

**SECOND ANNUAL FEMINIST ART HISTORY CONFERENCE
AT AMERICAN UNIVERSITY
NOVEMBER 4-6, 2011**

Co-sponsored by the Art History Program, Department of Art,
and the College of Arts and Sciences
In collaboration with the National Portrait Gallery, Washington, D.C.

PRELIMINARY SCHEDULE

FRIDAY NOVEMBER 4

National Portrait Gallery, 9th and G Streets, Washington, D.C.

Program in association with the exhibition *Seeing Gertrude Stein: Five Stories*

12:00 - 2:00 PM: Luncheon Reception and Tour of the exhibition

Tour led by curators Wanda Corn and Tirza True Latimer

2:00 – 6:00 Feminisms, Sexualities, and Gertrude Stein: Part I

2:15 Introduction to program

2:30-3:30 Catharine Stimpson, University Professor, English Department, New York University

3:30-4:30 Deborah Kass, Artist, Yale University, MFA Painting Department Senior Critic

4:30-6:00 Panel discussion of the exhibition *Seeing Gertrude Stein*

American University, 4400 Massachusetts Avenue NW, Washington, D.C.

5:00-8:00 Registration, Feminist Art History Conference: at Katzen Art Center, AU Campus

6:30 - 8:00 Opening Reception Buffet for Feminist Art History Conference and Choral Singers Concert, Katzen Art Center: Rotunda

**8:00 – 9:15 Choral Singers Concert, directed by Professor Daniel Abraham
Katzen Art Center: Recital Hall**

Program of music by women composers, writers, and librettists with special emphasis on works using Gertrude Stein texts

SATURDAY NOVEMBER 5

8:00 – 9:30 AM Continental Breakfast and Registration (registration will continue through the morning)
Ward Building lower level, AU Campus

9:30 - 11:30 SESSION I: WARD BUILDING

I:A Medieval and Early Modern Art

Therese Martin, Consejo Superior de Investigaciones Científicas, Madrid, Spain

"Exceptions and Assumptions: Women in Medieval Art History"
Vida Hull, East Tennessee State University
"The Single Serpent: Family Pride and Female Education in a Portrait by Lucia Anguissola, a Woman Artist of the Renaissance"
Sheila Barker, The Medici Archive Project, Florence, Italy
"Early Modern Italy's Other Women Artists"
Laurinda Dixon, Syracuse University
"Reversal of Roles: Bold Looks in Early Modern Miniature Portraits of Women"

I:B Twentieth Century Art in the United States

Jessica Murphy, Research Associate, Metropolitan Museum of Art
"Agnes Ernst Meyer's 'Mental Reactions': Word, Image and Feminine Identity in the Stieglitz Circle"
R. Sarah Richardson, Hollis Taggart Galleries
"Bertha Schaefer as Tastemaker in Postwar New York"
Sam Watson, University of Wisconsin—Sheboygan
"Interiority Complex: Dorothea Tanning and the Home"
Paula Wisotzki, Loyola University Chicago
"The Politics of Dorothy Dehner: Representing Her Early Career"

I:C Female Agency: France and America

Lynn Clement, Independent Scholar
"Women of the Paris Commune: La Pétroleuse as Allegory and Politicized Femme Fatale"
Melissa Dabakis, Kenyon College
"‘She snaps her fingers at all Rome’: Louisa Lander's So-Called Impropriety"
Jacqueline Taylor (University of Virginia)*
"Imagining Herself Modern: Representing the New Negro Woman"
Pamela Simpson, Washington and Lee University
"Women, Butter, and a Pioneer Feminist"

11:30 - 1:00 Lunch in the Katzen Arts Center Rotunda, AU Campus

1:00 - 3:00 SESSION II: WARD BUILDING

II:A 17th and 18th Century Art and Patronage in Europe and Beyond

Martha Moffitt Peacock, Brigham Young University
"Paper as Power: Carving a Niche for the Female Artist in the Work of Johanna Koerten"
Laurentia McIntosh, University of Wisconsin, Stout
"Maria van Oosterwyck: Subverting the Guild System and Attaining Success in the Dutch Golden Age"
Diva Zumaya (University of California, Santa Barbara)
"Queen Catherine of Braganza: Picturing Piety and Female Agency at the Restoration Court"
Melia Belli, University of Texas at Arlington
"Is there a South Asian Visual Vocabulary of 'Queenship'? Ahilyabai Holkar's Architectural Matronage"

II:B Challenging Canonical Relationships

Joan Marter, Rutgers University
"Blasting Another Canon: The Women of Pop Art"
Midori Yamamura (Graduate Center, City University of New York)
"Yayoi Kusama's *Self-Obliteration* and Andy Warhol's *Exploding Plastic Inevitable*: Politics of Ecstasy Seen in the Cases of Psychedelic Happenings"

Amanda Simms Hunt, Associate Curator, LA×Art

"On 'Life Performance' and 'Invasion Performance': Eleanor Antin's Black Ballerina and Lorraine O'Grady's Mlle Bourgeoise Noire"

Nizan Shaked, California State University, Long Beach

"Misread Intentions: the Body 'After' Conceptualism"

II:C Photographic Vision and Queer Desires in the US and UK

Ayla Lepine, Courtauld Institute of Art, and Nancy Thebaut (University of Chicago)

"Framing the 'Unspeakable': Desire and Embodiment in the Photography of Alice Austen and Julia Margaret Cameron"

Elissa Auther, University of Colorado, Colorado Springs

"Country Lesbians and the Counterculture Experiment"

Stefanie Snider, Independent Scholar

"Beyond the Static Image: Tee Corinne's Roles as a Pioneering Lesbian Artist and Art Historian"

Margo Hobbs Thompson, Muhlenberg College

"The *Blatant Image* and the Feminist Gaze"

3:00 - 3:30 Break (coffee, tea)

3:30 - 5:30 SESSION III: WARD BUILDING

III:A 1970s Feminisms

Susan Richmond, Georgia State University

"Ree Morton: A Feminist Classic"

Jenni Sorkin, University of Houston

"Separatism Before Feminism" An Even More Gendered History of the Los Angeles Woman's Building"

Meredith Brown (Courtauld Institute of Art)

"Mothers, Sisters, and Others: Feminist Strategies and A.I.R. Gallery's Exhibition Program"

Joanna Isaak, Fordham University

"New Currents in Feminist Curating"

III:B Modern and Contemporary Japanese Art

Julia Sapin, Western Washington University

"Provocateurs of Social Change for Prominent Patrons: Department-Store Publicity Magazines in the Lives of Early Twentieth-Century Japanese Women"

Izumi Nakajima (Hitotsubashi University, Tokyo, Japan)

"Japanese Women Artists and Post-war Abstract Painting: the case of Yayoi Kusama and Atsuko Tanaka"

Fran Lloyd, Kingston University, London

"Looking Forward: Yoshiko Shimada's Strategies of Feminist Engagement and Transnational Collaborations in and out of Japan"

Cindy Lisica, University of Pittsburgh/The Andy Warhol Museum

"Chiho Aoshima and Aya Takano: New Japonisme, Feminism, and the Orientalist Self"

III:C Feminisms, Sexualities, and Gertrude Stein: Part II

Wanda Corn, Stanford University

"Portraiture and the Making of Gertrude Stein"

Tirza True Latimer, California College of the Arts

"Gertrude Stein Loved Men"

Annalisa Zox-Weaver, University of Southern California

"Being Modern: Gertrude Stein and Her Collection"

Discussion of Gertrude Stein exhibition at the National Portrait Gallery

5:30 – 7:00 RECEPTION BUFFET FOR FEMINIST ART HISTORY CONFERENCE

Katzen Art Center, Rotunda

7:00 – 8:15 KEYNOTE ADDRESS by MARY D. SHERIFF, W.R. Kenan, Jr. Distinguished Professor of Art History, University of North Carolina at Chapel Hill

“THE FUTURE OF FEMINIST ART HISTORY. WHERE HAVE WE COME FROM, WHERE ARE WE GOING?”

WARD BUILDING 1 or 2 (lower level)

SUNDAY NOVEMBER 6

9:00 - 10:00 AM Continental Breakfast: Ward Building lower level, AU

10:00 – 12:30 SESSION IV: WARD BUILDING

IV:A 19th and 20th Century European Art

Carmen Belen Lord, Willamette University

“Body and Soul: Female Prostitution in Word and Image in Fin de Siglo Spain”

Leslie Cozzi (University of Virginia)

“*Marinetti al femminile*: Mirella Bentivoglio, Visual Poetry, and the Legacy of Italian Futurism”

Jennifer Griffiths (Bryn Mawr College)

“Futur Beny/Futur Balla: Giacomo Balla’s Influence on Benedetta Cappa Marinetti’s Futurist Painting”

Andrea Meyer, Technical University, Berlin, Germany

“Charlotte Berend and Lovis Corinth – Forging each other’s artistic careers”

Karla Huebner, Wright State University

“Gender Exchange or Surrealist Hermaphroditism? The Partnership of Toyen and Jindřich Štyrský”

IV:B The Body

Aliza Edelman, Independent Scholar

“Charmion Von Wiegand and Lygia Clark: Challenging the Body in Geometric Abstraction”

Elise Archias, California State University, Chico

“Meat Joy’s Modernism”

Malgorzata Lisiewicz, University of Gdansk, Poland

“Father’s and Daughter’s Acting Body: Sculpture of Tony Smith and Kiki Smith”

Sherry Buckberrough, University of Hartford

“Decorative Writing as Feminist Veil: Shirin Neshat and Lalla Essaydi”

Theresa Downing, Independent Scholar

“Stephanie Liner’s ‘Corporeal Architecture’: Deploying the Essentialist Gendered Space of the Domestic Interior”

IV:C Feminist Art and Politics

Ellen Todd, George Mason University

“Chalk and Smoke, Fabric and Thread: Feminist Memorializing and the 100th Anniversary of the Triangle Shirtwaist Fire”

Jennifer Noonan, Caldwell College

“Joyce Wieland: ‘Jammed the Machine’”

Otonye Bille Ayodele, Ladoko Akintola University of Technology, Ogbomoso, Nigeria

“Impact of Nigerian Feminist Art Expressions on Gender Sensitivity”
Sharzade Ehya (University of California, Berkeley)
“Appropriation and Difference in Shirin Neshat’s ‘Women of Allah’”
Terri Weissman, University of Illinois, Urbana-Champaign
“Ursula Biemann, Feminist Video Advocacy, and Women at the Border”

* The university affiliation for participants who are students is in parentheses.