



39

ART HISTORY
GRADUATE
SYMPOSIUM

FLORIDA STATE UNIVERSITY

MARCH 3-4, 2023

ROOM 2005 WJB





MARCH 3-4, 2023
2005 WILLIAM JOHNSTON BUILDING

DEPARTMENT OF ART HISTORY

Florida State University
1019 William Johnston Building
Tallahassee, FL 32306-1233

arthistory.fsu.edu



Friday, March 3, 2023

2:30pm / WJB 2005

Welcome & Acknowledgements

Lorenzo Pericolo

*Vincent V. and Agatha Thursby Professor and Chair,
FSU Department of Art History*

2:45–4:15pm / WJB 2005

Session I: Engagements of Space

Session Chair – Cindy Evans, *FSU PhD Candidate*

Colleen Foran – Boston University

Rada Kuznetsova – University of Kansas

Kelsea Whaley – University of Alabama at Birmingham

4:15pm / WJB Lobby

Coffee Break

5pm / WJB 2005

Keynote Speaker

Heather Igloliorte

*Associate Professor, Tier 1 University Research Chair in Circumpolar
Indigenous Arts, Department of Art History, Concordia University*

“*Qummit Qukiria* / Up Like a Bullet: The Rise of
Contemporary Circumpolar Indigenous Art”



Mark Igloliorte, *Tuvak AkKusiniak Siaggijäk (Ice Road Skating)* (2022), Drone videography by Jay Bulckaert, Artless Collective Inc.

Saturday, March 4, 2023

8am / WJB 2020 Art & Design Library

Breakfast

8:20am / WJB 2038

Speakers meet with *Athamor* editor Emma Huston.

9–10:30am / WJB 2005

Session II: Shaping Collective Memory

Session Chair – Haylee Glasel, *FSU PhD Student*

Anneliese Hardman – University of Illinois-Chicago

Sheyda Aisha Khaymaz – University of Texas at Austin

Larissa Nez – University of California, Berkeley

10:30–10:45am

15-minute break

10:45am–12:15pm / WJB 2005

Session III: Displays of Politics and Power

Session Chair – Quentin Clark, *FSU MA Student*

Phoebe Herland – New York University, Institute of Fine Arts

Emily DuVall – University of North Carolina at Chapel Hill

Sam Rushing – Southern Methodist University

12:15–1:45pm

Lunch on your own / FSU Student Union

2–3:30pm / WJB 2005

Session IV: Devotional Imagery and Text

Session Chair – Emma Huston, *FSU PhD Student*

Stephanie Haas – University of South Florida

Marina Savchenkova – Case Western Reserve University

Sarah Mathiesen – Florida State University

Closing Remarks

Lorenzo Pericolo

Schedule of Events



Keynote Speaker

Heather Igloliorte

*Associate Professor, Tier 1 University Research Chair in Circumpolar Indigenous Arts
Department of Art History, Concordia University*

Qummit Qukiria / Up Like a Bullet: The Rise of Contemporary Circumpolar Indigenous Art

In this keynote presentation Dr. Heather Igloliorte will discuss the explosion of new Inuit and Sami contemporary art and its recent impact on the international art scene. Drawing on her own work as an art historian and curator of contemporary circumpolar Indigenous art (primarily, Inuit and Sami), she will explore how she and other Indigenous scholars, curators, and artists are reshaping how circumpolar Indigenous art and art history is collected, exhibited, appreciated, analyzed, and understood today.

Dr. Heather Igloliorte (Inuk-Newfoundlander, Nunatsiavut) is the Tier 1 University Research Chair in Circumpolar Indigenous Arts at Concordia University in Tiohtiá:kel Montreal, where she also leads the Inuit Futures in Arts Leadership SSHRC Partnership Grant and Co-Directs the Indigenous Futures Research Centre. Most recently, Dr. Igloliorte served as the Curator of Visual Arts and Coordinating Producer of the international Arctic Arts Summit, held in the Yukon in June 2022. She was also the lead guest curator of INUA, the inaugural exhibition of the new Inuit art centre, Qaumajuq, which opened in Winnipeg in March 2021.



Colleen Foran

Boston University

**“How Far Gone Have We Come?”:
History, Tradition, and Contemporaneity
at Chale Wote Street Art Festival in Ga
Mashie, Accra**

The Chale Wote Street Art Festival is hosted in Accra every August. Centered in Ga Mashie, the Ghanaian capital’s oldest neighborhood, the event draws crowds with its unique combination of art fair and street party. The festival spotlights performance as a tool to engage with contested spaces. Ga Mashie is also the ancestral home of the Ga ethnic group and the location of yearly processions for the Homowo Festival. Chale Wote organizers consciously tie in these older celebrations, presenting them as anchors for their goal of bringing contemporary art into public space.

Chale Wote offers an alternative lens through which to understand performance art. The festival shows that the genre is not always a radical break from “tradition,” as it is commonly framed within the European and American canon. African art history has theorized performance differently—often, as an expression of static ethnic identity. Chale Wote demonstrates the blind spots of these models. By

placing contemporary art in spatial conversation with historical ritual processions, performance becomes a continuation of the rich legacy of movement through space to address social issues. Ghanaian artists at Chale Wote are radically rewriting narratives around African art, its connection to tradition, and its contemporaneity.

Colleen Foran is a doctoral candidate studying African art at Boston University. Her research focuses on contemporary West African art, particularly on participatory art in Ghana’s capital of Accra. Colleen received her MA at BU in spring 2020, as well as a Graduate Certificate in African Studies from BU’s African Studies Center. She was previously a Foreign Language and Area Studies Fellow studying Akan Twi. Prior to coming to BU, Colleen worked at the Smithsonian National Museum of African Art. She received her BA from DePaul University in the history of art and architecture.



Rada Kuznetsova

University of Kansas

**The Treacherous Reality of Zen
Buddhist Display**

This paper explores ways in which the British Museum in London presented the Bust of Daruma in its Japanese wing in December 2019. My main focus is the display of Zen-related artifacts as “art” in the Western understanding of the word, and how such presentation undermines the long and complicated social and religious history these objects have in Japan. After a short introduction to the initial purpose of ink painting within Zen Buddhism, I discuss the presentation of the Bust of Daruma in the British Museum and how curators today approach Zen Buddhist objects. I also explore the alternative examples of Zen display possible for Western museums. I discuss instances where Western artworks were created under the influence of Zen Buddhism and ways in which such works can be presented. Ultimately, this paper explores not simply Zen Buddhist ink paintings exhibited at the British Museum, but the responsibility museums and curators have concerning these objects and the audiences who come to art museums in part to discover

something new about Japan, its culture, and its people.

Rada Kuznetsova is currently an MA/doctoral student at the University of Kansas in Lawrence, Kansas. She earned a BA with honors in English Literature and Art History from Tulane University and an MScR with distinction from the University of Edinburgh. During her time in Edinburgh she organized the exhibition “Who Taught Her That?” at the National Library of Scotland. Her main research interests are Japanese art, museum studies, and reception studies. At Edinburgh, Rada wrote a master’s thesis titled “The Treacherous Reality of Zen Buddhist Display,” part of which she is presenting at this conference.



Kelsea Whaley

University of Alabama at Birmingham

Invisible Infrastructure: Reinforcing Postwar Gender Inequality in Tokyo's Nakagin Capsule Tower

1970s Japan saw major changes in the way society lived and worked. A changing family structure, one led by the patriarchal “salaryman,” created new demands for housing. The Nakagin Capsule Tower, completed by architect Kisho Kurokawa in 1972 in the business district of Shimbashi, Tokyo, Japan, was Kurokawa’s utopian model for Japan’s salarymen. This presentation investigates how the Nakagin Capsule Tower inscribed gendered institutional thought in its construction, restricting women to the home and maintaining male power in the public sphere. Moreover, I explore the relationship between the construction of masculinity and urban space in postwar Japan and discuss the ways in which a housewife is unable to fulfill societal expectations within the Nakagin Capsule Tower. While Kurokawa believed the Nakagin Capsule Tower was a utopian architecture that would improve society, it maintained the salaryman/housewife relationship that prevented Japan from socially evolving to include women in their workforce and reinforced the notion

of the city as a place only for men in service to the economy. This assessment investigates how the built environment has the power to detract from women’s opportunities outside of the home and the ways architecture met the social demands of men in postwar Japan.

Kelsea Whaley is an MA candidate in Art History at the University of Alabama at Birmingham, specializing in Egyptian modernism and visual culture. Her thesis investigates the role of modern architecture under former President Gamal Abdel-Nasser, especially its relationship to the changing societal roles of Egyptian women, during post-revolution reconstruction. Her work focuses on social housing and women as agents in constructing Egyptian middle-class identity in an effort to expand the discourse on gendered understandings of Nasser’s architecture. She is currently the 2022-2023 UAB Curatorial Fellow at the Birmingham Museum of Art.



Anneliese Hardman

University of Illinois-Chicago

Memory Preservation in Cambodian Graphic Narratives

Since the Cambodian genocide of 1975-79, first-and-second generation survivors have developed new ways of processing personal and national trauma, including through the graphic arts. This paper first illustrates how graphic narratives differ from comics and cartoons. Then the graphic narrative’s role in assisting genocide survivors will be examined. In this section, the works of graphic artists, Ing Phoussera, Aki Rai, and Vath Nath will be analyzed in light of Franz Stanzel’s idea of “reflector narratives” and Mieke Bal’s definition of “focalization.”

The paper will also focus on how graphic narratives have become a mode for second-generation survivors to engage with the past through Bui Long’s “refugee repertoire” and Marianne Hirsch’s concept of “postmemory.” Within this section, Tian Veasna’s *Year of the Rabbit* will be analyzed. Aspects considered include illustration, dialogue, and layered content. Finally, this paper will look at how graphic narratives contribute to

the concept of the memory archive and “memory citizenship” within Cambodia. Specific questions that prompt my research include: What is a graphic narrative? Can graphic narratives be sources of memoir and postmemory? How do graphic narratives function as a tool for remembering and working through trauma for artists and readers?

Originally from Sarasota, Florida, Anneliese has held positions at the Cambodia Peace Gallery, the Woodrow Wilson House, Greyfriars Kirkyard, and other art related sites. Anneliese earned her MA in Museum and Cultural Heritage Studies at FSU and a master’s degree in Peace and Conflict Studies from the Paññāsāstra University of Cambodia. She is currently working towards her PhD in Art and Art History at the University of Illinois-Chicago with a focus on the revitalization of traditional Cambodian art following the Khmer Rouge genocide.



Sheyda Aisha Khaymaz

University of Texas at Austin

On Permanency: Colonial Urbanism in Algiers or Fanon's "lieu en ébullition"

This paper investigates the parameters and conditions of applying a settler colonial critique to so-called postcolonial Algeria. Drawing primarily on Frantz Fanon, I analyze the mechanisms by which the city of Algiers had come to be wholly bifurcated by the 1950s and how urban architecture served as a tool that reified antagonistic colonial power relations. Historian Patrick Wolfe wrote about settler colonialism as a (permanent) structure, as opposed to an event. For Wolfe, settler colonialism remains impervious to regime change, and even after independence, the structures instituted by the colonizer remain operational. Accordingly, in this paper, I consider the notion of permanency of both colonialism and urban architecture, to elucidate the role of the built environment in establishing an antithetical order of colonizer versus colonized. I demonstrate that the seeds of difference sowed by the French architectural urban policies continue to propagate tension in the twenty-first century.

The ongoing misrecognition of the Amazigh communities' demand for linguistic sovereignty, as the paper details, attests to the military power that is still visibly concentrated on Algeria, and to the power relations that have remained lopsided since the colonial era.

Sheyda Aisha Khaymaz is an artist, curator, poet, and doctoral candidate in Art History at The University of Texas at Austin, specializing in the modern and contemporary art of the Maghrib. Their doctoral dissertation, Indigenous Presentness: Translocal Politics of Amazigh Art and Resistance, focuses on various expressions of Indigeneity in art and investigates the nexus between Amazigh artistic production and Tamazight language activism and sovereignty movements across the region. The project theorizes the new aesthetic languages that emerged in the region after the 1960s, which draw upon ancient sign-making practices, such as tattooing and rock-carving, as anti-colonial phenomena.



Larissa Nez

University of California, Berkeley

Mapping Memory, Imagination, and Futurity

This paper will discuss the works of three contemporary artists, Natalie Ball, Marielle Plaisir, and Calida Garcia Rawles. I argue that these three artists subvert and counter geopolitical and social geographies and hydrologies to develop new modes, models, and modalities of kinship, resistance, and belonging through art. I explore this profound and creative intervention in order to reframe our social worlds, where artists and their art are not only representing these elements but also doing the work of engaging and developing a critical analysis of histories of colonialism, diaspora, and borders. This paper engages a critical interdisciplinary approach to reimagining Black, Indigenous, and diasporic histories, epistemologies and cosmologies. I attempt to demonstrate that these artists are working through and with the body's relationship to land, water, and cosmos. This interconnection reveals an engagement with corporal, psychological, and emotional memory, tying together the histories and futures of Black, Indigenous,

and diasporic communities. I argue that these artists and their radical cultural productions become one way to witness contestations of settler colonialism, racial slavery, dispossession, and imagining futurities of ancestors and kin.

Larissa Nez (Diné) is currently a doctoral student in Ethnic Studies at UC Berkeley. Centering critical Indigenous theory, decolonial theory, and the Black Radical Tradition, Larissa seeks to cultivate deeper understandings about Blackness and Indigeneity — as political projects and cultural and social identities — in order to imagine and build worlds and futures that are dialectically and intimately connected to the past and present, land and body, and material and spiritual.



Phoebe Herland

New York University, Institute of Fine Arts

"I Ain't Equipment, I Ain't Automatic": The Work of Jamie Reid

Jamie Reid is largely responsible for the ransom note lettering, abrasive neon coloring, and crude Xerox rendering of Sex Pistols artwork, and by extension, much of the aesthetic character of British punk writ large. With roots in the Druidic Order and a background as a community organizer, Reid's visuals provided stability and clarity to the Sex Pistols' project, granting the group wider cultural resonance than they may have otherwise achieved.

While the Pistols themselves earned headlines for feats of excess and waste, Reid's rampant reuse of imagery imparted a sense of thrift, an economy of expression, to Brit-punk aesthetics. His conspicuous use of typical office machinery, such as the Multilith 1250 or Xerox, as well as his picturing of office ephemera, such as bulldog clips, belies an affiliation with "nine to five" labor within punk's visual vernacular, even while punk's headliners rebelled against it. Indeed, quite apart from the ill-defined political position of the Sex Pistols themselves, Reid's incisive work can be seen an expression of trade union support amid the contention of 1970s

British conservatism. By looking at Reid's portfolio, we will uncover a tenuous connection between punk, labor, and the tools of trade unions in 1970s Great Britain.

Phoebe Herland is a doctoral candidate at New York University's Institute of Fine Arts, working with Thomas Crow. She received an MA with distinction from the Institute of Fine Arts. She specializes in post-war British art and the counter-cultural exchange between the UK and America. She is currently developing a dissertation on British album sleeve design in the 1970s and 80s.



Emily DuVall

University of North Carolina at Chapel Hill

Parrots, Princes, and Popes: *Translatio Imperii* in a Portrait of François Ier

At first glance, a green parrot featured in Jean Clouet's *Portrait of François Ier as St. John the Baptist* appears out of place. The parrot was a prized import that graced Europe upon Alexander the Great's victorious return from the Persian Empire and India. Why is this foreign bird exhibited in a sixteenth-century French royal portrait? Repeated in a portrait of François' sister, it becomes apparent that the green parrot was no casual inclusion. François' green parrot contains a complex visual message. Considering the implications of the parrot and the ambitions of François, this paper will argue that the appearance of this particular bird served to glorify and endorse a new branch of the royal House of Valois.

Emily DuVall is an Art History doctoral candidate at UNC Chapel Hill working with Dr. Tania String. She received an MA with distinction from the University of Georgia. Emily studies the French Renaissance court, specifically the origins and endurance of royal symbols. Her dissertation addresses the demonstration of power and the possession of space during the reign of François Ier as seen in depictions of ceremonial entries and the royal hunt.



Sam Rushing

Southern Methodist University

Blackness in Black and White: Sebastião Salgado and Serra Pelada

Since their publication in *Sunday Times Magazine* in 1987, the photographs of the biblically sized Serra Pelada gold mine in northern Brazil by Sebastião Salgado have garnered an emphatically positive reception. In this paper I argue there is a system of racial coding in Salgado's photographs of the Serra Pelada gold mine, which has received little attention. I examine the photographs in dialogue with visual histories of enslavement and the exploitation of Black bodies in nineteenth-century Brazil and the United States, and the complexities of racial identity and hierarchy in late twentieth-century Brazil.

Through this analysis, I also highlight blind spots in the English-language discourse on Salgado's gold photographs, which seek to universalize their themes and aestheticize their content, challenging the artist's own characterization of the photographs. My primary objective is not to argue that Salgado's photographic decisions were premeditated, but rather to

offer a more politically and culturally nuanced and specific analysis of the photographs.

Sam Rushing is a second-year MA student in art history at Southern Methodist University in Dallas, Texas. He earned a BA in art history from the University of Oklahoma in 2021. His research focuses on the intersection of art and politics in modern and contemporary art, with a particular focus on documentary photography. His current project examines the work of Peruvian artist Fernando de Szyszlo and the politics of cultural identity in 1960s Latin America. Previously, he was a curatorial intern at the Fred Jones Jr. Museum of Art in Norman, OK, and a research assistant at Bridwell Library in Dallas, TX.



Stephanie Haas

University of South Florida

Fragmented Hours: The Biography of a Printed Devotional Book

As the most richly illustrated and widely-owned texts of the late medieval and early modern eras, books of hours are essential to the study of art, religion, and the history of the book. Fragmented and altered books, while perhaps less coveted, are of particular value for what they may reveal of book owners and the changing meanings and uses of devotional texts and images over more than five centuries. This paper explores the compelling biography of a book of hours in the University of Florida Library that has undergone such extensive alteration prior to its acquisition in 1989 that cataloguers could not identify the printer and edition, leaving the book's many dislocations, redactions, and annotations unexplored.

Engaging with scholarship on the social history of books of hours, I identify the fragmented book as possibly the sole surviving copy of an edition produced by Thielman Kerver in Paris around 1510, and reconstruct its missing contents through comparison with relevant

editions. Next, I examine the book's complex web of redactions, erasures, and annotations in the context of sixteenth-century religious reform before turning to the book's dislocations and the spoliation of images in the context of nineteenth- and twentieth-century collecting trends.

Stephanie Haas is a second-year graduate student pursuing an MA in art history from the University of South Florida. She is particularly interested in the history of the book and its circulation among female networks. Her current research explores printed horae and methods for identifying and cataloguing damaged and altered books. She received her JD from Valparaiso University School of Law and her BA in religious studies from the University of South Florida.



Marina Savchenkova

Case Western Reserve University

**Dividing Spaces, Blending Spaces:
Frames in the *Getty Apocalypse* as
Interpretative, Performative, and
Mnemonic Devices**

In the *Getty Apocalypse* (Ms. Ludwig III 1), a manuscript illuminated in England in the thirteenth century, a succession of striking miniatures features Saint John's visions of the end of the world. All miniatures are enclosed into thin black frames filled with green and brown. Saint John witnesses the horrifying events from either within or outside the frames, acting as a witness or a participant. While the figure of the saint has been thoroughly addressed by scholars, the Getty frames and their role in the beholders' engagement with the images have been left unnoticed. Deceptively humble and unremarkable, the frames play a key role in shaping the interaction of the reader-viewer with the manuscript and enabling slippages between the physical world of the beholder and the imaginary world of the Apocalypse.

I argue that the Getty frames serve as multivalent devices—performative, interpretative, and mnemonic—that set in motion mental and emotional enactments of the Apocalypse. I

discuss how frames shape the space of the manuscript to engage the beholder; how they comment on the scenes they contain; and how they help memorize and recall the images later to facilitate an ersatz pilgrimage—a mental journey to the heavenly Jerusalem.

Marina Savchenkova is a second-year MA student and a Barbato Fellow in Art History at Case Western Reserve University (CWRU). Her primary research interests lie in Western medieval art, particularly in performativity, reception, semiotics, and multisensory aesthetics in the later Middle Ages. Marina graduated with an MA in Public Relations from the Moscow State Institute of International Relations and studied theater history and theory at the Russian Institute of Theater Arts. Before returning to graduate school, Marina worked in NGOs and charities in Russia and Europe. In the summer of 2022, she interned at the CWRU Putnam Sculpture Collection.



Sarah Mathiesen

Florida State University

**Death-(Re)Birth, Image-Setting:
Symbiotic Relationships in a Byzantine
Rock-Cut Church**

Scholars position the late ninth-century rock-cut church Yılanlı Kilise as an idiosyncratic outlier, representative of non-Byzantine influence within Byzantine Cappadocia. I suggest scholars overemphasize Yılanlı's oddities and underemphasize the complex programmatic and liturgical conception behind Yılanlı and its relation to eleventh-century, Constantinopolitan-influenced Cappadocian churches.

I present a case study centered on the interaction between the Koimesis of the Theotokos and a carved water basin, demonstrating that the church's furniture and images constitute a symbiotic relationship that amplifies and extends their function and meaning. The Yılanlı Koimesis notably includes the Jew Jephonias. Located below the Theotokos's bed, Jephonias raises arms with severed hands in an orant-like gesture while his body breaches the image border to touch the water basin below. By representing Jephonias without hands, the Yılanlı

program purposefully displays the moment after Jephonias is punished for attempting to upset the bier of the Theotokos, but before the subsequent recovery of his hands and “rebirth” as a Christian. The presence of Jephonias both creates a narrative image with a supersessionist conversion message and identifies the basin's baptismal function; simultaneously, the completion of the Jephonias episode is only activated due to his proximity to the baptismal basin.

Doctoral candidate Sarah Mathiesen specializes in the art of Byzantium, with a focus on constructions of identity and meaning. Her dissertation examines the monumental decorative program of Yılanlı Kilise, a rock-cut church in Cappadocia, Turkey, and seeks to recontextualize Yılanlı as part of a rich contact zone between multiple cultures, from Byzantium to the Islamic Caliphates, Georgia, and Armenia. She co-chairs the International Center of Medieval Art's new Oral History Project. & Architecture.

Thank You

Our special thanks to the student speakers who made time to share their research with us, and to our keynote speaker, Professor Heather Igloliorte, for presenting her engaging and influential work.

Many thanks to the members of the Graduate Symposium Committee of the Department of Art History and their advisor, Jean Hudson, whose assistance was essential for the success of the symposium.

The Committee would like to thank James Frazier, Dean of the College of Fine Arts; Lorenzo Pericolo, Chair of the Art History Department; and Sheri Patton, business administrator, for their generous assistance. We are also indebted to the officers of the Art History Association, particularly Liv Gutierrez, for their contributions to the success of the event.

Günther Stamm Prize

The Department faculty evaluates the student papers on the basis of originality and presentation, and recognizes one participant with the Günther Stamm Prize, in memory of a founding professor of the Department of Art History.

Athantor

Papers presented at our symposium are considered for inclusion in *Athantor*, a publication for art history graduate students sponsored by the Department of Art History. *Athantor* is indexed by the Bibliography of the History of Art and is held in the collections of research libraries worldwide.

Symposium Committee

Brooke Belcher
Quentin Clark
Kate Donohue
Cindy Evans
Haylee Glasel
Emma Huston, *Athantor* editor
Carlos Ortiz Burgos

Ilippunga / I have learned, curated by Heather Igloliorte, Photo: Bruce Damonte, Musée des Beaux Arts Arts de Quebec.



– *Notes* –