



***Inside Out
or
Outside In:
Who is the Other?***

April 12, 2012

Presented by
The Graduate Students of Art History at the University of Washington and

SAM SEATTLE
ART
MUSEUM

Special thanks to the University of Washington Department of Art History
for financial support.

Morning Panel

Henry Art Gallery, 9:20 – 12:00

Imaginary Spaces Within the Renaissance and Victorian Worlds

Lane Eagles, University of Washington MA graduate student

Though removed by centuries, there exist visual and thematic connections between the Renaissance and Victorian periods. By exploring depictions of witches, spirits, and fairy folk Eagles examines the occult Other in both eras.

Altar Narratives: “Other” Histories Carved into Sixteenth-Century Convent of San Andres Calpan

Josh Fitzgerald, University of Oregon MA graduate student

Fitzgerald examines the ornamentation and architecture of the courtyards of sixteenth-century monastic educational spaces, looking to better understand the ways that Mesoamerican and European religious specialists co-produced a colonial identity.

The Other Body in the Room: The Dressed and Undressed Victorian Woman

Lauren Palmor, University of Washington Ph.D. graduate student

There is a peculiar relationship between the clothed and undressed body, and images of women in states of undress induce curiosity despite their prevalence in the history of art. Palmor examines the question of who “the other” is in an image of dressed and undressing women together.

Native North American Masks as Sites of Cultural Interaction: The Cultural Self as Other

Bethany Dowell, University of Victoria MA graduate student

Dowell will explore the cultural exchanges between dominant cultures and Native North American artists of the Pacific Northwest through emphasizing traditional and spiritual masks created for public consumption, using examples that investigate the presentation of the self as Other within the arena of cross-cultural exchange.

This is Just to See: The Voyeur Aesthetic and Alterity in the Poetry of William Carlos Williams

Cyphar Hopkins, Central Washington University MA graduate student

Hopkins examines the role of voyeurism in the poetry of Williams Carlos Williams. As the proverbial “outsider looking in,” he was “othered” in a variety of ways, ultimately embracing his alterity and seeking to expand the marginalized space of the “other” rather than seeking approval and integration via the majority culture.

Afternoon Panel

Seattle Art Museum, 2:00 – 5:00

The Surrealist Ethnography of Land Without Bread; A Hybrid World of Anthropology and the Avant-Garde

Sarah Harvey, University of Washington MA graduate student

The 1920s and 1930s in Europe saw tremendous popular and artistic interest in ‘primitive’ cultures, including Luis Buñuel’s Surrealist ethnographic documentary *Land Without Bread*, which reveals a problematic construction of seeking to redefine the modern Self through investigating cultural Others.

Constructing a Colonial Identity: Eighteenth Century Paintings of Indigenous Families in New Spain

Yve Chavez, University of Washington MA graduate student

Chavez examines 18th century *casta* (caste) paintings of New Spain’s indigenous and mestizo populations to show how non-native artists and audiences perceived aboriginal cultures, and to highlight the ways in which certain indigenous populations responded to colonization.

Modernity & Artistic License: Neo-Victorianism as Other

Amanda Waterman, University of Washington Ph.D. graduate student

Neo-Victorianism personified the tenacity of the “old” and continued the realist inclinations of the nineteenth century during a time when art and its methodological applications were undergoing a complete paradigmatic shift. This upsets the notion that modern art only involved abstraction and other dislocations of past style and focus.

Insider to Outsider: The Curious Life and Death of Louis Shotridge

Ashley McClelland, University of Washington Ph.D. graduate student

Louis Shotridge, a high-born Tlingit man and a key source of Tlingit regalia for the University of Pennsylvania Museum from 1912 to 1932, built a Western identity and used inside knowledge to collect objects of cultural importance to his people. McClelland explores the cultural tug of war that plagued him throughout his career.

The Perversity of the Clinical Gaze in Nineteenth-Century Realism: Dissecting Thomas Eakins’ The Gross Clinic and The Agnew Clinic

David Holmberg, University of Washington Ph.D. graduate student

Instead of the neutral gaze of the dispassionate doctor surveying his or her “othered” subject in search of a cure, the clinical gaze as manifested in the realist paintings of Thomas Eakins reveals how frequently the supposedly benign gaze can be found observing illicit subject matter.

I’ll see you down on the water: West Saanich No. 5, Coast Salish Canoe Racing Culture & a Serious Case of White Blindness

Gareth Clayton, University of Victoria MA graduate

Coast Salish canoe racing historically received positive attention from white settler audiences from the late 1800s to the mid 1900s. However, Clayton reveals how past white settler media and press have constructed fragmented representations and histories of these historical canoe races.