Visualizing Knowledge:
Visual Culture and Its Discursive Power

History of Art Graduate Student Symposium

The University of Kansas

October 5-6, 2018

Welcome!

The History of Art Graduate Students welcome you to the University of Kansas for "Visualizing Knowledge: Visual Culture and Its Discursive Power!"

Dr. Lisa Cartwright will give our keynote address titled "Infrastructures of Power: New Topographies of Wind in Kansas." Dr. Cartwright holds joint appointments in Visual Arts, Communications, and Science Studies at the University of California San Diego. Dr. Cartwright is known for her scholarship on visual culture and the body in feminist science and technology studies, and working at the intersections of art, medical history, and critical theory. She directs the Catalyst Lab, an initiative that supports collaborations across art, science, and technology.

Keynote Address

Friday, October 5th

Spencer Museum of Art, Room 211

5:30 PM Opening Remarks

Keynote Address: "Infrastructures of Power: New Topographies of Wind in Kansas," Dr. Lisa Cartwright

"Infrastructures of Power: New Topographies of Wind in Kansas," draws on a multi-year photography and visual ethnography collaboration with photographer Steven Rubin. This project focuses on land in Kansas communities where wind, long regarded as a potential threat, has been rendered a source of power to be "harvested" through an energy infrastructure built across small family farms. The dramatic transformation portrayed in these photographs speaks to our theme, "Visualizing Knowledge," as these images construct a new interpretation of Kansas land use.

Graduate Student Presentations

Saturday, October 6th

KU Memorial Union, Ballroom, 5th floor

8:00-9:00 AM **Registration and Morning Refreshments**

9:00-10:20 AM **Session I**

At the Crossroads: Constructing Perceptions between Cultures

Moderator: Ruiying Gao

Vidhita Raina, University of Kansas
"A Korean Spectacle: Japanese Perceptions of Korean Envoys in the Edo Period"

Laura Polucha, The Graduate Center, CUNY
"Capturing a Fleeting Glance: Photographic Portraits of the *Tapada Limeña* Produced by Courret Hermanos, 1860s-70s"

Graduate Student Presentations

Jeongwon Yoon, University of Kansas
"Becoming a Symbol of Koreanness: The Evolution of Korean Moon Jars from the Eighteenth to the Twentieth Century"

10:30-11:50 AM Session II

Cultivating Political Ideologies in the Twentieth Century

Moderator: Sara Stepp

Chaney Jewell, University of Kansas
"Yoshida Hiroshi: Depicting Korea Under Japanese Colonial Rule"

Benjamin Kersten, University at Buffalo
"The Revolutionary Skepticism of Louis Lozowick"

Graduate Student Presentations

Jeremy Schrupp, University of Wisconsin–Milwaukee
"Albert Speer's Cathedral of Light: The Politico-Religious Experience of National Socialist Performance Art"

12:00-1:30 PM Lunch Break

1:30-2:50 PM Session III

From the Individual to the Collective: Forming Identities

Moderator: Rachel Quist

Matthew Bowman, University of Kansas
"Cyrus Dallin's *The Scout*: Why this Statue Matters to Kansas City"

Graduate Student Presentations

Michael Roman, California State University, Northridge
"In Our Own Words: (Re)Defining the Black Male Experience"

Yi Zhao, University of Kansas
"A Visual Manifesto of Sculpture and 'Fine Art': Takamura Kōtarō's Self-Portrait Photo"

3:00-4:20 PM Session IV

Shaping Mind and Manner: The Instructive Potential of Art

Moderator: Sadie Arft

Kirstin Gotway, University of Illinois at Urbana-Champaign
"Constructing Egypt: The Influence of the Hay Expedition in Victorian England"

Graduate Student Presentations

Sarah Dyer, University of Kansas
"The Master of Morals: Deciphering the Didactic Iconography of Adriaen van de Venne's *Skating Owls*"

Dana Ostrander, University of Illinois at Urbana-Champaign
"Vision, Empiricism, and Illegibility: Diane Arbus' Constructions of Disability"

4:20-4:30 PM **Closing Remarks**

Abstracts

Matthew Bowman, University of Kansas

"Cyrus Dallin's *The Scout*: Why this Statue Matters to Kansas City"

I will present on Cyrus Dallin's *The Scout* (1914), a monumental equestrian bronze of a Lakota hunter located on a hilltop at Penn Valley Park in Kansas City, Missouri. I will discuss how and why Kansas Citians appropriated imagery of *The Scout*—their actions consequently wove the statue into the fabric of Kansas City's visual culture. It was, in fact, the architect W.C. Root who in 1916 first advocated for *The Scout* as "something characteristic of the city" and urged Kansas Citians to "play ourselves up as the Scout City, put the Scout on our flag, on our seal, our stationary and advertising." Various attempts ensued: The Kansas City Public Service Company adapted it to beautify their new streetcars and buses in 1937. The NHL's Kansas City Scouts were named for the sculpture in a citywide contest in the late 1970s, and its likeness adorned their jersey fronts.

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Possibly the most enduring appropriation is found in the symbol for United Missouri Bank, its resonance owed to generations of the Kemper banking family philanthropic acts to preserve *The Scout*. This list of appropriations is only a sample of the case studies I will share in my presentation.

Due to these circumstances, I will also engage *The Scout* for the sake of considering why civic leaders saw the Indian form as ideally suited to serve as a cultural symbol for Kansas City. I will examine how the statue's iconography diverged from the tenets of the widespread vanishing race theory common to the Gilded Age zeitgeist as seen in other public depictions of Natives conceding to their "inevitable" fate or demise in the face of emerging industrialization. In addition I will analyze how the visual culture surrounding *The Scout* helped ground Kansas City's identity as a bourgeoning frontier city.

Abstracts

Sarah Dyer, University of Kansas

"The Master of Morals: Deciphering the Didactic Iconography of Adriaen van de Venne's *Skating Owls*"

Delft born Adriaen van de Venne (1580-1662) was an artist known for his genre scenes, portraits, and book-illustrations. He also created images with great moralistic value, such as the work *Schaatsende Uilen* ('Skating Owls') (1620-1660). This painting portrays two brown and black-spotted owls in the guise of humans skating along a frozen lake. As other more conventional birds soar above the distant skeletal trees, these owls both wear contemporary clothing, with the male dressed in a fisherman's fur cap and plain tunic, and the female in a draping blue garment, a millstone ruff, and a traditional black *hoyke* – signifying her higher, middle-class status. Their attire appears hastily or slovenly thrown on, as the male owl's wings fall to his side instead of encased by his tunic's sleeves.

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Likewise, the female's blue dress barely hangs onto her feathered body. The male owl clenches a rope in his beak with a pair of glasses knotted at the end. This same rope attaches behind him to the female owl, but instead of spectacles, her end holds several dead mice, hanging lifelessly against her torso. Above the two zoomorphic creatures floats a ribboned banner, which reads *Hoe dienen wy by een!*, which translates to "How well we go together!" Although scholars believe van de Venne intended this work as lighthearted with only a vague message of foolishness, I contend that through the artist's use of iconographic imagery and well-known proverbs, he produced a humorous painting with a moralizing and didactic message which condemned the vice of adultery and warned the male audience about the dangers of a cunning woman.

Abstracts

Kirstin Gotway, University of Illinois at Urbana-Champaign

"Constructing Egypt: The Influence of the Hay Expedition in Victorian England"

In 1824 a wealthy Scotsman named Robert Hay (1799-1863) landed in Alexandra, planning a short excursion up the Nile. Accompanying him was Joseph Bonomi (1796-1878), an artist employed to record the journey. Inspired by the beauty and majesty, Hay's trip would stretch to over a decade, and when he finally returned home, he possessed the world's most comprehensive collection of visual material on ancient Egypt. Besides Bonomi, Hay eventually employed half a dozen artists and hosted scholars such as John Gardner Wilkinson (1797-1875) and Edward William Lane (1801-1876) to help him record all the major sites in exacting detail. Yet, Hay failed to publish his work and it remains unpublished and little known, obscuring the influence it exerted through secondary interpretations such as books and popular attractions.

One notable example is the Egyptian Court at the Crystal Palace Sydenham designed by Owen Jones (1809-

1874). Jones had been a member of the Hay expedition for seven months between 1832 and 1833 while traveling the Mediterranean studying the use of color in ancient monuments. Jones commissioned Bonomi to assist with the design and installation of the Court. In turn, Bonomi used Hay's extensive archives and plaster casts of monuments. This was often the first visual contact the British public made with ancient Egypt and owed a debt to the work of Hay and his artists.

The accomplishments of Hay and his circle have long been overlooked, especially from a visual and collaborative standpoint. These men were instrumental in constructing how the British public perceived Egypt, and veracity of their efforts, through the implementation of tools such as the camera lucida, helped foster a scientific approach to the emerging field of Egyptology. My research is pulled from published sources and the unpublished archives of expedition members in the Griffith Institute, Oxford, the British Museum, and the British Library.

Abstracts

Chaney Jewell, University of Kansas

"Yoshida Hiroshi: Depicting Korea Under Japanese Colonial Rule"

For this symposium I would like to analyze the Shin-hanga woodblock print artist Yoshida Hiroshi. Preceding Shin-hanga was ukiyo-e, which was often limited to themes of landscapes, beautiful women, and kabuki theatre. These subject matters are similar to that of shin-hanga, but stylistically shin-hanga is a mixture of Japanese and Western aesthetics. The genre emerged after woodblock prints gained Western approval, after the decline of ukiyo-e prints due to the dismissal of traditional Japanese art by the Meiji government in the late 19th century. Thus, I will be considering Yoshida Hiroshi's woodblock prints of Korea, titled *Shokei Palace* and *Daido Gate,* both of which were printed in 1937, within the social and political context of their creation. Both woodblock prints are a part of Yoshida Hiroshi's *Korea and Manchuria* series, created during the time of Japans occupation of Korea (1910-1945) as well as the beginning of the Asia Pacific war period (1937-1945),

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though these prints were also greatly impacted by the Meiji Period (1868-1912).

Yoshida was a citizen of the Empire of Japan, and was very much loyal to his home country during this period of immense political change. Thus, I argue that the woodblock prints Yoshida created for his *Korea and Manchuria* series carry imperialistic and nationalistic undertones, evident through his biography, the landmarks he chose to depict within the prints, the garments worn by the figures, as well as the gender of the figures populating his woodblock prints. I will also argue that these nationalistic and imperialistic undertones enforced Japan's view that they had the right to colonize, educate, and "modernize" Korea, while also enforcing Euro-American stereotypes of Korea, which simplified the country to a traditional, barbaric, and stagnant culture, leading to his artworks appealing to and being sold to clients internationally as well as domestically.

Abstracts

Benjamin Kersten, University at Buffalo

"The Revolutionary Skepticism of Louis Lozowick"

In the 1920s and 30s, urbanization and industrialization rapidly transformed the landscape of the United States and exacerbated economic inequality. In order to channel discontent with industrial capitalism into class struggle, artists and writers, including Louis Lozowick, a Russian-Jewish artist, writer, and educator, founded the journal *New Masses* in 1925 and a cultural organization named the John Reed Club in 1929. Aligned with communism, these organizations provided forums for artists and writers to debate methods for creating art that could respond to capitalist exploitation in the United States. Variously under the banners of proletarian art and revolutionary art, artists and writers involved in these organizations often thought of art and labor separately or depicted the miseries of capitalism as static realities rather than historically produced processes that could change. This paper examines Lozowick's role in these debates through his *Machine Ornaments*, a series of small ink drawings produced throughout the 1920s and

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scattered throughout the pages of *New Masses*, as well as depictions of cityscapes and labor made in the late 1920s and early 1930s and his art critical writing. I argue that Lozowick conceived of artmaking as a form of collective labor and questioned the possibility of realizing revolutionary art in a capitalist society, evident in the ways his work calls attention to the materiality of how ideas are exchanged. Amidst organizational shifts regarding what politically effective art should look like, Lozowick's skepticism demonstrates how political engagement can take the form of interrogating the conditions of cultural production, even when it results in artwork that could easily be (and has been) subsumed with a general narrative of how communist-informed art shifted toward explicit social and political content and figuration. I maintain that it is crucial to confront predilections in the discipline of art history for narratives that celebrate originality and tout the progressiveness of artists and art institutions. Rarely are artists, like Lozowick, who question the revolutionary ideals assigned to art extolled in art historical narratives.

Abstracts

Dana Ostrander, University of Illinois at Urbana-Champaign

"Vision, Empiricism, and Illegibility: Diane Arbus' Constructions of Disability"

Long before it came to be called "Down syndrome," the genetic condition was known to medical communities and laymen alike as "Mongolian Idiocy." This term, coined in 1866 by physician John Langdon Down, was suffused with eugenic, quasi-Darwinian implications that associated cognitive impairment with atavism and racial otherness. Using the Victorian practice of comparative anatomy, Down had speculated that the syndrome might be unique to the "Mongolian race," citing similarities in the two groups' facial traits. His flawed theory circulated in dozens of illustrated medical publications, which in turn impacted societal beliefs and gave rise to the epithet "mongoloid."

It is perhaps due to this problematic history of visual examination that scholars have often condemned representations of people with Down syndrome as exploitative, as in the case of Diane Arbus' Untitled photographs. My paper proposes a utopian counter-

reading of the Untitled series, arguing that it directly rebuts peudoscientific depictions of the syndrome found in medical visual culture. By removing patients from the realm of scientific comprehension and rejecting the possibility of physiognomic examination, the photographs expose the naturalness of disability outside the strictures of the medical sphere. Although well-intentioned, critiques of the Untitled series have predominantly relied upon the assumption that viewing marginal subjects is a subtle act of surveillance and control. By contrast, Arbus' presentation of masked figures seems to deny the notion that viewers can uncover clandestine information about the sitters' faces or bodies. Her images thus imply that vision is not tantamount to comprehension, effectively stripping vision of its evidentiary quality – the very attribute that has made it a useful tool for exerting control. If, as theorists like Lennard Davis argue, disability is environmentally produced rather than intrinsic, Arbus' Untitled photographs illustrate how in a natural setting, the typical constraints of disability seem to disappear, allowing Down syndrome to appear as just another ordinary, natural phenomenon.

Abstracts

Laura Polucha, The Graduate Center, CUNY

"Capturing a Fleeting Glance: Photographic Portraits of the *Tapada Limeña* Produced by Courret Hermanos, 1860s-70s"

The declaration of Peruvian independence in 1821 prompted European artists to journey to post-colonial Peru to document the country's "exotic" native peoples for a European audience. The allure of the *tapada*, or covered woman, who freely wandered the streets of Lima anonymously with a shawl covering the entirety of her face except one eye, became a common trope for European artists, who depicted her as a Peruvian "type," and an erotic object of European fantasy.

Existing *tapada* literature utilizes written travel accounts and artistic renderings to emphasize racial and social issues relating to her distinctive mode of dress. Yet, there is little study on photo portraits of the *tapada*, which require her active involvement in the production of images designed

by, and presumably for, the European male. The paper focuses on *cartes de visite* of the *tapada* produced for the tourist market in the 1860s and 70s by Courret Hermanos, a French photography studio operating in Lima. The circulation of these images of the *tapada* contributed to the formulation of an exoticized European vision of Peru.

The collection and arrangement of photographs into albums allowed travelers to own a piece of Peru and construct a fantastical microcosm of the country's land and peoples. However, the images produced by Courret Hermanos do not present an image of reality. Not only does the anonymity produced by the veil negate the original intended function of the *carte de visite* as a personal calling card, it also situates the *tapada* in a private interior space, where the veil would never be worn, thereby depriving it of its function and reducing it to a formal aesthetic. Additionally, the images perpetuate a costume that was outmoded by the 1860s, adding a further layer to its posed artificiality.

Abstracts

Vidhita Raina, University of Kansas

"A Korean Spectacle: Japanese Perceptions of Korean Envoys in the Edo Period"

The Edo period (1615-1868) witnessed the arrival of twelve Korean embassies to Japan. These delegations soon became part of Japanese viewers popular imagination of Koreans and Korean culture. The Korean embassies led grand processions across Japan, crossing the Yodo River and passing through villages before reaching Edo, present-day Tokyo. A seven-panel *ukiyo-e* print titled *Women Imitating the Procession of a Korean Ambassador*, transliterated as *Mitate Tōjin Gyorestsu* (見立て唐人行列) designed by Kitagawa Utamaro (1753-1806) depicts thirty-four Japanese women dressed as Koreans, carrying out a procession, with Mount Fuji in the background. The paper will examine the print within the context of three themes; first, Korea-Japan diplomatic relations in the eighteenth century, second the concept of *mitate* in Edo period print culture and

finally, the role of theatre in Yoshiwara, the licensed pleasure district of Edo. The paper concludes that the print amalgamates imagery from real Korean embassies within the popular culture of the Yoshiwara festivals and carnivals and this assimilation of Korean imagery in Edo period prints reflected the popularity of Korean embassies in eighteenth century Japan. Utamaro's print gives us insight into the nature of the Korean embassies and popular perceptions of these missions in Japanese society. The print brings together the exotic appeal of not just the Korean envoys but also of the Yoshiwara, which was imagined as a place of fantasy and illusion.

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Michael Roman, California State University, Northridge

"In Our Own Words: (Re)Defining the Black Male Experience"

The most painful, dangerous, and forgotten aspect of popular culture representations of Blackness is that they were not created by Black people. The earliest definitions and visual depictions of "Blackness" were created by Europeans with a vested economic interest in erasing the humanity of the West-African peoples they were treating as commodities during the transatlantic slave trade. Even today, positive representations of being a Black man reduce one to either the rarified dignity of Sydney Poitier in films like " "Guess who's Coming to Dinner?" or the invulnerable bad-ass-ness of super hero "Luke Cage," who's portrayal as a big Black man in a ripped t-shirt is scarier than any costume Marvel Comics could come up with. Still, Black men continue to remain disproportionately represented in statistics for violent crime, incarceration, police brutality, high school drop out rates, and a multitude of manageable health concerns despite the fact that a Black

man has twice won national elections for our nation's highest office.

Created by artists Chris Johnson and Hank Willis Thomas, "Question Bridge: Black Males in America" serves to shift the discourse on Black male consciousness, dignity, and humanity. The project is presented as "a series of questions posed to Black men, by and for other Black men, along with the corresponding responses and portraits of the participants." This approach creates a mirror for Black Americans to investigate the expansive range of answers, compassion, wisdom, and support available within our own ranks. For white Americans, "Question Bridge" can expose the stereotypes and stigmas that are allowed to fester and grow due to apathy and ignorance. By probing Black men's thoughts on questions concerning identity, education, community, family, relationships, sexuality, history, politics, and media representation, we are all given the opportunity to engage and acknowledge Black humanity on its own terms.

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Jeremy Schrupp, University of Wisconsin–Milwaukee

Albert Speer's Cathedral of Light: The Politico-Religious Experience of National Socialist Performance Art"

This project analyzes the indoctrinating, transcendental, and bodily transforming effect of Nazi aesthetic performance. Speer's *Cathedral of Light* made manifest, virtually, Adolf Hitler's monumental architectural vision for his "thousand-year Reich". This moment of ideological propaganda reframed, is not only a performance, but also, an act of performativity on an extraordinarily grand scale. Attention has been allocated to the virtual spectacle in its entirety, yet little is given to the individual spectator/participant. First-hand accounts are explored to glean a sense of the very visceral experience of what it meant to be a part of this event. Questions are broached concerning the efficacy of

propagandist performance art in the violation of individual cognitive liberty and its relationship to human rights. Additionally, a Butlerian style performance theory approach is taken to gain a better insight into the bolstering and otherworldly effect of the *Cathedral of Light* on Nazi era German individual and social identity construction. The politico-religious atmosphere generated a personally tactile and social phenomenon that successively prompted an interior experience nearing the sublime. The intent is to explore the reality of what it meant to be a "German" in the Nazi era. It is not the physical identity that will be analyzed, but rather, the actual "nature of being", the performativity within the unconscious assimilation of virtual Aryanism that was so instilled within the spectators/performers of this event. This work provides an additional epistemic layer, helping to further bridge the gap in our understanding of what happens in the space between compliance and cognitive manipulation.

Abstracts

Jeongwon Yoon, University of Kansas

"Becoming a Symbol of Koreanness: The Evolution of Korean Moon Jars from the Eighteenth to the Twentieth Century"

Korean moon jars (k. *tal hangari*; *paekja daeho*) were one of the Chosŏn white porcelain, which was produced by the court official kilns during the eighteenth century. The original function of the moon jars is still controversial, yet some of them were presumed as food storage jars in the elites' households. Moon jars became understood in the context of fine art during the Japanese colonial period (1910–1945). Yanagi Sōetsu (1889–1961)'s *mingei* movement elevated the Chosŏn white porcelain as objects of museums and established new knowledge, which associated white porcelain and Korean's national identity. At the same time, some of the Korean collectors expressed their own patriotism against Japanese colonial power through collecting moon jars. As Korea became an

independent nation after the liberation from Japan in 1945, moon jars were also represented as a symbol of Korean cultural heritage by Korean artists, who worked on the stage of the international art. A moon jar was furthermore shown as a large cauldron for the Winter Olympic flame in 2018 in P'yŏngch'ang, Korea, and the reproduction of the imagery of moon jars reveals that moon jars reborn as a symbol of Korean people's nationality in the international arena. In sum, this article illuminates how Korean moon jars were created, reproduced and consumed for the purpose of constructing the national identity from the eighteenth to the twenty-first century through a lens of the socio-political contexts. I study the interrelation between artists' creation, audiences' reception, and reproduction by state, thereby arguing that moon jars have been functioned as a matrix of the evolving national identity, so-called Koreanness.

Abstracts

Yi Zhao, University of Kansas

"A Visual Manifesto of Sculpture and 'Fine Art': Takamura Kōtarō's Self-Portrait Photo"

The first two decades of the 20th century are key moments for the development of fine art in Japan. On one side, despite the great commercial success in several world expositions in late 19th century, Japanese society were disappointed by the fact that Japanese exhibits were categorized as "crafts" by exposition organizers. As a country seeking the identity of a modern state after thirty-years of westernization, Japan viewed the distinction between "crafts" and "fine art" as a cultural metaphor for an uncivilized society and a modern one. On the other side, under a nationalist trend prevalent in the Japanese society, Fenollosa and Tenshin redesigned Japanese art in a Reversed-Orientalist way: merging western theories and techniques of art with traditional Japanese themes and formats to create a new manifestation of

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Japanese art to cater to the Western taste, under the name of preserving traditional Japanese culture. These two key issues of redefining Japanese art are concretized and dramatized in the conflict between a pair of father-and-son sculptor: Takamura Kōun and Takamura Kōtarō, the master sculptor of Meiji (1868-1912) and the pioneer artist of Taishō (1912-1926) respectively. Christine Guth has written an insightful article on this well-known issue. In this research, I only focus on a famous photo taken in 1912 in which Takamura Kōtarō posed himself in the front of a bust of his father Kōun, in a highly unusual way. Through the interpretation of visual strategies Kōtarō employed in this photo to present the image of himself, I propose that he successfully negotiated his two identities which at that time impaired his pursuit to become a sculptor in the modern sense: Japanese nationality and the son of craftsmen sculptor Takamura Kōun. Thus, the image serves as a visual manifesto of Kōtarō's redefinition of sculpture art and artist in the era.

Thank You!

We would like to acknowledge the generous support provided by the Kress Foundation Department of Art History, the Spencer Museum of Art, the College of Liberal Arts and Sciences, the Office of Graduate Studies, the Center for East Asian Studies, Pepsi Program Funds, and KU Student Senate. Thank you for making this symposium possible!

Thank you to all presenters! We deeply appreciate your invaluable contributions.

We express our gratitude to all moderators and volunteers who assisted with the symposium, and we thank the faculty and staff of the History of Art Department and the History of Art Graduate Student Association for their help and guidance.

Finally, we offer a special thanks to Dr. Lisa Cartwright whose keynote address greatly contributed to the success of this year's symposium.

Notes

Notes

Symposium Planning Committee: Mary Frances Ivey (Co-Chair), Pinyan Zhu (Co-Chair), Emaline Maxfield, Ben McBride, and Maggie Vaughn

Cover image provided through the courtesy of Dr. Lisa Cartwright.