FIFTH ANNUAL FEMINIST ART HISTORY CONFERENCE
AMERICAN UNIVERSITY
October 31-November 2, 2014
PROGRAM

FRIDAY, OCTOBER 31

3:00-7:00pm – CONFERENCE REGISTRATION
Katzen Arts Center Rotunda

4:00-5:45pm – PANELS: SESSION I

PREMODERN ART I. FIRE, BRIMSTONE, AND THE BESTIAL
Katzen Room 112
Panel Chair: Andrea Pearson
Layla Seale, Demons, Gender and Power: Illuminations of Merlin’s Conception in Two Fifteenth-Century Manuscripts
Patricia Simons, “The color of the people reveals the power of the sun:” Race, Masculinity and Fire in Medieval and Renaissance Europe
Linda C. Hults, Milk, Blood, and Fire: Gendered Tropes in Van Mander’s "Life of Goltzius"
Colleen Bache, Eve, The Last Animal

AMERICAN ART I. THE HIERARCHIES OF ART REVISITED
Kogod Room 39
Panel Chair: Susan Richmond
Annette Stott, The Gender of Watercolor in Nineteenth-Century America
Lillian Wilson, The Scandinavian Folk Art of Rosemaling: Gender and Revival in America
Cynthia Fowler, The Modern Embroidery Movement in Early Twentieth-Century America
Rebecca H. McCormick, “Why not wear them?:” Quilts and the Ralph Lauren Fall 1982 Collection

EUROPEAN ART I. IMAGE AND AGENCY IN NINETEENTH-CENTURY FRENCH ART
Kogod Room T-60
Panel Chair: Norma Broude
Heather Belnap Jensen, Parures, Pashminas, and Portraiture, or, How the Bonaparte Women Fashioned the Napoleonic Empire
Ruth E. Iskin, The Female Print Connoisseur’s Aesthetic Gaze: The Consecration of Prints in 1890s Posters
Mary Healy, A Culturally Inquisitive Meeting Space: A Complaint with the Cadi, c. 1896
ASIAN ART I. RETHINKING WOMEN'S RELATIONSHIPS TO TRADITION
Kogod Room T-62

Panel Chair: Mika Natif

Stephanie Rhyner, Fabricated Femininity: An Examination of the Role of Lady Fu Hao through Body Ornamentation
Janet Chen, *Thirteen Female Disciples Seeking Instruction at the Lake Pavilion*: A Group of Unconventional Women and the Man Who Supported Them
Joan K. Sharma, Mithila Painting: One of the Oldest Matrilineal Painting Traditions in the World
Swasti Alpana, *Madhubani* Painting: A Domain of Women Artists

6:00-7:00pm – RECEPTION
Katzen Arts Center, Kreeger Lobby

7:00-8:15pm – KEYNOTE ADDRESS: Lisa Gail Collins, Professor of Art History, Vassar College
“Here Lies Love: Feminism, Mourning, and a Quilt from Gee’s Bend”
Katzen Arts Center, Recital Hall

SATURDAY, NOVEMBER 1

CONFERENCE REGISTRATION  9:00-11:00am – Katzen Arts Center
After 11:00am – Ward Lower Level

9:00-10:00am – CONTINENTAL BREAKFAST: coffee, tea, juice, sweet rolls
Ward Lower Level

10:00-11:45am – PANELS: SESSION II

PREMODERN ART II. THE GENDERED BODY IN CHRISTIAN ART
Ward Room 1

Panel Chair: Patricia Simons

Mati Meyer, Theological and Moral Aspects of the Female Body in Byzantine Art
Sherry C. M. Lindquist, Sexed Souls in Late Medieval Art
Kim Butler Wingfield, (En)countering the Problem of Female Nature in Italian Renaissance Images of the Virgin Mary
Joanne Allen, Space, Gender and Control: The Location of Nuns’ Choirs in Italian Churches during the Renaissance
AMERICAN ART II. WOMEN ARTISTS: FEMINISM AND EMBODIMENT
Ward Room 3

Panel Chair: Susanneh Bieber

Sarah Gordon, Subjects Unknown: Feminist Responses to Eadweard Muybridge’s Animal Locomotion Photographs
August Jordan Davis, “Deteriorate in Your Own Time”: Martha Rosler Reads Vogue, Performing Feminist Critique
Jennifer Kruglinski, The Persistent Tropes in Martha Rosler’s Recent Re-Presentations
Milena Tomic, Between the Animate Cadaver and the Rotting Effigy: Lynn Hershman Leeson’s Roberta Breitmore

EUROPEAN ART II. GENDERED SPACES AND DIALOGUES IN ENGLAND, ITALY, AND SPAIN
Ward Room 2

Panel Chair: Ruth E. Iskin

Anne Nellis Richter, The Marchioness of Stafford and the Cleveland House Gallery, 1812
Cynthia Fischer, The Dark Dining Room Trend and Whistler’s Masculinization of the Peacock Room
Claire L. Kovacs, Una Macchiaiola, Giulia Bandini? A Feminist Look at the Macchiaioli
Carmen Belen Lord, The Girl in the Picture: Modernisme Art by Casas, Rusiñol, and Joan and Josep Llimona, and Gender Constructs in Spain’s National Dialogue

ASIAN ART II. SHAPING AND CHALLENGING GENDER ROLES
Ward Room 4

Panel Chair: Ying-chen Peng

Alison Miller, A Royal Role Model: Empress Teimai and Portrait Photography in Early Twentieth-Century Japan
Doris Sung, A Chinese Woman in Paris: Pan Yuliang and the Development of "Women's Art" in China
Fan Liu, Prostitute Painters in Chinese Art History
Amy Yao, Why Have Great Women Artists Had to Leave China?: The Self-Imposed Exile and Its Consequence

12:00-1:30pm – LUNCH
Katzen Arts Center, Rotonda
Note: Conference participants must sign up for lunch when registering for the conference.

1:30-3:15pm – SESSION III

PREMODERN ART III. FEMALE AGENCY AND ALLEGORY
Ward Room 1

Panel Chair: Kim Butler Wingfield

Éva Madeleine Martin, Women, Still Life, and the Emerging Sublime Esthetic in Counter-Reformation Paris
Jamie Richardson, The Transforming Femininity of Emblematic Curiosity
Daniel Fulco, Under Minerva’s Guidance: Images of Wisdom and Sovereignty at the Court of Anna Maria de’ Medici
Consuelo Lollobrigida, Plautilla Bricci: New Discoveries

**AMERICAN ART III. REVIEWING WOMEN’S PRESENCE: EARLY TO MID-20th CENTURY**

Ward Room 3

**Panel Chair: Helen Langa**

Bryna R. Campbell, Revisiting the Provinces: Challenging the Patriarchal Narratives of American Regionalist Art
Melanie Herzog, Empathy and Solidarity: Women Artists and the Chicago Renaissance 1935-1950
Melissa Renn, Not Henry R. Luce Alone: The Women Art Editors of *Life* Magazine
M. Melissa Wolfe, Surrealism and Cold War Critique in Honoré Sharrer’s *Reception*

**EUROPEAN ART III. ALTERNATIVE FEMINIST POLITICS IN THE 20th CENTURY**

Ward Room 4

**Panel Chair: Bibi Obler**

Sherry Buckberrough, Alternate Forms of Feminist Resistance: Avant-Garde Women Artists in Pre-War Paris
Brittney J. Bailey, Masks and Muses: Marie Laurencin’s “Cubist” Group Portrait
Jessica Perna, From Global to Local: Reinterpreting Italian Women’s Art from the Sixties
Rachel Wetzler, Ewa Partum’s *Self-Identification*: Feminism and Socialism in 1970s Poland

**TWENTIETH-CENTURY FEMINIST ICONS. NEW PERSPECTIVES I**

Ward Room 5

**Panel Chair: Ellen Wiley Todd**

Samantha Burton, A Short *Pause*: Self-Portraiture, Illustration, and Marginality in Emily Carr’s Early Work
Mey-Yen Moriuchi, Casta, Costumbrismo, Kahlo
Elizabeth Ferrell, Jay DeFeo’s *Rose*: Process, Authorship, and Gender
Rebecca Dubay, A Body That Falls: Mendieta’s Act of Remembrance

3:15-3:45pm – Break with coffee, tea, cookies

3:45-5:30pm – SESSION IV

**PREMODERN ART IV. THE SPEAKING SUBJECT**

Ward Room 1

**Panel Chair: Mary D. Garrard**

Magdalena Elizabeth Carrasco, Mary Magdalen and/as the Sibyl: Christine de Pizan and the Authority of the Female Voice
Theresa Flanagan, Controlling the Tongue: Visual Representation of Women’s Speech in Renaissance Florence
Sheila Barker, Artemisia Gentileschi in Florence, 1616-1620: Professional Success and Private Disasters
Katherine Eve Hammond, Artemisia Gentileschi, Judith and the Narrative of an Identity
Sheila ffolliot, "Talking of Michelangelo?: Early Modern Women Write about Art

AMERICAN ART IV. ARTISTS ENGAGE WITH ARCHITECTURE AND THE ENVIRONMENT
Ward Room 3
Panel Chair: Joanne Allen
Susanneh Bieber, Judy Chicago: Claiming Her Architectural Legacy
Rebecca Siefert, Donald Judd and Lauretta Vinciarelli: The Collaborative Work
Sue Spaid, Exploring the Science of Patricia Johanson’s 1969 House & Garden Drawings
Claire Raymond and Jacqueline Taylor, Searching for Self: Carrie Mae Weems’s Feminist Photographic Response to Architecture

AFRICAN / DIASPORA ART. WOMEN’S REPRESENTATIONS AND IDENTITIES
Ward Room 4
Panel Chair: Renée Ater
Devon Smither, Ambiguity and Identification in Prudence Heward’s Black Nudes
Sibyl R. Williams, Strange Cartography: Performing History
Nontobeko Ntombela, Trails in the Archive: A Feminist Reading on the Public Position of Gladys Mgudlandlu
Christina Yoseph, Celebrating the Sexuality and Multiplicity of Black Women in the Art of Wangechi Mutu

TWENTIETH-CENTURY FEMINIST ICONS. NEW PERSPECTIVES II
Ward Room 2
Panel Chair: Juliet Bellow
Michelle Gewurtz, Misnamed, Renamed: Considering Claude Cahun as a Jewish Artist
Rachel Middleman, Aging Feminism: Joan Semmel’s Visible Bodies
John-Michael H. Warner, Niki de St. Phalle and California’s Namesake
Rebecca DeRoo, Beyond Documentary: Self-Fiction in Varda’s Beaches of Agnes

CONTEMPORARY GLOBAL ART. PERFORMANCE AND INTERVENTION
Ward Room 5
Panel Chair: Alison Hilton
Dina Bangdel, Voices Silent No Longer: Women’s Performance Art and the Politics of Gender in South Asia
Paula Birnbaum, Feminist Street Art in the Middle East since the Arab Spring
Nicolette S. Trahoulia, Defiance and Loss in the Work of Leda Papaconstantinou
Joanna Matuszak, Gender and Performance Art in Public Spaces in Russia in the 1990s

5:30-7:00pm – RECEPTION
Katzen Art Center Rotunda
SUNDAY, NOVEMBER 2

10:00am-12:00pm – PLENARY SESSION
BACK TO THE FUTURE: THE FEMINIST ENTERPRISE AND ITS DOCUMENTATION
Mary Graydon Center, 6th floor, Butler Board Room

Panel Chair: Mary D. Garrard

Kelly Quinn and Mary Savig, Finding Feminist Artists in the Archives of American Art: An Overview of Collections and Oral History Interviews
Jillian Sandell, Contingent Histories and Gestural Archives Revisited: Online and Digital Archives at The Elizabeth A. Sackler Center for Feminist Art, The National Museum of Women in the Arts, and Art+Feminism Wikipedia Edit-a-thons
Amy K. Hamlin and Karen J. Leader, What Has Feminism Done for Art History Lately? History, Activism, and Initiatives for the Future

1:00-2:30pm – SPECIAL TOUR OF AN EXHIBITION at the AMERICAN UNIVERSITY MUSEUM
SOME USES OF PHOTOGRAPHY: FOUR WASHINGTON ARTISTS
Tour and discussion with exhibition curator Phyllis Rosenzweig and artists

The definition of a photograph and its relationship to other visual art forms has undergone enormous change since the invention of photography in the 19th century. The work of four female artists – Jenn De Palma, Ding Ren, Siobhan Rigg, and Sandra Rottmann – represents this ongoing dialogue about craft, authenticity, the role of the artist, and other concerns that embody today's definition of photography and its varied uses within contemporary art practices.