

2022 Midwest Art History Society Conference

Call for Papers, March 10-12, 2022

The Museum of Fine Arts, Houston, and the Menil Collection

Head south to Bayou City for the 48th annual conference of the Midwest Art History Society! The conference will be held March 10-12, 2022 in Houston, Texas, in close proximity to world-class art collections, innovative art institutions and cultural sites, which will provide a stimulating setting. Participate in engaging sessions at one of the most impressive art institutions in the nation, the Museum of Fine Arts, Houston (MFAH) on Thursday and Friday, March 10 and 11, with special sessions and visits to the Menil Collection and other area institutions on Saturday, March 12.

On Thursday evening, members are invited to a keynote lecture, "Representing Afro-Atlantic Histories," presented by Kanitra Fletcher,



The Museum of Fine Arts, Houston: Kinder Building, designed by Steven Holl Architects

Associate Curator, African American and Afro-Diasporic Art, Modern and Contemporary Art at the National Gallery of Art, Washington D.C. Dr. Fletcher will examine the largest international exhibition effort (MASPE, São Paulo and MFAH) to date to treat the Black Atlantic as an area of cultural exchange and transformation between Africa and the Americas.

Established in 1900, the Museum of Fine Arts, Houston holds a growing encyclopedic collection of more than 70,000 objects spanning from antiquities to the present. The museum's Susan and Faye S. Sarofim main campus comprises a number of important museum buildings and their collections, including the newly opened Nancy and Rich Kinder Building designed by Steven Holl Architects (2020) to house 20th and 21st century collections. The MFAH is also home to two house museums, a repertory cinema, two libraries, public archives, and facilities for conservation and storage, as well as the International Center for the Arts of the Americas (ICAA), a leading research institute for 20th-century Latin American and Latino art.

Additionally, the MFAH presents significant self-generated exhibitions, like the landmark 2004 *Inverted Utopias: Avant-Garde Art in Latin America* as

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The Brown Foundation, Inc. Plaza, Deborah Nevins & Associates, architects, opened in 2018

well as traveling shows like the current exhibition Afro-Atlantic Histories on the history of the Black Atlantic. The MFAH houses its own conservation studios, library and archives, and offers a

variety of interpretive programs, many with a focus on accessibility, families and community outreach. This programming not only takes place in the galleries but also in the Kinder Foundation Education

Center on the ground floor of the Law building. General admission to MFAH is free on Thursdays.

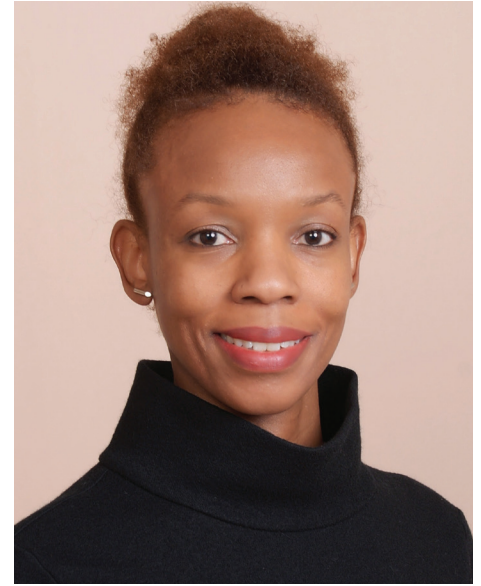
Conference attendees are encouraged to take advantage of the beautiful spring weather to explore the MFAH campus, Lillie and Hugh Roy Sculpture Garden and the beautiful works in the Brown Foundation, Inc, Plaza, which provides views of downtown Houston. Just across the street, the Contemporary Arts Museum, Houston offers visitors an opportunity to view exemplary work by living artists. Established in 1948 and housed today in a space

Conference Registration: Information on conference registration will be found at the conference link at www.MAHSonline.org. Registration for the conference will commence December 1. Registration online is highly recommended, but you may also register at the conference, paying by check, or by filling out the form available on our website and mailing the form and check to the Treasurer's address there provided. MAHS membership is required to register for and attend the conference.

designed by Gunnar Birkerts in 1972, the museum exhibits work by local and global living artists and organizes thought-provoking arts programming to educate and inspire audiences.

In close proximity to the Museum District where MFAH is located are spectacular sites of downtown architecture and green spaces interspersed with a vibrant collections of museum spaces including the Asia Society Texas Center, the Buffalo Soldiers National Museum, the Czech Center Museum Houston, Diverseworks, Holocaust Museum Houston, Houston Center for Contemporary Craft, Houston Museum of African American Culture, Lawndale Art Center, the Jung Center, Children's Museum of Houston, Houston Museum of Natural Science, the Houston Zoo, and the Health Museum. The Houston skyline is distinguished by a host of striking buildings, varying from the Houston City Hall, constructed by the Works Progress Administration following the Great Depression in the 1930s, to the 1999 postmodern "Skyscraper of the Century" Williams Towers designed by Philip Johnson. Green spaces include the Discovery Green, an area famous for its restaurants, food trucks and free community events varying from yoga to concerts and arts shows; and Herman Park, and Herman Park, home of the Houston Zoo and park trails leading to a small lake with pedal boats and a Japanese Zen Garden.

Beyond the Museum District, the nearby Montrose neighborhood developed in 1911, offers visitors diverse dining and shopping options. In the 1980s, it was the center of the gay community and today is a demographically diverse area with renovated mansions, bungalows with wide porches, and cottages located along tree-lined boulevards. More recently, Montrose has been named one of the "ten great neighborhoods in America" in 2009. The world class art collections of Dominique and John de Menil are housed in the Menil Collection in the heart of Montrose. The impeccable Renzo Piano building features matchless galleries of Surrealist art, as well as later modern and contemporary art, arts of Africa, Oceania and Latin America and important temporary exhibitions. The Menil campus also contains the Rothko



Kanitra Fletcher, Associate Curator, African American and Afro-Diasporic Art, Modern and Contemporary Art at the National Gallery of Art, Washington D.C.

MAHS Keynote Speaker, Houston, 2022

Chapel, a museum building dedicated to the art of Cy Twombly, and the new Menil Drawing Institute with its own display and study spaces.



Teresa Margolles, *Lote Bravo*, 2005, 400 handmade adobe mud bricks made out of soil in which the bodies of murdered women were buried, the Museum of Fine Arts, Houston, museum purchase funded by the 2007 Latin American Experience Gala and Auction,

Mary and Roy Cullen, Sofia Adrogué, P.C. and Sten Gustafson, Celina and Alfredo Brener, Brad and Leslie Bucher, Eduardo and Eugenia Grüniesen, Bruce and Diane Halle, Gonzalo Parodi, and Robert J. Card M.D. and Karol Kreymer in honor of Gilbert Vicario. © 2005 Teresa Margolles



Fernand Léger, *Study for The Grand Parade* (Étude pour La grande parade), 1953–54. Oil on canvas, 51 1/4 × 77 inches (130.2 × 195.6 cm). The Menil Collection, Houston. © Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: Paul Hester



Menil Collection, *Surrealism Galleries*, 2018, image by Don Glentzer

CALL FOR PAPERS

Midwest Art History Society Annual Conference March 10 – 12, 2022

The Museum of Fine Arts, Houston and the Menil Collection

We welcome your participation in the 2022 Midwest Art History Society Annual Conference

held in Houston. Sessions are listed below. Conference presentations are expected to be under twenty minutes long. Proposals of no more than 250 words and a two-page CV should be emailed to the chairs of individual sessions. Deadline for submissions: Friday, December 15, 2021. Chairs are to submit finalized panels for their sessions by January 10, 2022.

MAHS General Sessions

Undergraduate Art History Session

Faculty members who have received outstanding research papers from undergraduate students within the past two academic years are invited to submit them for inclusion in our eighth annual Undergraduate Research Session. These papers should explore specific art historical research questions. In all cases, a faculty member (usually the submitter) must serve as a mentor and accompany the undergraduate student to the annual conference. Submissions should include the complete paper – no more than 2500 words – a 250-word abstract and the student's resume. In the event that the paper is accepted, undergraduate student presenters and faculty mentors are expected to pay membership and conference fees. Proposals should be emailed as Word documents to the chairs.

Paula Wisotzki, Loyola University,
pwisots@luc.edu

Drawings and Print Sessions at the Menil Drawing Institute Edouard Kopp, Cheryl Snay, Organizers

Drawings and Prints I:

This session invites new research or perspectives on early modern American and European drawings and prints from the fifteenth to the nineteenth century.

Cheryl Snay, Curator of European Art, Snite Museum of Art, University of Notre Dame, csnay@nd.edu

Drawings and Prints II:

This session invites new research or perspectives on modern and contemporary American and European drawings and prints.

Edouard Kopp, John R. Eckel, Jr. Foundation Chief Curator, Menil Drawing Institute, ekopp@menil.org

Graduate Student/Early Career Workshop: Museum Work--Skills, Applications, Opportunities

Rex Koontz, University of Houston & Christine Bentley, Missouri Southern State University,
rkoontz@uh.edu &
bentley-c@mssu.edu

Provenance Studies

Jon Evans, University of Houston,
jevans@uh.edu

Ancient Art,

Bridget Sandhoff, University of Nebraska Omaha,
bsandhoff@unomaha.edu

A Material World: Symbolic Art Materials in the Works of Contemporary African Artists

This panel examines the philosophical, psychological, and sometimes spiritual ways that many contemporary African artists conceptualize their creative media (different types of wood, clays, fibers, metals, dyes...). I am interested in how various aspects of these "living and transformative substances" (unique physical properties, natural behaviors, associated myths, historic and contemporary uses, personified "initiations"...) can influence the overall meaning of the artists' work. In what ways does this symbolic approach to materials serve as a conceptual bridge between African artists working in the international market and those working in a more local, religious-based art market? We will also consider the role of more modern and foreign creative materials (colored markers, printing paper,...). What are we missing by assuming that these industrial tools are only a means to an end and not an active participant in the artist's creative process?

Jessica Hurd,
Independent Curator,
jessicaannehurd@gmail.com

Doing University-level Object-Based Learning in the Museum: Results from the Univ. of Houston-Museum of Fine Arts, Houston Course on Latin American Art

This is an invited panel.
Caroline Goesser, Museum of Fine Arts Houston, cgoesser@mfah.org

Textiles/Fashion

Erica Warren, The Art Institute of Chicago, ewarren2@artic.edu

Global Middle Ages

Maggie Crosland, Washington University+ Saint Louis Art Museum, maggie.crosland@slam.org

Modernism and Migration in Latin American Art: Transnational Ties and Transcultural Identity

Olivia Wolf, Loyola University, owolf2@luc.edu

Decolonizing Art History

Lauren DeLand, Savannah College of Art and Design, delan104@umn.edu

Art History Pedagogy

Beth Merfish and Sarah Costello, University of Houston-Clear Lake, merfish@uhcl.edu

Socially Engaged Art History Round Table

Cindy Persinger, California University of Pennsylvania, & Azar Rejaie, University of Houston Downtown, persinger@calu.edu, rejaiea@uhd.edu

New Research on Midwestern Art and Artists

Rebecca Brien, Oklahoma State University, rebecca.brien@okstate.edu

African Art and Art of the African Diaspora

Felicia Mings, Curator, Art Gallery of York University (AGYU) mings@yorku.ca

Art of the Indigenous Americas: Ancient and Modern

Rex Koontz, University of Houston, rkoontz@uh.edu

Between the Local and Global: Art of the Americas

Cristina Gonzalez, Oklahoma State University, cristina.gonzalez@okstate.edu

Asian Art

Jennifer Lee, School of the Art Institute of Chicago, jlee241@saic.edu

Global Contemporary Art

Sandra Zalman and Rachel Middelmann, University of Houston, szalman@uh.edu

Modern Art

Scott Sherer, The University of Texas at San Antonio, scott.sherer@utsa.edu

Photography

John-Michael Warner, Kent State University, & Megan Jackson-Fox, Center for Creative Photography, The University of Arizona, jwarne26@kent.edu, megri26@email.arizona.edu

Early Modern Art (15th-18th Centuries)

Elizabeth Carroll, San Jose State University, elizabeth.carroll@sjsu.edu

Recent Acquisitions in the Midwest

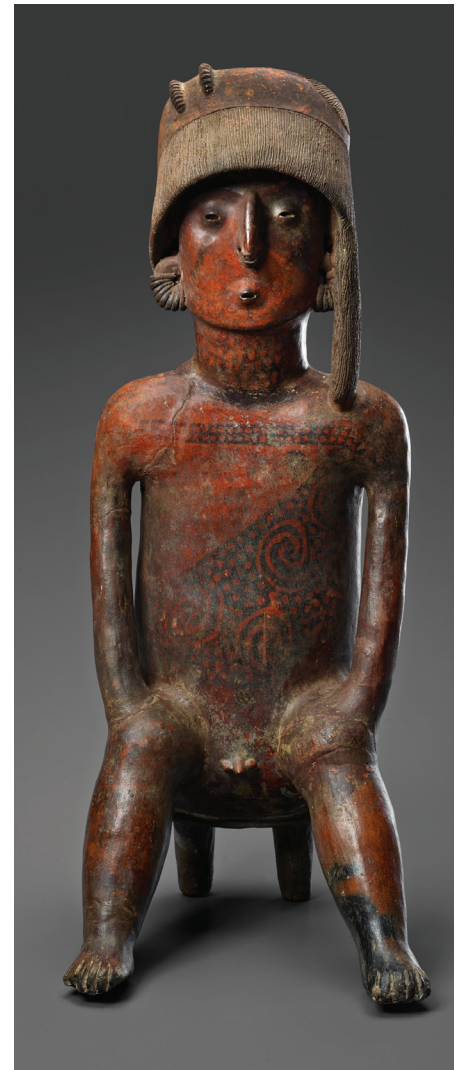
Cheryl Snay, Snite Museum of Art, University of Notre Dame, csnay@nd.edu

Technical Art History

Amy Morris, University of Nebraska at Omaha, ammorris@unomaha.edu

Contemporary Art: Open Session

Edit Toth, The University of Texas at San Antonio, edit.toth@utsa.edu



Seated Male Funerary Figure, 300 BCE–300 CE. Classic Period; Mexico, Nayarit, possibly San Sebastián region. Ceramic and paint, 26 3/8 × 10 1/2 × 9 7/8 inches (67 × 26.7 × 25.1 cm). The Menil Collection, Houston. Photo: Tom DuBrock



Spanish, *Processional Cross*, c. 1400, Museum of Fine Arts, Houston, Museum purchase funded by the Brown Foundation Accessions Endowment Fund. 2018.135



Wifredo Lam, Cuba, *Arpas cardinales*, 1948-1957. Menil Collection, 1969-15 DJ



Louise Nevelson, *Column from Dawn's Wedding Feast*, 1959. Painted wood, 94 1/8 x 18 x 18 inches (239.1 x 45.7 x 45.7 cm). The Menil Collection, Houston. © Estate of Louise Nevelson/Artists Rights Society (ARS), New York. Photo: Paul Hester



Orazio Gentileschi (1565-1647), *Portrait of a Young Woman as a Sibyl*, c.1620 (oil on canvas), Museum of Fine Arts, Houston, Samuel H. Kress Collection