



NEWSLETTER

2016 Midwest Art History Society Conference Call for Papers, April 7-9, 2016 Chicago, Illinois

The Midwest Art History Society [MAHS] will hold its 43rd annual conference in Chicago, from April 7th-9th, 2016, hosted by the Art Institute of Chicago, Columbia College, DePaul University, and Loyola University. Scholarly sessions will be held at the DePaul Center in Chicago's Loop at Jackson and State. Dr. Gloria Groom, Chair of European Painting and Sculpture, and David and Mary Winton Green Curator in the Department of European Paintings and Sculpture at the Art Institute of Chicago, will serve as this year's keynote speaker. She will address Vincent Van Gogh's Bedroom paintings—the subject of a major Art Institute exhibition on display at the time of the conference—in Fullerton Auditorium.



Renzo Piano, The Modern Wing, Art Institute of Chicago (2009)

The museums, galleries and art historical resources in Chicago are unmatched. The Art Institute of Chicago, voted #1 museum in the world last year, is a premier encyclopedic museum and host to 1.5 million global visitors annually. Housing approximately 300,000 works of art in its permanent collection, its Michigan Avenue location, just two blocks from the conference site, includes the Modern Wing (2009)

by renowned architect Renzo Piano. The new Mary and Michael Jaharis Galleries of Greek, Roman, and Byzantine Art and the reinstatement of Marc Chagall's *America Windows* are recent noteworthy additions to the museum's displays.

The Museum of Contemporary Art in the North Loop,

designed by Josef Paul Kleihues, and one of the largest contemporary art venues in the world, will host exhibitions devoted to Kathryn Andrews and to Surrealism at the time of the conference. The MCA's exhibition layout plan has recently been reimagined, featuring Chicago artists along with acknowledged contemporary masters. The nearby Driehaus Museum of decorative art, housed in the Gilded Age Nickerson

continued on page 2

Conference continued from the front



The Baroque Gallery, Loyola University Museum of Art, North Loop, Chicago

Mansion, will be mounting a costume exhibition based on 1920s era fashions seen in the television series, *Downton Abbey*. The Arts Club of Chicago hosts ongoing exhibitions and the Union League Club holds an important collection of American art.

Only steps away from the DePaul Center are the Chicago Architecture Foundation—which offers architectural tours continuously—the Spertus Institute for Jewish Learning and Leadership, and the Chicago Cultural Center. Theo Jansen’s large-scale, mechanical *Strandbeests* will be on display there in a hands-on exhibition alongside a full range of ongoing exhibitions and events. The Chicago Cultural Center occupies the former public library (1897), and is considered

a Beaux-Arts masterpiece. Just across the street is Millennium Park, which features temporary sculpture exhibits, gardens and walkways, along with the Jay Pritzker Pavillion (2004), considered one of Frank Gehry’s most important works. Jaume Plensa’s four new large-scale sculptures now stand along side his renowned *Crown Fountain* (2004). Short train rides can take conferees to the National Museum of Mexican Art--the only Latino museum accredited by the American Alliance of Museums--and in Hyde Park, to the Smart Museum of Art, DuSable Museum of African American History, Oriental Institute, and Renaissance Society. Exciting gallery districts are found in Chicago’s North, and West Loop, River North, Wicker Park/Bucktown, Pilsen and elsewhere.

Chicago is also home to renowned academic departments of art history. The recently enhanced campus museums of Loyola University (LUMA), Columbia College museums (including the Museum of Contemporary Photography and the Center for the Book, Paper and Print Arts), and the DePaul Art Museum (DPAM), will host tours and receptions during the conference.

Besides an extensive and inviting range of open sessions, intriguing thematic sessions explore Chicago-specific art history as well as current trends in the field. One session, held at the Art Institute, examines recent acquisitions in Midwestern collections. Other thematic sessions explore such themes as Chicago artists’ books, the Chicago Bauhaus, the state of curatorial programs, funding in the arts, portraiture, alternative exhibition spaces and feminist social practice. A complete list of sessions for the MAHS conference appears in the Call for Papers just below.

CALL FOR SUBMISSIONS

Midwest Art History Society Annual Conference April 7-9, 2016 – Chicago, Illinois

We welcome your participation in the 2016 Midwest Art History Society Annual Conference, held in Chicago, between April 7th-9th. Thematic and open sessions are listed below. In most cases, conference presentations will be expected to be under twenty minutes long. Proposals of no more than 250 words and a two-page CV should be emailed (preferably as Word documents) to the chairs of individual sessions. **Deadline for submissions: Tuesday, December 1, 2015.**

Thematic Sessions:

Alternative Exhibition Spaces:

This session will focus on the logistics, determinants, and intentions of alternative exhibitions spaces. Given that such venues allow artists and audiences to experience art in ways that are not possible in mainstream institutions and galleries, participants are invited to consider how such spaces impact the trajectory of artists' careers as well as art economies more broadly. In short, what necessitates such spaces and how can we better understand their effects? Preference will be given to proposals that focus on contemporary examples.

Tricia Van Eck
Founder and Director of 6018
North, Chicago
tricia@6018north.org

Anish Kapoor, *Cloud Gate*
(2006), polished stainless steel,
Millennium Park, Chicago

Art for All Seasons—Art and Sculpture in Parks and Gardens:

While sculpture has been a part of open air spaces in cultures around the world for thousands of years, the nature and purpose of these works has evolved. This session will explore art forms set in urban and natural environments exploring artists, their inspiration, and materials throughout a variety of time periods as we seek to produce dialogue involving sculpture in a myriad of public arenas including but not limited to botanical gardens, arboretums, parks and urban revitalization settings. Contemporary art and architectural theories combined with the influence of public policy may also be considered, resulting in a discourse linking the role of space and place as works push boundaries, change aesthetics and offer new possibilities. This session seeks to refresh the debate surrounding the intersection of outdoor art and the human experience. The global and cultural impact of all forms, including Environmental Art, Land Art and

Ecological Art, in addition to classic art forms, is encouraged.

Wendy N. DePaolis
University of Minnesota
Landscape Arboretum
wendy.n.depaolis@gmail.com

Black Arts Movement:

This session invites papers that explore Chicago's contributions to the Black Arts movement. Chicago's hyper-segregation and Left-leaning politics fostered a grassroots cultural infrastructure that paved the way for some of the movement's most dynamic and enduring collectives and institutions, such as the Organization of Black American Culture, AfriCOBRA, Association for the Advancement of Creative Musicians, South Side Community Art Center, Third World Press, the Ebony Museum (now DuSable Museum of African American History), among others. These organizations fostered a range of collective and individual artistic practices whose contributions to the

continued on page 4



CALL FOR SUBMISSIONS continued from page 3

national movement are just beginning to be explored. Papers that address visual, site-specific, and performative works of art, as well as community projects, are welcome.

Marissa Baker
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mbaker21@uic.edu

Bookish: The Global World of Artists' Books in Chicago:

The portability of books has made them uniquely suited to and associated with the movement of people and ideas in material form. This panel examines these associations through the work of several makers of artists' books whose practices specifically involve the idea of movement and exchange in ways that locate the global world of artists' books in Chicago museums, libraries and schools. The constellation of papers in this panel will demonstrate the international nature of artists' books as well as the myriad ways that those practices have intersected with and, sometimes, taken root in Chicago's museums and libraries. The hope is that the thematic/institutional networks engaged with the topic will generate a distinct and genuine research community.

Co-Chairs: Hannah B. Higgins
University of Illinois, Chicago
higgins@uic.edu

Nicole L. Woods
University of Notre Dame
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The Chicago Bauhaus: A Force of Modernism:

Many professional artists from around the United States recommended the New Bauhaus (1937-38), (later known as the School of Design (1949-44) and today as the Institute of Design), to their young protégées, recognizing

Chicago to be a place where emerging artists could learn about the latest Modernist theories. As the school's first director, László Moholy-Nagy brought to the position a first-hand knowledge of German Bauhaus principles. An underlying belief that art and technology could work together to effect social progress drove his leadership. This session will consider Moholy-Nagy's aesthetic theories and art, as well as the artist's influence on numerous painters, photographers, and/or designers who came from both Illinois and different parts of the United States to develop their craft at the "Chicago Bauhaus." Many of those artists would share their new knowledge back home, introducing Modernist concepts at their local institutions. Session papers should address either the work, theories, or pedagogy of Moholy-Nagy, or the achievements of artists or designers who studied at the New Bauhaus, School of Design, or Institute of Design. The role of the Chicago-based school in disseminating Modernist principles throughout the United States will be examined.

Susan J. Baker
University of Houston-Downtown
www.BakerS@uhd.edu

Chicago Design: Histories and Narratives:

While the concept of a "Chicago School" has long been central to the architectural history of the city—even if in recent decades it has served primarily as a foil for critical revisions to the founding myths of that history—scholars have given little attention to thinking about the design history of the city in similar terms. This session proposes just such a place-based approach to the history of design in Chicago with the aim of identifying and interrogating any unifying conditions that might distinguish design produced

here from that produced elsewhere. Conceiving "design" in the broadest terms, papers may consider examples of any scale, from the individually crafted to the mass produced, and from any period in the history of the city. In putting together a varied and diverse survey of design in Chicago, this panel hopes to explore the very boundaries—of formal, technical, and physical—of Chicago design.

Co-chairs: Jonathan Mekinda
University of Illinois,
Chicago
mekinda@uic.edu

Bess Williamson Stiles
School of the Art
Institute of Chicago
swilliamson1@saic.edu

The Chicago World's Fair- A Re-evaluation:

This session invites papers on the famed Chicago World's Fair of 1893. It seeks to re-evaluate the role and relevance of this Fair in shaping contemporary attitudes towards race relations, urban planning, and notions of national identity. Preference will be given to papers that address the role of the Fair in shaping, as Robert Rydell has argued, racist attitudes towards non-whites through its various "ethnological displays" and national pavilions, and the ideology of empire building. Papers addressing the significance of the historian Frederick Jackson Turner's presentation of his essay "The Significance of the Frontier in American History," before the American Historical Association at the Fair, are also invited. Given that the Fair was a celebration of the 400th anniversary of Christopher Columbus' first voyage to the New World, and also featured the presentation of Turner's "frontier thesis," what role did it play in re-contextualizing the understanding of so-called "frontier values" and the

notion of the frontier that was deemed to be reconfigured in light of the rise of cities? Likewise, papers that address the role that the Fair played in promoting the “City Beautiful” movement and that complicate the conception and realization of the “White City” are welcome.

Navjotika Kumar
Kent State University
navjotika@gmail.com

Curatorial Programs in Higher Education:

Twenty-one years after the first US curatorial studies program was founded, debates continue about the place and value of the discipline, as well as whether it constitutes its own discipline. Where does curatorial studies stand in US higher education? In the last two decades graduate programs have proliferated in art schools and universities. Offerings of a PhD in curatorial studies seem on the horizon. But the College Art Association continues to maintain that “art history is at the core of all training in curatorial studies” and that the preferred curatorial studies program is a certificate offered within an art history MA or PhD program. Despite that position, and as exhibition histories are increasingly objects of study and publication, with texts on curatorial thinking and strategy being published, is a field being codified? Who is shaping this field, art historians or curators? Is curatorial studies distinct from art history? What are the recent works defining the field or demonstrating its inherent place within the discipline of art history? Moreover, what are the roles and influences of the museum field, employment opportunities, and professionalization in education on curatorial studies? Papers are requested on such topics as: definitions of the field, case studies in curatorial education, the role of campus museums and galleries in curatorial training, the

relationship between the curatorial field and art history, histories of the work of curatorial trained curators, the institutional contexts of curatorial training, and more.

Lorelei Stewart
University of Illinois, Chicago
Gallery400.uic.edu
lorelei@uic.edu

El Arte in the Midwest:

This session invites papers on any aspect of art and visual culture that attests to the significant presence of Latina/o cultures in Chicago and the Midwest. While in art history, the terms “Latina/o” and “Chicana/o” are most often associated with styles and identities of the American Southwest, successive waves of immigration to the Midwestern states since the nineteenth century have led to demographic shifts that continue to grow with each generation. This panel seeks to highlight the histories and contributions of Latinos to Chicago and the Midwest as they have manifested themselves visually through the work of artists who self-identify as Latina/o or one of its subcategories (Chicana/o, Cuban American, Puerto Rican, etc.). It aims to explore some of the regional and historical differences in Latina/o communities and the ways in which Latina/o artists throughout the Midwest have engaged with the American experience, constructed their own sense of Latinidad, and/or addressed ideas of cultural difference. Topics may include artists, murals, museum projects, or individual art works, installations, or performances that add to and/or problematize current understandings of “American” and “heartland” cultures in the U.S. and expand upon prevailing definitions of “Latina/o” or “Chicana/o” art.

Jamie L. Ratliff
University of Minnesota, Duluth
jratliff@d.umn.edu



Never 2501, mural (2015) on The Buckingham hotel, 59 E. Van Buren, the second in a new outdoor series along Wabash Avenue, Chicago

‘Good and Plenty?’: The Successes and Pitfalls of Fellowships and Grants for the Visual Arts:

This panel invites art historians to consider broadly the impact, histories, and controversies of visual arts funding as made by philanthropies, private institutions and public agencies. In *Good and Plenty: The Creative Success of American Arts Funding*, economist Tyler Cowen argues that American arts funding has been a success because it has married a market economy with a decentralized approach that favors many indirect subsidies, bringing the greatest prestige and magnifying the greatest opportunities for innovation. Art historians, however, can bring further disciplinary tools in assessing—historically, theoretically, practically—

continued on page 6

CALL FOR SUBMISSIONS continued from page 5



DePaul Museum of Art (2011), Antunovich Associates, Lincoln Park, Chicago

International Art Collections of Chicago:

Chicago has some of the best international art collections of the United States. Among many others one can mention Egyptian and Mesopotamian artifacts of the Oriental Institute; Medieval, Renaissance, and Baroque

Native American Images in Modern and Contemporary Art:

Images of Native Americans, animals and objects related to their culture have long evolved since the nineteenth century narrative illustrations of George Catlin. In the twentieth century, the mystical aspects of Native Americans are explored in the abstract images of Jackson Pollock, with symbolic signs by Adolph Gottlieb and through the Performance art by Joseph Beuys. Lately, a number of Native Americans such as Jaune Quick-to-See Smith and Wendy Red Star used mixed media and/or multimedia art to address their heritage and identity. As recent exhibitions such as this year's "The Plains Indians: Artists of Earth and Sky" exhibit at the Metropolitan Museum of Art demonstrate, there are far more diverse Native American images that interpret issues of history, identity, politics, gender, spirituality in various ways than have been assumed due to the past's limited visual prescriptions. This session invites papers that deal with Native American images in the twentieth and twenty-first century. It aims to discuss wide approaches to the subject, from conceptual as well as from stylistic points of view that defy the traditional stereotypes and reveal the heterogeneous aspect of this ethnic group as distinct from any other in the world.

Soo Kang
Chicago State University
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The Personal is Political—Feminist Social Practice:

This session considers feminist art as a model and driving force for contemporary socially engaged art. It can be argued that feminist strategies for art and social change are critical

the role and impact of direct funding for artists. For example, beyond the NEA and other national-reaching philanthropies, the Midwest has had a significant but understudied history of major funding support for artists, from the Chicago-originating Julius Rosenwald Fund during the mid twentieth century, to today's McKnight Foundation, Jerome Foundation, and Bush Foundation. Other questions that might be addressed include: How do granting organizations assess the effectiveness of their grants to visual artists, and, is this helpful? How have artists presented themselves to and negotiated with grant makers and philanthropies? What is the impact of the rise of artist-endowed philanthropies? How do we theorize and respond to funding as either subsidy or "creative welfare"?

Lindsay J. Twa
Augustana College
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Art collection of the Loyola Museum; French Impressionist/Post-Impressionist and Modern European paintings of the Art Institute of Chicago. These collections are viewed by millions of visitors every year and continue to hold the attention of various academic publications. The session invites papers that investigate the history of such collections through specific case studies and address questions including but not limited to: How did Chicago acquire such collections? What kind of motivations were in place during this process? How did such collections affect academic scholarship and creative endeavors of Chicago and the Midwest? And finally how did the scholars' and viewers' perception and understanding of such collections change throughout the decades?

Onur Öztürk
Columbia College Chicago
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methodologies in the socially-engaged art movement. While scholars agree that social practice has its roots in 1970's feminism, it has yet to be integrally connected and documented in contemporary art exhibitions and publications. We seek papers, project presentations and case studies that reframe social practice in the feminist context, demonstrating that feminist art is more than an historical influence, but remains a driving force in this contemporary art form.

Neysa Page-Lieberman
Columbia College Chicago
npage-lieberman@colum.edu

The Social Role of the Portrait:

Given the preponderance of the “selfie-stick,” and social media, the portrait has never been so ubiquitous. Yet, what expectations do we continue to have of this genre? What kind of “critical looking” is fostered by the portrait, and how does it impact our understanding of identity? How have institutions and individuals interested in supporting specific social and political agendas looked to this art form? This open session offers scholars and artists an opportunity to consider the social role of the portrait in both past and contemporary formats.

Amy M. Mooney
Columbia College Chicago
amooney@colum.edu

Undergraduate Research Session:

This session invites faculty members who have received outstanding research papers from undergraduate students within the past 2 academic years to submit them for inclusion in our third annual Undergraduate Research Session. These papers should explore specific art historical research questions. Appropriate topics might consider the roles of artists, patrons, and audiences; the

cultural contexts of art works from a range of times, geographic locations, and styles; or issues of iconography or theory. In all cases, a faculty member (usually the submitter) must serve as a mentor and accompany the undergraduate student to the annual conference. Submitted papers must be no more than 2500 words. In the event that the paper is accepted, undergraduate student presenters

and faculty mentors are expected to pay membership and conference fees.

Valerie Hedquist
University of Montana
Valerie.Hedquist@mso.umt.edu

Open Sessions

African:

Amy Mickelson,
St. Thomas University, St. Paul,
amnygaard@stthomas.edu

Architecture:

Cheryl Bachand,
DePaul University,
cbachand@depaul.edu

Asian:

Curt Hansman,
DePaul University,
chansman@depaul.edu

American:

Patricia Smith Scanlan,
independent art historian, Chicago,
patrsmit@umail.iu.edu

Ancient:

Omur Hamansah,
University of Illinois, Chicago,
omur@uic.edu

Contemporary:

Miguel Alvar deBaca,
Lake Forest College,
debaca@mx.lakeforest.edu

History of Photography:

David Travis,
Columbia College Chicago/formerly
Art Institute of Chicago,
davidtravis@gmail.com

Islamic Art and Architecture:

Bilha Moor,
Northwestern University,
bilha.moor@northwestern.edu

Italian Renaissance/Baroque:

Marilyn Dunn,
Loyola University, Chicago,
mdunn@luc.edu

Latin American and Pre-Columbian:

Ellen Taylor Baird,
University of Illinois, Chicago,
etbaird@uic.edu

Medieval:

Susan Solway,
DePaul University,
ssolway@depaul.edu

Nineteenth-Century Art:

Christine Bentley,
Missouri Southern State University,
Bentley-C@mssu.edu

Northern Renaissance:

Ann M. Roberts,
Lake Forest College,
roberts@mx.lakeforest.edu

Prints and Drawings:

Suzanne Karr Schmidt, Art Institute
of Chicago, skarschmidt@artic.edu

Recent Acquisitions in Midwest Collections:

Jonathan Canning,
Loyola University Museum of Art,
Jcanni3@luc.edu

Technology and Digital Media:

Catherine Zurybida,
DePaul University,
czurybid@depaul.edu

Twentieth-Century Art:

William B. Sieger,
Northeastern Illinois University,
w-sieger@neiu.edu

Registration Form

2016 Annual Midwest Art History Conference — Chicago, Illinois
Early registration ends February 15, 2016.

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' breakfast _____

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.

The MAHS website is in transition and will not be able to take online conference registration until late December. Before that time, please print and fill out this form, enclose with a check made out to "MAHS", and mail to:

Valerie Hedquist,
 Treasurer, MAHS
 University of Montana,
 School of Art,
 Fine Arts Building 305A,
 Missoula, MT 59812

Early registration fee \$125. _____

Student fee \$50. _____

Late registration fee (after 2/15/16) \$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	\$75.00	
Sustaining	\$150.00	
Senior/Retired	\$40.00	\$60.00

Voluntary contribution to the Charles Cuttler Graduate Student Travel Fund _____

TOTAL _____

The Club Quarters Hotel/Central Loop accommodations: Rooms have been set aside at The Club Quarters Hotel/Central Loop at 111 West Adams Street (corner of Adams and Clark), just blocks from Michigan Avenue and the conference site, at \$182 per night plus taxes. Conference attendees may call the hotel at 1 (203) 905-2100 or use the following link: <https://gc.synxis.com/rez.aspx?Chain=14601&hotel=58314&template=CQmain&shell=CQmain1&ocale=en-US&hotellist=WEB&group=DPU416> to reserve a room at the conference rate.

Guests have from now until March 6th to book before the rooms will be made available to others and the conference rate will no longer apply.

Gustav Medicus, Editor
School of Art, Kent State University
Kent, Ohio 44242



Vincent Van Gogh, *The Bedroom* (1889), oil on canvas, Art Institute of Chicago, Helen Birch Bartlett Memorial Collection