

**QUINN, Lisa** (Art History, Ohio University)

“The Twenty-First Century Academic Art Museum:  
A Space for Contemporary Exhibition.”

As artists stretch the boundaries of their practice and expand the field of art, the spaces that have traditionally been the place for the display of art must also broaden their parameters. Academic art museums, like museums in general, are faced with the challenge of adapting new paradigms in the ever-changing cultural landscape of the twenty-first century. Moreover, academic art museums must also serve the mission of their parent organization. Art museums on college campuses operate in an exceptionally complex and fluid environment subject to sweeping shifts in higher education including new teaching modes, fluctuations in discipline-based boundaries and fiscal support. At the same time, the protection of academic freedom may allow for more innovative choices and experimentation in contemporary practices of exhibition and programing at academic art museums.

In this paper, I present case studies on four exhibitions that address contemporary themes of gender, diversity and multiculturalism and represent inter and cross disciplinary topics. I identify models of operation that function *in* the contemporary, locating the academic art museum at the intersection of the academic, museum, and art worlds. I posit that academic art museums have the potential to be leaders in the evolution of museum practices because they have the capacity to be more experimental and inventive as instruments of innovative forms of pedagogy across disciplines.

**McGUIRK, Hayley** (Interdisciplinary Arts, Ohio University)

“Manifesting the Modern Woman: A Visual Representation of First-Wave Feminism in the Work of Frances Benjamin Johnston.”

This paper aims to identify the competing ideological factions that contributed to the rise of First-Wave feminism (1848-1920) in the United States. Discussing how these philosophies were visually manifested in the artwork produced during this era of social and political revolution, I focus here on a photograph titled *The Rebel* taken by Francis Benjamin Johnston (1864–1952) in 1896. *The Rebel* is traditionally interpreted in art-historical discourse as a personification of nineteenth-century modern womanhood. However, far from a monolithic movement, I propose that Johnston’s work not only exemplified a particular branch of this emerging feminist ideology, but claimed for herself and all Modern Women a new form of gender identity that was in itself revolutionary.

Taking an interdisciplinary approach, this paper combines biographic research (Bettina Birch and Maria Elizabeth Ausherman), social and political history (Whitney Chadwick and Eleanor Flexner), feminist theory (Griselda Pollock and Linda Nochlin), iconographic and formal analyses (via-Erwin Panofsky). By placing Johnston professional career and her personal ideologies within the larger framework of First-Wave feminism, I will discuss how Johnston’s photograph exemplified the complex and multifaceted identities that came to define the American New Woman at the turn of the century.

**BATALLER, Daniel** (Art History, University of Illinois at Chicago)

“A Brazilian Utopia: Anarchy and Revolution in the Misplaced Modernism of Glauber Rocha’s *Deus e o Diabo na Terra do Sol* (1963).”

The universal army that Fredric Jameson proposed in *An American Utopia* (2016) had an improbable Brazilian counterpart during the three years of João Goulart’s leftist government before its deposition by military force in 1964. In the dawn of global postmodernism, the militancy of Cinema Novo conveyed the revolutionary art and politics of the Latin American 1960s, best illustrated by Glauber Rocha’s *Deus e o Diabo na Terra do Sol* (Black God, White Devil, 1963). Of course, the Brazilian 1960s were not the American 2010s. Unlike Fredric Jameson’s universal army, Rocha constructed his Brazilian utopia with an army of particulars.

The revolutionary “aesthetics of hunger” and violence that Rocha defended in his 1965 manifesto did not accomplish a *promesse du bonheur*, due to the incongruences that Roberto Schwarz identified as the result of “misplaced ideas”.

This paper examines the tensions between national identity and universal modernism in Rocha’s film considering the dialectical relationship between three elements: the Brechtian relevance in the expressive acting (ultimately a parody of estrangement,) the fragmentary temporality (in a non-linear construction of time,) and the ambiguous modernism in the discontinuous representation of space (wandering between utopia, the local and the universal.) Rocha’s revolutionary narrative followed the lead of the guerrilla warfare and the romanticized, anarchist impulse of the period. However, the right nationalism inspired by economy-based utopias imposed its rule by military power. Many of the fronts in our war today appear to reproduce errors that share a genealogy in our recent postmodern condition. In this moment of uprising totalitarianism, a modernist reading of *Deus e o Diabo na Terra do Sol* is – as Jameson thinks of his universal militarization – not a place to stop, but a good place to begin.

**CLAY, Caitlin** (Art History, Texas Christian University)

“The Tyranny of Expectation: An analysis of female identity  
in Martha Rosler’s videography.”

A prominent contemporary female artist, Martha Rosler (b.1943) has used film, collage, photography, installation, and performance to create artworks about political and social issues related to women’s roles in society, self-fashioning, and female identity. Rosler’s videos deconstruct the image of woman in the media, while also insinuating the psychological and physical ramifications of the social critique of women’s bodies. She implies that the consequences of this critique include self-harm, violence done unto women, and a disconnect between body and mind. In this paper, I examine how three of her videos reference studies in psychoanalysis, psychology, and sociology, such as the Lacanian and Freudian theory employed in Laura Mulvey’s essay, *Visual Pleasure and Narrative Cinema*, and Sheldon Stryker’s work on identity theory. These three videos include: *Losing: A Conversation with the Parents* (1977), *Vital Statistics of a Citizen, Simply Obtained* (1977), and *Martha Rosler reads Vogue* (1982), which focus on women’s perceptions of body, the psychological self, and social constructs of femininity. *Losing: A Conversation with the Parents* (1977) is a video about losing a loved one to anorexia nervosa and the loss of a young woman’s individual self. *Vital Statistics of a Citizen, Simply Obtained* (1977) alludes to the dismemberment of the female body, in which woman is no longer a complete and whole human being but a form with many different parts that can be physically altered. *Martha Rosler Reads Vogue* (1982) critiques women’s fashion magazine advertisements and how they use statistics, photographs, and text to communicate certain ideal physical characteristics that are socially desirable in women. Despite these works being made several decades ago, their commentary on female identity is still relevant to contemporary discussions on how women perceive themselves privately and publicly.

**BOUGHER, Heather** (Interdisciplinary Arts, Ohio University)

“The New Apelles: Titian’s Ekphrastic Revival.”

The earliest meanings given to “ekphrasis” during the Hellenistic period (third and fourth centuries BCE) were limitless. A consensus among scholars shows that at its basic and historical level, ekphrasis is a “full or vivid description” of a visual image based on the rhetorical traditions of antiquity. More broadly, it referred to a verbal description of something in life or art. Whatever was described, in rhetoric or poetry, was given in vivid detail so that “our ears could serve as our eyes since ‘ekphrasis’ must, through hearing, operate to bring about seeing.” For this paper, I further define ekphrasis as the “verbal re-creations of a visual artwork”.

During the Renaissance, this definition of ekphrasis becomes two-fold. Not only were Renaissance artists reviving ancient textual descriptions, but also recreating works that may never have existed in the first place. In this paper, I use Botticelli’s *Calumny of Apelles* (1494) and Titian’s *The Worship of Venus* (1518) as case studies to compare each artist’s approach and engagement within the ekphrastic tradition and their visual interpretations of textual exemplars. Both of the aforementioned artists painted subjects in the ekphrastic tradition but their choice of exemplar text and their attitudes toward the fidelity to the exemplar texts were vastly different.

**BLAIR, Lindsey** (Art History, University of Iowa)

“Gustave Moreau: Defying Gravity.”

During the mid-nineteenth century, a French artist’s professional objectives were subject to the example guided by the Paris Salon. The most successful way in which a young artist could attain recognition was through advancement within the École des Beaux-Arts. Gustave Moreau was a product of this schooling, yet also embraced Romantic and Symbolist influences. Moreau derived a scale of divinity, in which the more divine the mythological figure, the less likely it was to be subjected to human constraints, and the more human, the more likely the figure was to be portrayed in accordance to nineteenth century norms. Comparing Moreau’s work to that of well-regarded painters of the time, such as Couture, Bouguereau, and Ingres reveals that Moreau continuously engaged with his contemporaries, yet purposely re-imagined mythological and mortal forms to fit his own artistic philosophies, epitomized in his lifelong work, *The Suitors*.

In examining just a handful of Moreau’s mythological scenes we can see his differential treatment of divine and mortal bodies. The more sublime the figure, the greater their independence from mortal limitations such as gravity, emotiveness, and bodily precision. This is unique, especially when compared to concomitant academic painters, who applied conventional conceptions of the body regardless of the distinction between human and divine, unless justified by literature. This study addresses an interesting gap in the understanding of Gustave Moreau. The majority of existing scholarship on the painter attempts to place him within an artistic movement or characterize him as an influential instructor on later artists. Instead, I will examine Moreau’s treatment of mythological and mortal bodies in his mythological paintings in accordance with the figure’s ability to possess sublime thought. This study examines Moreau’s and other artists’ writings, salon critique, contemporaneous theory, and contemporary writings on nineteenth century conceptions of the body.

**JEKABSON, Alida** (Art History, Hunter College, CUNY)

“Uncovering a Local Icon: Fetishism and Agency in the *Tapada Limeña*.”

The *tapada* is a form of women’s dress that shrouds the entire body of the wearer, revealing one eye. This paper will trace the development of the *tapada* in Lima, Peru, from its Spanish origins to its employment as an icon of Peruvian cosmopolitan identity in the period immediately following the country’s independence in 1821. The name of this style became synonymous with the women who wore *tapadas*, as painted and lettered descriptions of these women referred to them as such. This synecdoche signals the discourse around these woman as mute, sexualized forms. However, wearing *tapadas* within the public sphere granted these women a degree of freedom and anonymity frequently commented on by locals and foreign visitors.

The *tapada* was appropriated and transformed into the *tapada limeña*, specific to Lima’s culture, throughout the colonial era. Representations of these garments developed after independence, due to the rising international market for pictures. The forms and images of the *tapada* in Lima demonstrate the local consumption and iterations of this style and the foreign interest in *tapadas* as symbols of exotism. The *tapada* was frequently represented in travel books as a popular local type in Lima, echoing the European desire to catalogue the new world of the Americas that had previously been closed off from trade by the Spanish Empire.

By the mid-nineteenth century, the *tapada* was no longer in style. Historicized and projected onto constructions of modern Peruvian identity, photographs of *tapada* types represented the newly independent Peru, and functioned to justify the centralization of power and control in republican Lima, where the population was viewed as more “civilized” than those living in highland cities. In contrast to the lived experiences of *tapadas*, these photographs show these women as a posed symbol of the colonial era, a mute, exotic sign of the past.

**HARRISON, Ryan** (Interdisciplinary Arts, Ohio University)

“‘Sorrow’s My Body on the Waves’: Repetition and Recording in  
Ragnar Kjartansson’s ‘A Lot of Sorrow.’”

In 2013, the indie-rock outfit The National performed their song “*Sorrow*” for six hours at MoMA PS1. The durational performance titled “*A Lot of Sorrow*” was the conception of Icelandic performance artist Ragnar Kjartansson. Kjartansson’s works often involve repetition as a means of eliciting emotional responses from the viewer and performer. A limited pressing of the live performance was for sale on vinyl LP. In *Noise: The Political Economy of Music* (1977), Jacques Attali argues that music has undergone distinct cultural stages. Within these stages, Attali outlines their specific “modes of production” as a means for evaluating implications of specific technological advances in recording and disseminating music. In this presentation, I investigate Kjartansson and The National’s performance of “*A Lot of Sorrow*” through the lens of Attali’s fourth cultural stage of “repeating”. I analyze the extent to which Kjartansson’s artwork challenges directions and theories suggested by Attali as a means of generating new discussions on temporality in recorded versions of performance art and installations. To supplement the dialogue, I utilize theories outlined in David Grubbs’ *Records Ruin The Landscape: John Cage, the Sixties, and Sound Recording*, as well as Douglas Kahn’s seminal text *Noise, Water, Meat: A History of Sound in the Arts*. I argue that Kjartansson’s collaboration with The National provides a unique case study of performance and installation art since its recorded realization challenges Attali’s cultural stage of “repeating” by means of both temporality and performance.

**KENCIK, David** (Art History, Ohio University)

“Tintoretto and the Paintings for the Sala Superiore of the Scuola Grande di San Rocco, Venice.”

By the second half of the sixteenth century, the painter Tintoretto (Jacopo Robusti) was an established figure in Venice. In 1564, the artist began a relationship with the Scuola Grande di San Rocco, a confraternity named for the plague saint whose remains were interred in the adjacent Chiesa di San Rocco. For the Sala Superiore, a large meeting hall in the *scuola*, Tintoretto created a complex cycle of Old and New Testament narratives. The first three large paintings he completed for the room, *The Brazen Serpent*, *Moses Drawing Water from the Rock*, and *The Miracle of Manna* (1575-77), form the core of the cycle of thirty-four paintings.

These three ceiling canvases allude to the core spiritual and charitable functions of the confraternity and form the nucleus of the typological relationships between the Old and New Testament narratives depicted in the Sala Superiore. Considered as a thematically interconnected group, the three paintings concern, above all, the transformative power of the Eucharist. Indeed, though charity was a principle of great significance to this and other *scuole* of Venice, the imagery of Tintoretto's ceiling in the meeting hall may suggest that humans have little part to play in alleviating their own suffering.

**LaPLACA, Julia** (Art History, Case Western Reserve University)

“‘A Multiplicity of Particularities’: The Iconography of Wealth in the Cleveland Museum of Art’s *Portrait of a Man*.”

The Cleveland Museum of Art acquired the anonymous *Portrait of a Man* (c. 1480-1500, from Northeastern France or the Burgundian Netherlands) in 1963. The origin of this small panel painting and the identity of the sitter, a richly attired man with a sword, have remained enigmatic. The sitter stares resolutely to the proper left as light from the proper right glances off his pale face and rich attire—a deep black cloak wrapped around patterned doublet with dagged sleeves that reveal a vibrant crimson also encircling his wrists.

This paper offers the first in-depth study of the portrait. Rather than attempting to identify the sitter, I have chosen to examine the particularities evident in the portrait, following the methodological stance outlined by Georges Didi-Huberman in his essay “The Portrait, the Individual and the Singular.”<sup>1</sup> In place of chasing an elusive sitter’s identity, Didi-Huberman suggests, we would do well to emphasize the many specific details that distinguish anonymous portraits and situate meaning precisely in these details. Drawing from the museum archives, contemporaneous portraits, and extant examples of textiles and weaponry, I argue that the constructed self-presentation of the sitter sheathed in an array of textiles, along with the prominent placement of his sword, would have communicated a potent visual message of wealth and masculine power to the painting’s audience. This analysis has implications for the study of late medieval portraits in general and of their place in socio-visual conversation in particular.

---

<sup>1</sup> Georges Didi-Huberman, “The Portrait, the Individual and the Singular: Remarks on the Legacy of Aby Warburg,” in *The Image of the Individual: Portraits in the Renaissance* ed. Nicholas Mann and Luke Syson (London: British Museum Press, 1998).

**RICHARDS, Emily Cranz** (Interdisciplinary Arts, Ohio University)

“Maps, Sailing and Making Venetian Space.”

This paper will examine the narrative and cartographic travel documents of two Venetians, Alvise Cadamosto and Giovanni Battista Ramusio, and my paper will consider, what are the roles of these geographical texts? How did they operate or function historically? How do they engage in representation and to what ends?

Venice was central in cartography c.1500 and the first of the travel documents examined here dates from the 1450s and was written by a patrician slave trader and explorer, Alvise Cadamosto (1432 -1488). Cadamosto’s narrative writings collectively titled *Le Navigazioni atlantiche del veneziano Alvise da Mosto*, hereafter *Le Navigazioni*, from 1455 and 1456 document his travel from Venice, via Portugal along the coast of West Africa. They also cover his career with the Portuguese as a slave trader and explorer, as well as his long term residency in Lagos, preserved in several volumes with detailed accounts of his journeys.

He was instrumental in drastically expanding the European presence and human slavery in West Africa. The early twentieth-century scholar G. R. Crone commented that Cadamosto’s “is the first original account to have survived of a voyage into the regions opened up by European enterprise at the dawn of modern overseas expansion, and reflects the spirit of open-minded inquiry characteristic of the new age.”

**BEMBENICK, Candace** (Art History, Ohio University)

“Japanese Animation: *Princess Mononoke*.”

The Japanese animation studio, Studio Ghibli, is responsible for producing many popular films. Between the two founders, Isao Takahata and Hayao Miyazaki, the latter has directed some of the studio’s most popular films, including *Princess Mononoke*. *Princess Mononoke* was released in 1997 and became the highest grossing film in Japan for that year. The story, set in Muromachi Japan, follows the journey of a young prince as he tries to find a cure for the curse that plagues him and mediate a battle between man and nature. *Princess Mononoke* is beautifully animated, especially as the studio’s first venture into digital animation, though still using a fair amount of hand drawn animation. This essay analyzes the Shinto aspects within the film, *Princess Mononoke* that is necessary for the story line and enhanced by the artwork. By taking a look at kami, curses, water, and offerings, I note distinct animation choices that were made to add to the symbolism within the depiction of these characters or scenes for a deeper understanding of the meaning and artistic choices.

**HUDGINS, Alexis** (Department of Visual Arts, University of California, San Diego)

“A Dialogic Understanding of Reality Television.”

According to Frederick Schiller, the aesthetic process is one that occurs entirely within an individual’s consciousness. This idea upholds autonomy as essential to creativity, establishing an aesthetic theory that resists the dialogic while also denying space for otherness. Mikhail Bakhtin, on the other hand, defines an ‘aesthetically productive principle’ as being one in which the author, or producer, exists in a mutual relationship with the hero, or the produced. This notion of the aesthetic as dialogic emphasizes the relationship between producer and produced while prioritizing process over the end result. A dialogical framework enables a reconsideration of the relationship between producer and produced as collaborative during the making of reality television. Through a reflection on my experience as a producer, I explore how Bakhtin’s concepts of the dialogic function within the production process; revealing an indistinct blur between the roles of producer and produced. Rather than focusing on reality television in its final form, I propose observing the production process as a model through which we can recognize our dialogic selves, operating as both producer and produced in everyday life. While the final product of reality television offers a clean, edited version of narrative and character, the process from which it is made instead suggests the often awkward, clumsy reality of human interaction.

**CHUANYANG CHEN, Helena** (Art History, University of Florida)

“Dancing on ‘the Ship of Death’: The Pictorial Situla in the Nanyue King’s Tomb of the Western Han.”

The Nanyue King’s Tomb excavated at Guangzhou, China, belonged to the second King of Nanyue State, Zhao Mo. As a Han leader in Lingnan region, most of the treasures buried in Mo’s tomb were Han styled objects, while a pictorial situla that depicted a boat scene with naked plumed figures was very different from the Han tradition. The past studies mainly assumed the scene as yuren, the winged-immortals, celebrating victories in battlefields. This study, however, by comparing the vessel with bronze drums and cowrie containers excavated in Yunnan Plateau and northern Vietnam, is going to deal with the thematic and functional meaning of the boat scene. The boat scene depicted a shamanic performance aimed to ferry the souls of the deceased to the land of death, during which the dancers acquired supernatural power by killing a sea bird and carrying its body. The function of the situla in the spacial context within the tomb inferred that the vessel was used as a wine container. The technological observation and the similarities between the decoration on the Nanyue situla and that on a drum excavated in Luobowan M1 further indicated that the situla was a local Yue product. The Zhao family, as Han settlers, viewed themselves as leaders with ethnical priority; possessing the “otherness”, the exotic objects made in Lingnan, was to memorize Zhao family’s contribution of harmonizing the Hundred Yue Tribes. Finally, the study will return to the fundamental question related to the nature of Chinese narrative illustrations. By discussing the definition, formats and functions of narrative art, this study suggests that there are different levels of narrative, and the boat scene could be viewed as narrative on a lower level, even if it was not based on a textual story. Moreover, a new methodology for the study of narrative art on the frontier regions is also called for.

**ZHANG, Jacob Zhicheng** (Art History, The School of the Art Institute of Chicago)

“Not *Tongzhi*: The Dialectic between Chinese Photographer Ren Hang and the ‘Chinese Homosexual.’”

Ren Hang, the late Chinese photographer who photographed the queer-reminiscent subculture community in Beijing, has stood on the crest of a new wave of Chinese artists exhibiting abroad. Exhibitions featuring his work have taken place in Stockholm, Amsterdam, Paris, Athens, New York, and most recently, Leipzig. With this art star-making trend that has continued posthumously is a much less recognized reductive tendency that spectacularizes the political and psychological predicament of young Chinese artists. This essay intends to dissect the queer edition of this diasporic spectacle. The backdrop of it is tied to simplified understandings of homosexual subjects in China, *tongzhi* in colloquial Chinese. On one hand, *tongzhi* caricaturizes its meaning of “comrades” in official settings and is similar to “queer” in terms of their common roots in cheeky adaptations of suppressive terms to form activist neologisms. On the other hand, *tongzhi* has experienced a pathologized history that “queer” has not undergone to the same extent. Wai-Tung, the male homosexual protagonist of Ang Lee’s *The Wedding Banquet* (1993) is arguably the first cinematic presentation of a Chinese/Taiwanese homosexual subject to global audiences. A Taiwanese-born gay man living with his partner in New York but facing tremendous familial pressures to marry heterosexually, Wai-Tung functions in this essay as an instrumental site that has overshadowed the global popular discourse of *tongzhi* and thereby the discourse of Ren. In opposition to the prevalent framing of Ren as a subversive yet despaired figure to state-sponsored censorship similar to a *tongzhi*, this essay analyzes Ren’s poetry and photographs to identify a disjuncture that exists between Ren and the *tongzhi*-inspired persona constructed around him. This essay complicates the existing contextual understandings of Ren’s provocative photographs by presenting an alternative narrative that attends to Ren’s expressed intentions.

**GAO, Naren** (Art History, University of Iowa)

“The Politics of ‘Dark Roosters’: Shifting Perception of Zhang Ding’s Art.”

Zhang Ding (1917-2010) was a Chinese contemporary artist whose landscape paintings are well known for their dry dark-ink style. Before turning to focus on landscape painting in the 1980s, Zhang Ding had success in cartoon art, folk art, decorative painting, and graphic design in China. This paper focuses on Zhang Ding’s two *Rooster* paintings, which were painted around the early 1960s. Zhang Ding depicted the rooster in his paintings because it is a symbolic domestic animal in traditional Chinese culture. He exaggerated and emphasized the dramatic physical postures of roosters by applying strong, dynamic ink brushstrokes and vivid colors. The meaning of the subject matter and style of *Rooster* paintings have been received and interpreted differently by varied perspectives, particularly since the 1960s to 1980s. Inspired by the theory of reception history, this paper investigates the dramatic change in the reception of Zhang Ding’s *Rooster* paintings from government authorities, the general public, and scholars of art, due to shift political circumstances. It concludes that the transitions of receptions for *Rooster* paintings reflect the decisive effect of government authority and political revolution in shifting the beholders’ perceptions of works of art during the late twentieth century.

**BICKLE, Eric** (Art History, Ohio University)

“Bronzino and the Contrived Mannerist Identity: An Analysis of the Twin State Portraits of Eleonora of Toledo and Her Son.”

*Eleonora of Toledo and Her Son*, attributed to the workshop of Agnolo Bronzino, has been a little-studied painting in the Detroit Institute of Arts. It serves as the point of departure for this essay, which endeavors to contextualize it within the fabrication of identity in Bronzino’s paintings, specifically as compared to the original (and much more widely known) version, which is considered to be autograph and now hangs in the Uffizi Gallery in Florence. I argue that the ability to weave identity into “fabric” both real and imagined speaks to Bronzino’s admirable skill as a decorative painter – a category with which he is not typically associated. Yet for centuries, scholars have focused on the surface qualities of *Eleonora of Toledo and Her Son*, and this essay will explore the way in which decoration may in many ways be more integral to the meaning of these two works of art than has been understood.

By dividing the essay into two subsections, “Bronzino, the Medici, and the State Portraits” and “Character and its Relationship to Clothing,” I create a framework which allows for the compilation and analyzation of otherwise far-ranging ideas. The first section provides a short background on the paintings’ patronage and intent, and considers reception theory to account for later interpretations of the work. It also contextualizes the composition within the West’s longstanding Madonna and Child archetype, and initiates a comparison and contrast of the Detroit and Uffizi versions regarding composition, palette, materials, and, most importantly, the subtleties between the two iterations of Eleonora’s dress. The second section of the essay considers the effect of these nuances, and functions as an overview of period fashion for high society women in mid-17<sup>th</sup>-century Italy, citing more recent psychological theory as a method for understanding the importance of clothing on the construction and enactment of one’s identity.

The essay concludes by underscoring the purposefully confounding nature of Mannerist artwork, and by questioning the depth and accuracy of any attempts at its interpretation. Additionally, it asserts that the complexities of a garment reflect the complexities of the life and experiences of the person it encloses, but that any variance in the rendering induces a “slippage,” revealing its contrived nature.

**SHEVELKINA, Maria Mikhaylovna** (Art History, Hunter College, CUNY)

“Agnes Martin’s Shimmering Humor: Drawings and Drawing-Paintings.”

The work of Agnes Martin (1912-2004) has been so widely discussed and discoursed that any further text is deemed excessive and superficial<sup>1</sup>. Through the influence of Martin’s own thoughts and writings, certain words and themes, most often “innocence”, “happiness”, “Zen”, and “with my back to the world” fashioned the reclusive, personally guarded artist into a palatable figure, and her work into a broadly distributable form. This in turn opened her work to discourse crossing myriad aesthetics, politics, and social rhetoric. With the dense layers of Martin’s work exhausted through an appropriative historiography, the un-excavated depths of the inherent humor in Martin’s abstract drawn surfaces are now condensing. By looking closely into Martin’s use of reductive forms of light and the “shimmering line” wholly embodied in the surface realm of her drawings and drawing-paintings, we find humor in detachment from rigidness and various forms of distance. Using the theoretical approaches to line and abstraction expounded by Roland Barthes, Gilles Deleuze, and Félix Guattari, coupled with the Zen Buddhism proliferated in Martin’s artistic circle and work, as well as Bracha Ettinger and Catherine de Zegher’s feminine cosmic consciousness, I recapture the humor inhabiting the sphere of Martin’s surface-work. Martin’s drawings and drawing-paintings confront humor’s oppositional forces of concepts, hierarchies, and binary incongruence head on, tackling modernity’s notions of humor and products of humor. By recapitulating the artistic expression of humor into Martin’s abstract forms we are faced with reconsidering the definition and evolution of humor, as well as the implications of drawing as a humorous expression.

**CERQUEIRA, Marco** (Art History, University of Florida)

“Aby Warburg: the ‘Lecture on Serpent Ritual’ Revisited.”

The German art historian and cultural theorist Aby Warburg (1866-1929) visited the Pueblos of northern New Mexico (American Southwest) between December 1895 and May 1896. His famous 1923’s “A Lecture on Serpent Ritual” about his visit to the United States has been studied by many art historians and historians in general.

According to Freedberg (2005), Warburg’s lecture has been shown uncritically as a pioneering example of the crossover between art history and anthropology. The lecture was delivered by Warburg in a sanatorium in Kreuzlingen, Switzerland. In sum, it shows him leading to salvation from the mental institution as the snake in Hopi culture is presented as a malevolent demon from the underworld. With that in mind, he wanted to prove the long connection of the paganism between the culture of the Pueblo peoples and that of the Italian Renaissance.

Warburg claimed that he could prove the evidence of the wildness at the core of civilization, by showing how a native America, primitive culture, relatively untouched by civilization was connected in the meaning of the snake with Western culture”. Warburg understood the importance of examining the surviving remains of what he called “primitive cultures” in the world as a means of gaining a comparative understanding of the irrationality that lies beneath the symbolic forms of Western civilization and science. In his diaries during the trip, Warburg could know the reason for the snake, as a living symbol of lightning, to be considered the center of a ceremony intended to produce rain, but that was as far as he could go.

The central example of Warburg’s lecture was the Hopi snake dance, even though he never actually saw it. The closest he came was the Hemis kachina dance, which he saw at Oraibi on May 1st, 1896. Ultimately, Freedberg points that Warburg lecture sounds a bell of warning to all those who would seek to draw out the lessons of allegedly primitive cultures (however well preserved they may seem to be) for modern culture – or even for its roots, but in his personal commitment to those forms and his fear of losing control of himself, Warburg was unable to see the primitive cultures he examined for

what they were in themselves. What if Warburg had looked into the correlations of the American Southwest with peoples that very likely have similar roots?

What I propose in this paper is actually a comparison between the maize symbolism in Mesoamerica and the American Southwest. According to Taube (2000), among the Formative Olmec, the Classic Maya, the Post classic Aztec, and the contemporary Hopi, maize was more than mere food, but also celts, that may also have evoked the related powers of rain and lightning. In both Mesoamerica and the American Southwest, maize is closely identified with serpents.

The maize ear fetish of the Middle Formative Olmec can appear with a serpent head at its base. This maize fetish form may represent a plumed serpent with the rattlesnake tail replaced by an ear of corn. Frequently maize is personified as a serpent being in Mesoamerican and Puebloan thought.

**ALJARED, Rawya** (Interdisciplinary Arts, Ohio University)

“Petrocultural Consumerism in the Arabian Gulf.”

This paper examines petrocultural consumerism in contemporary art from the Arabian Gulf Region. ‘Petroculture Studies’ examines cultures that depend upon petroleum as an energy source. More importantly, how this dependency affect cultural behaviors and modern lifestyles, including modern consumerism.

In *Living Oil*, LeMenager asserts that “academic humanists in the United States and elsewhere, particularly those interested in the production of narratives across a variety of media, have something to contribute to a future that challenges Tough Oil.” In a time when the world is challenged to face peak oil and to ultimately use alternative energy resources, understanding the multi-faceted manifestations of petroculture as a consumerist culture is crucial, as it raises concerns related to the future and to whether this lifestyle can (or should) be sustained without oil and, more importantly, at what cost. As such, this paper studies depictions of consumerism in selected artworks from this region. More specifically, I consider *The Shopping Carts* (2015) by Saudi Arabian artist Saddek Wasil; *Everything Must Go* (2017) by Qatari-American artist Sophia Al Maria; and *Or-Bit* (2016) by Kuwaiti artist Monira Al Qadiri. The paper looks at these artworks as expressions of consumerism in the Arabian Gulf petroculture by answering the following questions: How prevalent are criticisms of consumerism in Arabian Gulf contemporary art? How do artists depict consumerism in their artworks? How does this depiction change the way we understand the Arabian Gulf petroculture?

**SHRAGG, Lior** (Interdisciplinary Arts, Ohio University)

“Can’t Keep Quiet: The Sounds of the 2017 Women’s March on Washington.”

This presentation examines the songs and improvised chants that were performed during the 2017 Women’s March on Washington. My study of the protest reveals that the urban environment of Washington D.C. acted as a synchronic musical landscape that fostered the creation of new music which reflected the socio-political agenda of this revolutionary event. This newly created musical content can be seen as an indication of future revolution and change. Kutschke (2015) posits that urban environments are “good cradles for protest.” By supporting this research with interdisciplinary scholarship, I aim to show how the acoustical environment of Washington D.C. functions as a musical landscape that triggers revolution. This presentation will draw upon conducted interviews and musical analysis in an effort to examine the power and weight of song and chant in protest. The musical output of this revolutionary event is directly correlated with the identity politics of its creators. I argue that these politics combined to create a “stronger together” dynamic that has guided this movement and continues to fuel it forward. There is a sense of great pride and individuality amongst the participants of this march and a desire to make their voices heard. Music is the tool with which they project their messages of persistence and hope.

**ZHOU, Chao** (Interdisciplinary Arts, Ohio University)

“A Turning Point of Art in Modern China: The Storm Society and the Transformation of Chinese Cultural Identity in the Early 20<sup>th</sup> Century.”

This paper examines the aesthetic ideas of the avant-garde art movement, the Storm Society (Juelanshe) in the 1930s in China. I argue that the Storm Society played a revolutionary part in the transformation of the Chinese national identity, as well as in negotiating the tension between the rejection of the Chinese aesthetic tradition and the urge to define a new kind of Chineseness. Even though the history of the Storm Society has been well documented, further research into this revolutionary phenomenon through a philosophical analysis is still needed. By analyzing the shift of artistic interests in the wave of Westernization from May 4<sup>th</sup>, 1919 to the 1930s in China, I propose that the Storm Society was a critical phase to pave the road for integrating the culture from West to East. It became an icon of the cultural encounter between Western and Eastern art realms. I substantiate my argument by examining the manifesto of the Storm Society and the artworks and ideas of the founder Pang Xunqin, and by approaching the theories of Lu Xun, Wassily Kandinsky, Li Zehou, Leo Lee, and Zhou Aimin with a philosophical lens.

**THOME, Hannah** (Art History, Ohio University)

“Ravelry.com: Augmenting Fiber Craft Communities and Social Making with Web 2.0.”

Ravelry.com is peerless when it comes to analyzing the hybrid nature of digital and physical spaces in current crafting culture. When this social networking site for fiber crafters was launched in May 2007 by Jessica and Casey Forbes, their main goal had been to help makers who were previously frustrated by the insubstantial, inconsistent fiber craft information on the internet. One decade later, the site would spawn a sizable niche community of over seven and a half million dedicated members. In 2017, I surveyed over three hundred members of Ravelry.com to glean information on crafters and crafting trends in the twenty-first century. From their answers I will analyze fiber arts in the context of current production spaces. I will draw on previous craft theory, digital production and gendered craft research, such as Glen Adamson’s *Thinking Through Craft*, David Gauntlett’s *Making is Connecting: The social meaning of creativity, from DIY and knitting to YouTube and Web 2.0*, as well as Rozsika Parker’s *Subversive Stitch* to explain how social crafting has arrived at its current incarnation. Ravelry.com has evolved to fulfill multiple purposes for social making groups on an international scale, thanks to the twenty-first century rise of globalization through the accessible technology of the internet.

**HARPER, Rachel** (Art History, Ohio University)

“The Artist David Choe.”

The contemporary American artist David Choe (b. 1976) is best known for his graffiti inspired “dirty style” fine art. A product of the American dream, first generation American son of Korean immigrants, Choe is a maverick of the art world and rebel of the real world who has remained true to his instinctive artistic abilities and original style.

Through the study of Choe, I intend to show that contemporary artists are not obligated to conform to traditional tracks, and instead can and must manifest their own unique paths to determine for themselves what success in the art world is. I question where artists like Choe are situated in the traditional canon of art history, and argue the necessity of recognition for these artists on the fringes. I also explore the ways Choe is successful at remaining authentic while reaching notable wealth and fame. My research draws heavily upon Choe’s own writing in his published books, which include personal documentation. I also rely upon published interviews, academic journal articles, books, photographs, and film documentation.

**CANTU, Jennifer** (Art History, Ohio University)

“Paolo Veronese’s Annunciations.”

Paolo Caliari (1528-88), known as Veronese, painted more than a dozen Annunciations and yet, while monographs on the artist provide an overview of his religious paintings, these works are given little attention. Veronese and his shop produced numerous paintings of the subject, a number far greater than that of other Venetian artists of his time based on the extant Venetian works focusing on this theme.

Venetian devotion to Mary blended civic and sacred ideas. The myth of the city’s founding on Annunciation Day (March 25), 421 CE, when the first stones of the church of San Giacomo di Rialto were laid, led the citizens to claim kinship with the Virgin and encouraged the Venetian belief that Mary as Virgin of the Annunciation blessed their city and its activities. In 1571, the Scuola dei Mercanti, a confraternity dedicated to the Virgin and located at Santa Maria dell’Orto, was redesigned. Seven years later, Veronese created this Annunciation for the scuola, one of the few works in his oeuvre painted for a confraternity. Based on my research, I propose that Veronese’s Scuola dei Mercanti Annunciation of 1578 became a model for a significant number of Annunciations made by Veronese and his shop in the years following 1578.