Paris is well-documented. By the time of Gauguin's departure for Papeete in 1891, he could count among his disciples and pupils artists from Denmark, Hungary, The Netherlands, and Poland. Several of these artists, such as Władysław Ślewiński in Poland, returned to their home countries to become important exponents of a Gauguin-inspired Synthetism. This panel seeks to explore Gauguin's role as a mentor for emerging non-French artists and the consequences of his influence. Were there particular aspects of Gauguin's artistic philosophy that drew these non-French artists to his tutelage? Can particular legacies of

Gauguin's counsel be traced in his pupils' subsequent dissemination of Synthetism? What happened to Gauguin's Synthetism in the hands of his non-French followers? Papers that address any aspect of Gauguin's direct influence on, and significance for, non-French artists during the fin-de-siècle are welcome.

Is Ornament a Crime?

Myroslava Mudrak, Department of
History of Art, Ohio State University
mudrak.1@osu.edu

From rejection in the modernist age to recovery in postmodernism, the question of ornament has become an engaging area of art historical study and analysis. A century after Adolf Loos declared it obsolete, the emblematic, functional, and perceptual aspects of ornament constitute a compelling area of inquiry and re-evaluation. This panel invites scholars to engage

in the theoretical and empirical considerations of ornament in modern art that would encompass nineteenth century stylistic theory—from Ruskin to Riegl—as well as aspects of postmodernist discourse regarding representation and design.

Optical Allusions: Josiah McElheny, Vision, and Utopia

Amanda Potter,
Wexner Center for the Art
APotter@wexarts.org

Using glass to explore a range of artistic and intellectual concerns, New York artist and master craftsman Josiah McElheny produces dazzling objects that address such topics as the nature of visual perception, the narratives of modernism, and the origins of the universe. Josiah McElheny: *Towards a Light Club*, which will be on view this winter at The Wexner Center for the Arts, focuses on McElheny's explorations of the utopian ideas embedded in modernist architecture and design. This session invites papers on McElheny's work, as well as the artists, architects, and thinkers that inform it, including Paul Scheerbarth, Bruno Taut, Buckminster Fuller, and Isamu Noguchi.

Art History and Technology

Catherine Carter Goebel,
Department of Art History,
Augustana College,
catherinegoebel@augustana.edu

In recent times, art historians have come to terms with an influx of technology, whether in transitioning pedagogy from slides to digital media or engaging in new research storage and retrieval systems. Furthermore, with the dual



George Bellows, *River Front 1*, 1915, Columbus Museum of Art

dynamic of narrowing hardcopy publication opportunities coupled with impressive advances offered toward digital research and publication, technology is clearly here to stay and indeed ripe for pursuit. Papers are welcome that explore and present projects in any field of art history that utilize such advances toward furthering possibilities for the field, whether in teaching, research, or preserving and facilitating accessibility to important archival resources.

Radical Recovery: Getting Censored, Going Viral, and Learning from David Wojnarowicz

Mysoon Rizk, Department of Art, University of Toledo mysoon.rizk@utoledo.edu

This session revolves around the New York-based queer artist, David Wojnarowicz, who was born in 1954 and died of AIDS-related illnesses at age thirty-seven in 1992. The man who first modeled the practice of showcasing just how “it gets better,” Wojnarowicz has been the target of repeated witch hunts by religious and political conservatives, most notably in 2010 when

members of Congress pressured the Smithsonian Institution to censor his unfinished film *A Fire in My Belly*, ostensibly for a ten-second clip showing ants moving over a crucifix. This session welcomes discussion of this and other works by Wojnarowicz, along with the consideration of their reception and influence. Papers may also address broader issues facing queer artists, such as censorship and freedom of speech, the role of government funding for the arts, and the controversies surrounding the exhibition of queer art.

Dissecting the Landscape within Modern Art

Christine Bentley, Department of Art and Design, University of Indianapolis cbentley@uindy.edu

This panel welcomes papers that ‘dissect’ the meaning of landscape in modern painting. Questions to consider: What function did landscape painting have within modernism? What did the ‘land’ represent in terms of national identity during the 19th and 20th centuries? In what ways did the landscape reflect nationalistic, political, and/or economic concerns during the modern era? How did landscape painting participate in broader racial, nationalist, or gender shifts during the

modern period? Although we will be focusing on discussions of landscape during the modern and contemporary eras (1750 to the present), particularly those dealing with the changing aesthetic and social/political meaning of landscape, papers from all cultures and periods that deal with the theme of the landscape will be considered.



Wexner Center for the Arts, Columbus

Special Session

Appraising as a Career Path for Art Historians

Special Saturday Morning Breakfast Roundtable Discussion, co-sponsored by Jacob Fine Art, Chicago and the Appraisers Association of America; chair Patricia J. Graham pgraham@ku.edu

Open Sessions

Art of Africa and the African Diaspora

Fred Smith, School of Art, Kent State University fsmith@kent.edu

This session invites papers on all aspects of the art and visual culture of Africa and the African Diaspora. *Open Sessions continued on p. 6*

Open Sessions continued from p. 5

Ancient Art

Timothy McNiven, Ohio State University—Marion Campus mcniven.1@osu.edu

This session invites papers on all aspects of the art and architecture of classical antiquity.

Byzantine and Medieval Art

Gerald B. Guest, Department of Art History and Humanities,
John Carroll University gguest@jcu.edu

This session invites papers on all aspects of Byzantine and Western medieval art and architecture.

Renaissance Art

Henry Luttikhuisen, Department of Art and Art History,
Calvin College lutt@calvin.edu

This session invites papers on all aspects of both Northern and Southern Renaissance art and architecture.

Baroque Art

Shelley Perlove, Department of Literature, Philosophy, and the Arts, University of Michigan—Dearborn, sperlove@umich.edu

This session invites papers on all aspects of 17th-century European art and architecture.

18th-19th-Century Art

Andrew Shelton, Department of History of Art, Ohio State University shelton.85@osu.edu

This session invites papers on all aspects of 18th- and 19th-century European and American art and architecture.

Islamic Art

Esra Akin-Kivanc, Department of Art, Oberlin College,
Esra.Akin@oberlin.edu

This session invites papers on all aspects of Islamic art.

Latin American Art

Guisela Latorre, Department of Women's, Gender and Sexuality Studies, Ohio State University,
latorre.13@osu.edu

This session invites papers on all aspects of the art and architecture of both pre- and post-conquest Latin America.

East Asian Art

Mikiko Hirayama, Art History/School of Art, College of DAAP, University of Cincinnati
hirayam@ucmail.uc.edu

This session invites papers on the art and architecture of East Asia.

South Asian Art

Marcella Sirhandi, Bartlett Center for the Arts, Oklahoma State University,
Marcella.sirhandi@okstate.edu

This session invites papers on the art and architecture of South Asia.

Women Artists, Patrons, Collectors and Critics

Valerie Hedquist, School of Art, University of Montana, valerie.hedquist@umontana.edu

This session invites papers on women's intervention in the arts throughout history.

Drawings in Midwestern Collections

Robert Randolph Coleman, University of Notre Dame, rcoleman@nd.edu

This session invites papers examining drawings from Midwestern collections.

Recent Acquisitions of Midwestern Art Museums

Judith W. Mann, Saint Louis Art Museum judy.mann@slam.org; Salvador Salort-Pons, Detroit Institute of Arts, ssalortpons@dia.org

This session invites papers on recent acquisitions of Midwestern Art Museums.

Best Practices in Art History Pedagogy

Jacquelyn Lewis-Harris, Department of Anthropology, University of Missouri—St. Louis
jalh@umsl.edu

This session invites papers on best practices in art historical pedagogy.

Registration Form

2012 Annual Midwest Art History Conference — Columbus, Ohio
Early registration ends February 15, 2013.

Name _____

Affiliation (as you would like it printed on your name tag) _____

Address _____

E-mail _____

Billing address (if different from above) _____

***Please indicate if you will need any sort of special assistance at the conference or have any dietary restrictions for the Members' Luncheon _____

Conference fees:

Please note: you must be a member of MAHS to register for and attend the conference

The conference fee includes admission to all sessions, receptions, member luncheon, and shuttle service to the museum.

We highly recommend that you register online for the conference at mahsonline.org. You may also register at the conference, paying by check.

If you wish to register by mail, please fill out this form, enclose with a check made out to "MAHS," and mail to :

Heidi J. Hornik
Baylor University
Department of Art
One Bear Place #97263
Waco, Texas 76798-7263

Early registration fee \$125. _____

Student fee \$50. _____

Late registration fee (after 2/15/13) \$150. _____

Annual MAHS Membership for 2013 (if not already paid)

	One Year	Two Years
Student membership	\$30.00	\$50.00
Individual membership	\$60.00	\$90.00
Institution	\$150.00	
Patron	\$100.00	
Sustaining	\$150.00	
Senior/Retired	\$40.00	\$60.00

Voluntary contribution to the Charles Cuttler

Graduate Student Travel Fund _____

TOTAL _____

Hotel accommodations: The Blackwell Inn on campus (<http://www.theblackwell.com/> 2110 Tuttle Park Place - Columbus, OH 43210, Phone: 614-247-4000 - Toll Free: 866-247-4003 - Fax: 614-247-4040) is holding 20 rooms at a conference rate of \$133 per night. Guests have until Feb 19th to book before the rooms will be opened. Use the group code: MAHS or Midwest Art History Society when booking. The Hampton Inn and Suites, 501 N High Street, Columbus, OH 43215, 614-559-2000, FAX 614-559-2001, <http://hamptoninn3.hilton.com/en/hotels/ohio/hampton-inn-and-suites-columbus-downtown-CMHSHX/index.html>) is offering a conference rate of 60 rooms at \$122 per night, guests have until February 19 to reserve for the conference rate. Shuttle service will be provided from the Hampton Inn and Suites downtown and the Ohio Union on campus. Use the code MAH when making a reservation.

Claude Monet,
View of Bennecourt,
1887, Columbus
Museum of Art,
Columbus Ohio



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