

2023 Feminist Art History Conference (online/Washington, 29 Sep–1 Oct 23)

online & Washington DC, Sep 29–Oct 1, 2023

www.american.edu/cas/art-history/fahc/index.cfm

Nika Elder, USA

Dear colleagues,

Registration for the 2023 Feminist Art History Conference at American University is now open! Please visit our website for the full conference schedule and to reserve your spot.

Taking place September 29th–October 1st, the eighth iteration of the conference will feature almost 100 papers across 22 panels, 2 keynote speeches, and 1 field trip.

The keynotes will take place in person in Washington, D.C. and be livestreamed. The panels will take place online; presentations will be pre-recorded and available to view for three weeks before the conference weekend. The Q&As will take place on Zoom on Saturday, September 30th and Sunday, October 1st.

We look forward to your participation and a robust exchange of ideas.

Programme:

Session 1

Saturday, September 30

11–11:50 a.m.

Session 1a: Archetypes: Amazons, Caryatids, and Snakes

-Courtney Berg, The City University of New York

The Livre de Merveilles du Monde and Gender Performance: Articulations of Distance and Proximity

-Tori Burke, Emory University

A Generation of Vipers: The Physiologus, the Woman-Serpent, and the Viper's Lesson

-Ella Gonzalez, Johns Hopkins University

Bearing Weight: Caryatid Mirrors and Women's Labor in Ancient Greek Art

Session 1b: Nursing and Nationhood

-Jessica M. Dandona, Minneapolis College of Art and Design

Finis Galliae: The Peril and the Promise of Mother's Milk in Henri-Jules-Jean Geoffroy's La Goutte de Lait de Belleville

-Shana Klein, Kent State University

Spoiled Milk: The Anxieties of Motherhood in Victorian Breastfeeding Imagery

-Gabrielle Patrone, Rhode Island College

"Nursing the Republic: A Study of Marie Benoist's Portrait of Madeline"

-Jutta Sperling, Hampshire College

"Female Imperial Patronage and Lactation Imagery in Eighteenth-Century Illuminated Ethiopian Manuscripts of the Story of Mary [Nägärä Maryam]"

Session 1c: The Power of Community

-Janine DeFeo, The Graduate Center, City University of New York

Feminist Networking: The 1980 WCA Conference Debate and Suzanne Lacy's River Meeting

-Margo Hobbs, Muhlenberg College

Lesbian Feminist Photography at the Rootworks Ovulars: Visibility, Pleasure, and Empowerment

-Danielle Van Wagner, University of Toronto

Papers of Art and Fantasy: The Collaborative Networks of Parisian Female Decorative Artists

-Yizhou Wang, Hong Kong Baptist University

The Politics of Female Alliance through an Orchid Album in Late Imperial China

Session 1d: The Politics of Design

-Megan Brandow-Faller, City University of New York, Kingsborough

Designs on Creativity: Emmy Zweybrück and the Commodification of Child Creativity

-Miriam Kienle, University of Kentucky

Feminist Conceptualisms and the Politics of Self-Quantification

-Elizabeth Koehn, Bard Graduate Center

Invisible Woman: Cora Scovil's Lucite Creations and the Case for Historical Recovery

-Zsofia Valyi-Nagy, Getty Research Institute

Debunking Genius, Programming Intuition: The Accidental Feminism of Vera Molnar's Computer Graphics

Session 2

Saturday, September 30

1-1:50 p.m.

Session 2a: Courtly Women

-Brianna Cooney, American University

A Feast for the Senses, A Feast for the Intellect: The Maiolica Patronage of Eleonora Gonzaga

-Chloé Gourgues, Ecole Pratique des Hautes Etudes Image, Matter, Power - Class and gender representation through the example of coats of arms bearers in women's seals during the 14th century in France and Flanders

Session 2b: The Body Politic

-Brittany Bailey, Rutgers University

A Menagerie of Masculinities: Constructing a Typology of the Heroic Male Body in the Paintings and Drawings of Rosa Bonheur

-Marquita Burke-De Jesus, University of Texas, Dallas

Dancing towards Liberation: Performance, Race & Somatic Reclamation

-Mathilde Leïchlé, Université Paris Cité / Institut national d'histoire de l'art

Looking for the male gaze in 19th century France: Armand Silvestre and Le Nu au Salon

-Vanessa Troiano, The Graduate Center, City University of New York

Your Gaze Hits her Walking Figure: Susan Weil's Activation of the Female Nude in Postwar America

Session 2c: Abstraction as Feminist Strategy

-Isabel Bird, Harvard University

Sylvia Plimack Mangold's Rules of Perspective

-Christa Robbins, University of Virginia

"Messages from the body": Miriam Schapiro's Perceptual Abstractions

-Elissa Watters, University of Southern California

Imaginary Play: Louisa Chase's Floor Paintings

-Ola Wlusek, The John & Mable Ringling Museum of Art

She didn't throw away her shot: Gender, Agency, and Resistance in Work by Women Artists from The Ringling's Collection of Modern and Contemporary Art

Session 2d: Making Their Way I

-Eliza Butler, Columbia University

Georgia O'Keeffe, Duncan Phillips, and the Promotion of Women Artists in US Art Museums in the 1920s

-Caroline Culp, Vassar College

The Independent Eye of Caroline Clowes: Economies of Animal Painting in the Hudson Valley, 1853-1894

-Eve Grinstead, Ecole normale supérieure, Paris Sciences et Lettres

Beyond Women Supporting Women: Sheikhas, Expat Women, and the Rise of the Art Scene in the United Arab Emirates

Session 3

Saturday, September 30

2–2:50 p.m.

Session 3a: Ambiguous Identities

-Natacha Aprile, Sorbonne University and EHESS

Transgressing the norms and performing masculinity: Queen Christina blurring gender roles in her portraits

-Ilaria Arcangeli, University of Chieti-Pescara

Roman women painters from the rear between the 16th and 17th centuries

-Margaret M. Barnes, University of Washington

"Coheir in the Kingdom and Spouse": Artemisia Gentileschi's Madonna and Child as the Heavenly Bride and Bridegroom

Session 3b: Historical Recovery in Museums

-Marietta Cambareri, Museum of Fine Arts, Boston
Finding "Hidden Gold" in Museum Collections: Strong Women in Renaissance Italy at the Museum of Fine Arts, Boston

-Marissa Hershon, The John & Mable Ringling Museum of Art
Curatorial Strategies for Presenting Women Artists in Studio Glass

-Carolyn Russo, Smithsonian National Air & Space Museum
Challenging A Cultural Narrative: Contemporary Women Artists Embrace Feminism in the Realm of Flight

-Marisa C. Sánchez, Lycoming College
Agency, Authorship and the Archive: Ailes Gilmour and Walt Kuhn's painting, Miss A

Session 3c: Taking Space: Women, Art, and Architecture

-Bridget Bartal, Cranbrook Art Museum (Mis)fitting Taliesin: The Women of Frank Lloyd Wright's Taliesin Fellowship

-Kelsey Gustin, Fine Arts Collection, U.S. General Services Administration
The Fiber Art Boom of the 1970s: Federal Buildings, Brutalism, and the Art in Architecture Program

-Jean-Marie Schoel, Westphalian Wilhelm-University Münster
Gender and Installation: Situating Womanhouse

-Amy Von Lintel, West Texas A&M University
Women Abstract Expressionists and Religious Design between 1960 and 1980

Session 3d: Art as Activism/Activism as Art I

-Mona Bozorgi, Florida State University
Shared Photographs as Agentic Data: Collaboration with Women Protesters in Iran

-Joanna Gardner-Huggett, DePaul University
Contesting Rape and Demanding Safety: Ilona Granet's 1977 Performance

-Elizabeth Hawley, University of South Alabama
Don't Bump Her: Natani Notah and the Indigenous Feminist Art of Resurgence

Session 4

Sunday, October 1

12–12:50 p.m.

Session 4a: Rethinking Art-Historical Time

-Julia Alting, University of Groningen
Towards a Nonlinear Feminist Art History: The Temporality of Canonization

-Jennifer Griffiths, Umbra Institute in Perugia
Arte(misian) Afterlives: Kathleen Gilje, Anna Ostoya, Lili Bernard, and Betty Tompkins

-Rachel Warriner, Courtauld Institute of Art
Considering Activist Histories

Session 5

Sunday, October 1

12–12:50 p.m.

Session 5a: Group Exhibitions of Women-Identified Artists: Past and Present

-Dorothee Dupuis, National Autonomous University of Mexico

The Exhibition elles@centrepompidou: the stakes of a "neither feminine nor feminist" approach at the turn of the 2010s

-Sarah K. Happersberger, International Centre for the Study of Culture

Exchange as Feminist Strategy: The Exchange Show and other dialogue-based Women's Art Exhibitions in Conversation

-Agata Jakubowska, Warsaw University

Imagined and Real Women's Communities in International All-women Exhibitions

-Allison Westerfield, University of Florida

The Legacy of "Women Artists"

Session 5b: Nature and Culture

-Anna Dempsey, University of Massachusetts, Dartmouth

Angel De Cora: The Indians' Book and the Indigenous "Graphic Landscape"

-Rachel Reynolds, Tyler School of Art & Architecture, Temple University

The Emancipated Female Figure and Reclaimed Feminine Power: Photographs by Anne Brigman, 1911-1913

-Amanda Malmstrom, Thomas Cole National Historical Site; Kate Menconeri, Thomas Cole National Historical Site; Nancy Siegel, Towson University

Women Reframe American Landscape: A Curatorial Perspective

-Astrid Tvetenstrand, Preservation Society of Newport County

Women in Landscape: Laura Woodward, Henry Flagler, and Property Development

Session 5c: Objects & Agency

-Katrine Annesdatter-Madsen, University of Bergen

Care for Human and More Than Human Life in Norwegian Feminist Textile Art 1975-1980's

-Audrey Florey, University of Missouri, Columbia

Elsa Ulbricht's Socially and Artistically Engaged Practices

-Caitlin Glosser, Kenyon College

A Cross-Media Collaboration: Sonia Delaunay, Blaise Cendrars, and The First Simultaneous Book

-Olivia E. Murphy, University of Oklahoma

From Seer Stones to Seer Bonnets: Angela Ellsworth's Recovering, Reimagining, and Recounting of Mormon Polygamy

Session 6

Sunday, October 1

2–2:50 p.m.

Session 6a: Nineteenth-Century France: New Perspectives

-Dani Ezor, Southern Methodist University

Making Up White Femininity: Race, Gender, and Materiality at the Toilette Table in the Eighteenth-

-Century French Empire

-Melissa Hyde, University of Florida; Paris Spies-Gans, Independent Scholar

Women Artists and the Nude in the Long Eighteenth-Century: A Matter to Redress

-Emilie Martin-Neute, Institut Catholique de Paris

Women artists and French Université Exhibitions : Deconstructing historiographical invisibilisation

-Carina Rech, Nationalmuseum Stockholm

The Artist as Flâneuse: Hanna Hirsch-Pauli's Letters from Paris, 1885-87

Session 6b: Domestic Labors

-Lexington Davis, University of St Andrews

The Labor of Refusal: Laundry and Resistance in Betye Saar and Simone Leigh's Sculptural Work

-Rebecca DeRoo, Rochester Institute of Technology

Illuminating Public and Domestic Labor: Mary Kelly's 1970s Feminist Art Activism

-Michelle Donnelly, Yale University

Working "Around the Clock": Ruth Asawa's Impressions of Domesticity

-Maddy Henkin, University of Southern California

Give Peas a Chance: Yoko Ono's Grapefruit and the Recipe as Radical Form

Session 6c: Mentorship: Leading by Example

-Liz Kim, Texas A&M University-Kingsville

Hung Liu's Teaching Practice and Postmodernism

-Emilie Oléron Evans, Queen Mary, University of London

Portrait(s) of the feminist art historian as model, muse and mother: Linda Nochlin

-Amy Rahn, University of Maine, Augusta

The Fresh Air School: Tracing Joan Mitchell's Mentorship as Influence

Session 7

Sunday, October 1

3–3:50/4:50 p.m.

Session 7a: New Horizons: Feminist Art History in South America Now (3–4:50 pm)

Organized by Ayelen Pagnanelli and Lucía Laumann, Centro de Investigaciones en Arte y Patrimonio, Universidad Nacional de San Martín-CONICET

-Ana Paula Cavalcanti Simioni, Instituto de Estudos Brasileiros da Universidade de São Paulo

Presenças Invisíveis: artistas latino americanas na coleção do CNAP em tempos de exílio

-Gloria Cortés, Museo Nacional de Bellas Artes, Chile

Una Respuesta Entrecruzada: Los estudios feministas en las artes visuales y su panorama actual

-Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas

Feminist Readings of the Past in Recent Argentine Art

Session 7b: Art as Activism/Activism as Art II (3–3:50 pm)

Claire Raymond, University of Maine

Shelley Niro's Mohawk Valley

Kimberly Smith, Southwestern University

Beyond Japonisme: Charlotte Berend-Corinth's Wartime Watercolors

Doris Sung, University of Alabama

Hong Kong Artists' Feminist Interventions in Civil Disobedience Movements

Barbara Tyner, Centro de Cultura Casa Lamm

Expanding the Timeline of Resistance: The Surprise of Pre-Feminist Feminist Messaging in Mid-Twentieth Century Mexico

Session 7c: Making Their Way II (3–3:50 pm)

-Alison McQueen, McMaster University

Sculptor Noémie Constant in Second Empire Paris: "A Woman who sought to live Honorably from her Work"

-Nadine Nour el Din, Independent Researcher

Artist and Muse: Ehsan Mokhtar and Tahia Halim

-Mark N. Taylor, Berry College; Melinda J. Matthews, Georgia State University

Jewel Woodard Simon (1911–1996): A Black Woman Artist at the Intersection of Race and Gender

Reference:

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