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ART HISTORY  
GRADUATE  
SYMPOSIUM

FLORIDA STATE UNIVERSITY

FEB 28 - MAR 1, 2025

WJB, ROOM 2005







**FEBRUARY 28 – MARCH 1, 2025**  
**2005 WILLIAM JOHNSTON BUILDING**

**DEPARTMENT OF ART HISTORY**

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

**[arthistory.fsu.edu](http://arthistory.fsu.edu)**



## Friday, February 28

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2:00pm / WJB 2005

### **Welcome & Acknowledgements**

Lorenzo Pericolo

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

2:15–4:30pm / WJB 2005

### **Session I: Entwined Lives**

Session Chair – Emily White, *FSU PhD Candidate*

*Humaira Hossain – University of Illinois Chicago*

*Sara Isabel Rodríguez Rivera – Florida State University*

### **Break**

*Grace Ann Arulanandam – Boston University*

*Maude Bastille – Université de Montréal*

4:30pm / WJB Lobby

### **Coffee Break**

4:45pm / WJB 2005

### **Keynote**

### **Dr. Elizabeth Cropper**

*Dean Emerita, Center for Advanced Study in the Visual Arts,  
National Gallery of Art*

“Daughters I: Lavinia Fontana & Artemisia Gentileschi”

## Saturday, March 1

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8:00am / WJB 2020 Art & Design Library

### **Breakfast**

9:00am / WJB 2038

Speakers meet with *Athamor* editor Quentin Clark

9:30–11:45am / WJB 2005

### **Session II: Evolving Landscapes**

Session Chair – Quentin Clark, *FSU PhD Student*

*Magdalena Mastrandrea – University of Maryland*

*Emily Leifer – Bryn Mawr College*

### **Break**

*Alec Story – University of Houston*

*Tyler C. Spencer – Institute of Fine Arts, New York University*

11:45–1:00pm

### **Lunch on your own / FSU Student Union**

1:00–2:30pm / WJB 2005

### **Session III: Embodied Perspectives**

Session Chair – Madison Gilmore-Duffey, *FSU PhD Candidate*

*Grace Burns – University of Georgia*

*Aidan Miles-Jamison – University of Alabama, Tuscaloosa*

*Corey Stout – Rice University*

### **Closing Remarks**

Lorenzo Pericolo

# Schedule of Events



TOP: Artemisia Gentileschi, one-sided cast bronze, medal. The Frick Collection, New York.  
BOTTOM: Felice Antonio Casone, bronze medal of Lavinia Fontana (obverse). Samuel H. Kress Collection, National Gallery of Art.

## Keynote Lecture



### Keynote Speaker Dr. Elizabeth Cropper

*Dean Emerita, Center for Advanced Study in the Visual Arts, National Gallery of Art  
Professor Emeritus, Department of the History of Art, Johns Hopkins University*

#### “Daughters I: Lavinia Fontana and Artemisia Gentileschi”

Investigating the daily lives of Early Modern women artists was for a long time considered a distraction from the work of establishing these artists in the pantheon of Art History. This view prevailed in the twentieth century, even as the value of the study of social and economic world of male artists increased. And yet the life stories of women are especially telling and, as in the case of such male artists as Michelangelo, can only enhance understanding of their work. One biographical fact that is regularly cited is that women artists were typically trained by family members, especially fathers. “Daughters 1” will take this assertion as its point of departure for discussion and comparison of the lives of Lavinia Fontana (1552-1614) and Artemisia Gentileschi (1593-c.1656), two outstanding women artists who were the daughters of painters. In the

end, being the daughter of an artist was only a beginning, and other aspects of their lives engage important questions of agency, independence, and fame.

*Dr. Elizabeth Cropper is a specialist in Italian and French Renaissance and Baroque art and art literature and Dean Emerita of the National Gallery of Art’s Center for Advanced Study in the Visual Arts (CASVA). She is also Professor Emeritus in the Department of the History of Art, The Johns Hopkins University. Prior to her 20-year post as dean of CASVA, Dr. Cropper was professor of art history at Johns Hopkins and director of the Johns Hopkins Charles S. Singleton Center for Italian Studies at Villa Spelman in Florence. She is the author of many books and articles on such artists as Poussin, Pontormo, Artemisia Gentileschi, Domenichino, and Bronzino.*



**Humaira Hossain**

University of Illinois Chicago

**Beyond the Binary: Addressing Transgender Rights in Bangladesh Through Materiality and the Art of Tayeba Begum Lipi**

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Tayeba Begum Lipi, a contemporary Bangladeshi artist, uses new media and installation art to critique the discrimination faced by marginalized gender identities, especially transgender communities. Lipi highlights the socio-political struggles of transgender people in post-liberalized Bangladesh. Her work bridges Western LGBTQ concepts with South Asian histories, particularly the Hijra community, while reflecting on the evolving discourse around the term “Hijra.” Through collaborations with transgender activists, her artworks, such as *Love Bed* and *The Stolen Dream*, incorporate sharp objects like razor blades and safety pins to evoke both the pain and the resilience of transgender individuals. These familiar materials transformed and challenged social perspectives on gender and encouraged empathy through art. In addition to the artworks, Lipi’s involvement with artist-run collaboratives, like Britto Arts Trust, fosters public dialogue on gender equity. In this paper, I advocate for a reconceptualization of

the “Third Gender,” showing how Lipi’s work promotes a more inclusive and equitable future through art.

*Humaira Hossain is a third-year PhD student in Art History at the University of Illinois Chicago, specializing in modern Bangladeshi artists. Her research focuses on how abstraction formed a visual language for a decolonized nation, addressing displacement and trauma from 1947 and the Independence War of 1971. Humaira’s work explores artistic interventions in spatial and geopolitical identity. She holds a BFA from the University of Dhaka and an MA from Louisiana State University. Humaira received the Edman Fellowship (2022) and the Award for Graduate Research (2023). Before starting her PhD, she worked at the George Washington University Textile Museum.*



**Sara Isabel Rodríguez Rivera**

Florida State University

**The *Bohío* That Lives Within: Twentieth-Century *Bohío* Structures in Puerto Rico Through the Recollections of Martina Ríos Flores**

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Although concrete now defines much of Puerto Rican architecture, the spirit of the *bohío* (hut) lingers, carried in the memories and daily rituals of those who once called these vernacular structures home. This study draws on the lived experiences of my grandmother, Martina Ríos Flores, to challenge colonial narratives that dismiss *bohíos* as symbols of rural backwardness. Through Martina’s recollections and examination of her daily rituals like the tending of the hearth and garden, in contrast with outsider accounts from the late nineteenth and early twentieth centuries, the *bohío* emerges as a vessel of Afro-Indigenous wisdom. Rooted in Paul Connerton’s “bodily practices” and Pierre Bourdieu’s “habitus,” this paper explores how these practices transmitted intergenerational knowledge and shaped the physical and cultural landscape. Reclaiming the *bohío* as a symbol of resilience, it affirms its enduring legacy as a cornerstone of Puerto Rican identity and its ongoing influence on rural life.

*Sara Isabel Rodríguez Rivera is a PhD student in Art History at Florida State University, specializing in Visual Culture of the Americas. Her research focuses on nineteenth- and early twentieth-century Caribbean material culture and architecture, with an emphasis on uncovering the experiences and contributions of Black enslaved women in sugar and coffee production landscapes in the Spanish Caribbean. Using an interdisciplinary approach, oral histories, and community engagement in Puerto Rico, she explores histories of built and unbuilt environments often absent from written records and archives, shedding light on overlooked narratives.*





## Grace Ann Arulanandam

Boston University

### **The Great Loves of Essex: Love Rawlins Pickman and Her Daughter Love Frye**

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In the first half of the eighteenth century, Love Frye (née Pickman) stitched six embroideries, five of which survive, detailing the Salem shore and replicating French engravings. Four are now at the Museum of Fine Arts, Boston, and the fifth is in a private collection. In current scholarship, the New England colonies are considered more reserved than the more sexually free Southern colonies. However, Frye's embroideries are based on promiscuous poems and engravings. Her work reveals the erotic undertones of schoolgirl education. By understanding her social position and the cultural influences of France, I will argue that young Salem women learned desire through their moral instruction in school and that French culture persisted in New England despite the conflict between France and New England during King George's War.

*Grace Ann Arulanandam is a first-year MA student at Boston University, where she studies Italian Baroque with an emphasis on wax art. In 2024, she received her BA in Art History and Italian Studies from the University of Texas at Austin. She continues her research in wax miniatures, particularly those of the Neapolitan artist Caterina de Julianis. Grace Ann is interested in women's work in decorative arts and the macabre.*



## Maude Bastille

Université de Montréal

### **A Study of Historiographical Reception: Ginevra Cantofoli as Disciple of Elisabetta Sirani**

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In this paper, I examine the historiographical reception of the Bolognese artist Ginevra Cantofoli (1618-1672) through her relationship with the painter and engraver Elisabetta Sirani (1638-1665). Although described by the biographer Carlo Cesare Malvasia (1616-1693) as Sirani's most famous pupil, Cantofoli did not receive the same level of recognition during her lifetime or in subsequent centuries. I explore how the relationship between Cantofoli and Sirani, as portrayed in historical sources, influenced the construction of Sirani's exceptionalism in Bolognese historiography. Specifically, I trace how Cantofoli came to be regarded as Sirani's student, apprentice, and copyist, and how this dynamic became a recurring trope in Sirani's biographies. Through this analysis, I aim to reveal how the master-apprentice relationship shaped the way these women artists were represented in art history.

*Maude Bastille is a French-Canadian PhD student in Art History at the Université de Montréal. Her research examines the strategies employed by female artists in seventeenth-century Bologna. Building on her master's thesis, her doctoral project investigates issues such as amateurism, copying, artistic workshop practices, and the fictionalization of female artists, with a particular focus on the case study of Bolognese artist Ginevra Cantofoli. In parallel with her studies, Bastille has been working as a collections and mediation assistant at the Galerie de l'Université de Montréal.*



**Magdalena Mastrandrea**

University of Maryland

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**Evolution and Eternity in the Landscape of Defeat: Yokoyama Taikan and Mt. Fuji**

My presentation addresses how the evolving sociopolitical conditions of the Allied Occupation of Japan enabled Yokoyama Taikan, a figurehead of *nihonga*, Japan's neotraditional painting genre, to create and display his 1947 handscroll *Landscape of the Four Seasons*. Although Taikan painted the scroll at a time when all Japanese media was subjected to strict censorship, his inclusion of Mt. Fuji blatantly recalled his wartime imagery. I begin by introducing compositionally similar wartime Fuji paintings that establish Taikan as a vehemently nationalist artist who glorified the empire in Fuji's image. Through examining both the iconography and exhibition of *Landscape of the Four Seasons*, I argue that the icon of Fuji, only recently associated with extreme nationalism and militarism, evolved rapidly into a symbol of hope and resilience. *Nihonga's* idealistic, symbolic nature enabled Taikan to exploit Fuji's new meaning in defense of his wartime endeavors, thereby allowing his postwar paintings to evade suspicion.

*Magdalena Mastrandrea is a PhD candidate studying Japanese Art with Dr. Alicia Volk. Her current research interests include art and nation-building, transwar art, and nihonga. Her master's thesis examined the making and display of Yokoyama Taikan's 1947 scroll painting Landscape of the Four Seasons within the political climate of the Allied Occupation of Japan. From 2022 to 2023, Magdalena worked as a student assistant at the Gordon W. Prange Collection of Postwar Japanese Archives, where she co-curated the exhibition Fuji: Mountain as Metaphor.*



**Emily Leifer**

Bryn Mawr College

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**Beyond the Limit: Sublime Landscape and Colonial Vision in Doug Wheeler's Immersive Installation Art**

Visitors to artist Doug Wheeler's 2017 Guggenheim installation *PSAD Synthetic Desert III* are primed to equate the violet-hued soundproofed room with the deserts of the American Southwest. Emphasizing the sublime—the awe-inspiring yet unfathomable vastness of the landscape—both Wheeler's installation and nineteenth-century American landscape painting promote a romantic ideal of wilderness as a space outside of and counter to contemporary urban society. Drawing upon Allan Wallach's comparison of the panorama and panopticon and Donna Haraway's concept of Situated Knowledge, I argue that *PSAD Synthetic Desert III*, through its emphasis on sublime aesthetics, elevated masterful point of view, and blurring of objective and subjective experience, ultimately reinforces a vision of the desert as an open, boundless, yet conquerable frontier. By analyzing Wheeler's work within this framework, we can understand how even abstract contemporary art can subtly perpetuate extractive visions of the natural world.

*Emily Leifer is a PhD candidate at Bryn Mawr College. Working with Professor Hoday King, Emily studies modern and contemporary art, focusing on the 1960s and 1970s. Her dissertation explores light and space installation art and evolving concepts of environment—psychological, architectural, and ecological—in the United States in the mid-twentieth century. Her research has been supported by the Getty Research Institute. She has held curatorial internships at the ICA Philadelphia and the Solomon R. Guggenheim Museum. Emily received her MA from Williams College and her BA from Brandeis University.*



## Alec Story

University of Houston

### Preserving Visionary Art Environments: The Orange Show, Stewardship, and Intent

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This project explores the complex issues surrounding the preservation of *The Orange Show Monument*, a 3,000-square-foot folk art environment created by mail carrier Jeff McKissack in Houston, Texas. Drawing upon archival materials housed at the Orange Show Center for Visionary Art; the Museum of Fine Arts, Houston; and the Menil Collection, I examine current approaches to conserving such environments and offer a framework for addressing similar preservation challenges in the future. My research contributes to ongoing discussions about the ethics of conservation, stewardship, and the role of the community in safeguarding outsider art. Ultimately, this study advances discourse on the role of stewardship in conserving unconventional cultural heritage, offering new insights into the responsibilities of both institutions and communities in sustaining these vital landmarks.

*Alec is a dedicated arts leader and preservation professional, currently pursuing dual master's degrees in Art History and Arts Leadership at the University of Houston. His academic work bridges modern and contemporary art history with architecture, conservation, and museum management. Alec has developed a diverse background in cultural heritage conservation, having worked in preservation projects across multiple organizations, including the National Park Service and the Carnegie Museum of Natural History. Currently, he is committed to preserving the Orange Show monument for the enjoyment of future generations as its Conservation Technician and Conservation Corps Lead.*



## Tyler C. Spencer

Institute of Fine Arts, New York University

### "The Camera Is Mightier Than the Pen": Wood Engravings of Timothy O'Sullivan's Photographs for the Fortieth Parallel Geological Survey

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Although frequently cited in photo-historical scholarship, wood engravings and lithographic illustrations derived from nineteenth-century photographs have rarely been the subject of scholarly interest themselves. When they have received critical attention, print reproductions are often held against the presumed radicality of the documentary photograph and charged with bringing photographs into line with the graphic conventions of picture making at the time. In this paper I seek to challenge this understanding, taking the example of an 1869 *Harper's New Monthly Magazine* article that features engravings derived from Timothy O'Sullivan's survey photography. I trace how O'Sullivan's images were modified by Harper's to appeal to a general audience accustomed to tales of adventure, exoticism, and picturesque scenery in the far West, but also suggest that these engravings draw out the latent narrative structure embedded in many of O'Sullivan's photographs—complicating the interplay between photography and print culture in these decades.

*Tyler C. Spencer is a PhD candidate at New York University's Institute of Fine Arts specializing in American art and the history of photography. His dissertation research grapples with a range of historical issues related to the production, use, and circulation of images for geological surveys in the nineteenth century, including the dialogue between art and science, the emergence of photography as an artistic and documentary medium, and the political project of westward expansion in the United States. Outside of the Institute, Tyler is a Curatorial Assistant at the Grey Art Museum.*





**Grace Burns**

University of Georgia

**Masking the Bacchic Floor: Materiality and Theatricality in the Cummer Mask Mosaic**

A vividly polychrome mosaic acquired by the Cummer Museum in 1990 remains little studied despite presenting a striking depiction of a theater mask. Though identified as Silenus, the mask displays close visual similarities to the “lead slave” character popularized in Greek New Comedy of the fourth century BCE and later adapted by Roman playwrights like Plautus in the second century BCE. While bacchic-themed masks are widespread in Roman mosaics, the identity, context, and function of this unprovenanced mosaic emblema remain unclear. Very close parallels in composition and technique with other mosaics, found in and around Rome and Ampurias (Hispania Tarraconensis), suggest the Cummer mosaic was originally displayed in an elite Roman villa, likely as part of a larger “carpet” mosaic in a cubiculum or banqueting space. The Cummer mosaic recontextualized as such sheds new light on the theatrical and literary culture of Roman dining.

*Grace Burns is a master’s student in Art History at the University of Georgia, where her research focuses on ancient Roman mosaics, materiality, and cultural receptions of theater and spectacle in antiquity. She received her BA in Art History with a Studio Art minor from the University of Georgia in 2023. In 2024, she participated in an internship with the Registration Department at the Georgia Museum of Art.*



**Aidan Miles-Jamison**

University of Alabama, Tuscaloosa

**Queer Eco-Intertwined Bodies in Chinese Contemporary Landscape Photography**

The show “(in)-directions: Queerness in Chinese contemporary photography” (2024) at Eli Klein Gallery gathered twenty-one artists to explore the current state of queer Chinese photography. A common motif in the works was a nude human body in a natural landscape. The body for Chinese queer artists is often understood to be situated between government sanctioning of queer sexuality/gender in public and the underground communities where queer performances are celebrated. Here in the public realm of a NYC gallery exhibition, these artists have captured nude, queer bodies dancing, breathing, and jumping within the natural landscape. These artists show bodies interacting with plants, animals, and nonhuman ecosystems, demonstrating how the body negotiates not only human power systems, but also natural environments. I explore how these photographs iterate an eco-intertwined queerness which eschews the thorny boundaries of public/private, human/nonhuman, natural/unnatural. What kind of pleasures can be encountered by entering and intertwining with the landscape?

*Aidan Miles-Jamison is an Art History master’s candidate at the University of Alabama, Tuscaloosa. His research specializations are print visual cultures of Japan; queer, feminist, and posthuman theoretical approaches to the arts of Asia; and nurturing community engaged digital humanities scholarship by creating fan websites. He is a big fan of BL manga, anime, rhythm games and his two fluffy cats.*



**Corey Stout**

Rice University

**Fluid Bodies: Forrest Bess and the Queer Gulf Coast**

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Forrest Bess, known for his visionary paintings, lived and worked along the Gulf Coast, exhibiting at Parsons Gallery in the 1950s and 1960s while earning a living as a fisherman in Chinquapin, Texas. The Gulf Coast was an extreme locale adopted by Bess to explore the visions he had been having since childhood. He used these visions as the source material for his paintings, many of which depict ocean currents, shimmering moonlight, undulating swells, and inverted horizons. In this paper, I analyze his 1949 visionary painting *Sign of Man* to argue that Bess complicated the genre of landscape by using it as a framework to explore his queer position. He constructed strange orientations to elude singular perceptions, and he painted a plurality of bodies to analogize his own bodily experience. More broadly, paintings such as *Sign of Man* were meant to facilitate a queer relationality between the artwork and viewer.

*Corey Stout is a PhD candidate in Art History at Rice University, writing his dissertation on the Texas artist Forrest Bess. He received his MA in Art History from Louisiana State University in 2019 and has worked at the LSU Museum of Art, the Chicago Film Archives, and the Menil Drawing Institute. His research explores the intersections of U.S. landscape, ecocritical theory, and queer art history.*



## Thank You

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

Many thanks to the members of the Graduate Symposium Committee of the Department of Art History and their advisors, Jean Hudson and Lorenzo Pericolo, 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; and Sheri Patton, Art History business administrator, for their generous assistance. We also appreciate the support of the FSU Congress of Graduate Students. We are indebted to the officers of the Art History Association – Jacqueline Cao, Maia Pimperl, and Emma White – 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

Quentin Clark  
Madison Gilmore-Duffey  
Lydia McCollum  
Murphy Movsovitz  
Viktor Okuka  
Emily White

