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ART HISTORY  
GRADUATE  
SYMPOSIUM

FLORIDA STATE UNIVERSITY  
OCTOBER 6-7, 2017  
WILLIAM JOHNSTON BUILDING



**Friday, October 6, 2017**

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**2:45pm / WJB 2005**

**Welcome**

Adam Jolles

*Chair, Florida State University Department of Art History*

**Acknowledgments**

Doron Bauer

*Symposium Coordinator, FSU Department of Art History*

**3–5pm / WJB 2005**

**Session I**

Session Chair - Britt Boler

*President, FSU Art History Association*

*Alex Czajkowski – Case Western Reserve University*

*Madeline Drace – Tufts University*

*Jennifer Ehlert – Harvard University Extension School*

*Maggie Finnegan – Boston University*

**5pm / WJB Lobby**

**Coffee Break**

**5:30pm / WJB 2005**

**Keynote Speaker**

Edward J. Sullivan

*Helen Gould Sheppard Professor of the History of Art*

*Institute of Fine Arts & Department of Art History,*

*New York University*

“Samba as Metaphor: Performativity in Brazilian Art,  
1960s–1990s”

**7pm / WJB Lobby**

**Reception**

On Cover:

Hélio Oiticica, *P15 Parangolé Cape 11, I Embody Revolt (P15 Parangolé Capa 12, Eu Incorporo a Revolta)* worn by Nildo of Mangueira, 1967. Courtesy of César and Claudio Oiticica, Rio de Janeiro. © César and Claudio Oiticica. Photograph by Claudio Oiticica



Schedule of Events



# Schedule of Events

**Saturday, October 7, 2017**

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**8am / WJB 2020 Art & Design Library  
Breakfast**

**8:20am / WJB 2038**

Speakers meet with Allys Palladino-Craig and Carey Fee,  
Editors of volume 36 of *Athamor*

**9–11am / WJB 2005**

**Session II**

Session Chair - Alexis Assam

*Vice President, FSU Art History Association*

*Julia Kershaw – Florida State University*

*Mariana Gómez Fosado – University of South Florida*

*María Beatriz H. Carrión – Tulane University*

*Erin Hein – Case Western Reserve University*

**11:30am–1pm**

Lunch Provided for Presenters and Faculty  
(Suwannee Room)

**1–3:30pm / WJB 2005**

**Session III**

Session Chair - Lauren Hall

*Treasurer, FSU Art History Association*

*Colleen O'Reilly – University of Pittsburgh*

*Nancy Karrels – University of Illinois, Urbana-Champaign*

*Tamara Mason – Temple University*

*D. Bryan Schaeffer – Florida State University*

**3:30pm / WJB 2005**

**Closing Remarks**

Doron Bauer





## Keynote Speaker

### Edward J. Sullivan

*Helen Gould Sheppard Professor of the History of Art  
Institute of Fine Arts & Department of Art History, New York University*

### **Samba as Metaphor: Performativity in Brazilian Art, 1960s–1990s**

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Edward J. Sullivan is the Helen Gould Sheppard Professor of the History of Art at the Institute of Fine Arts and the Department of Art History, New York University. He is the author of several significant monographs on modern and contemporary art of Latin America and the Caribbean, including *The Language of Objects in the Art of the Americas* (Yale University Press, 2007); *From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism* (Yale University Press, 2014). He is also the editor of *Nueva York: 1613–1945* (Scala Books, 2010) and *The Americas Revealed: Collecting Colonial*

*and Modern Latin American Art in the U.S.* (Penn State Press, 2017). Sullivan has also served as independent curator for exhibitions in museums in the U.S., Latin America and Europe throughout his career.



**Alex Czajkowski**

**Case Western Reserve University**

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## **Embracing Ambiguity: Hans Baldung Grein's *Two Mothers* and its Multiple Interpretations**

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Hans Baldung Grien was widely recognized for his depiction of bizarre and novel subjects. Despite its preclusion from Baldung scholarship, his 1512 woodcut *Two Mothers* (Cleveland Museum of Art) is a quintessential example of the artist's fascination with peculiar content. In this print, Baldung reinterprets traditional subjects in an innovative yet cryptic manner, thereby making it nearly impossible to settle on an exclusive reading. Due to its refusal to be categorized, this paper suggests that Baldung's *Two Mothers* creates bafflement, or aporia.

This paper explores many visual themes that Baldung combined and reinvented in this woodcut. It suggests that certain iconographic elements in the *Two Mothers* recalls not only images of children, but also those of witches, satyrs and wild men. While viewers are urged to conjure each of these iconographic themes, a single classification is perpetually refuted due to the

artist's subtle reinterpretation and combination of these motifs.

Rather than attempt to reconcile or ignore such resistances, the idea of aporia compels art historians to embrace ambiguity as inherent to the work of art. Thus, the baffling nature of *Two Mothers* enhances the print's innovation. Moreover, this woodcut not only prompts scholars to reconsider traditional modes of categorization, but also exemplifies how Baldung used artistic invention to capitalize on the accessibility of prints and the diversity of the art market. Through allusions to multiple iconographic motifs, Baldung produced an inventive and complex woodcut capable of cultivating significance that is not contingent upon one specific meaning.



**Madeline Drace**

**Tufts University**

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**Blush Unseen in Forests and  
Meadows: Thomas J. Alldridge,  
Sierra Leone, and the History of  
Photography in Africa**

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While its artistic merit was at first contested, photography would go on to become a tool for colonial powers such as Great Britain to learn about and document their colonies abroad. British officer and photographer Thomas J. Alldridge's *A Transformed Colony* (1910) views Sierra Leone and its people through the almost ethnographic lens used by a Briton reporting back to his native empire. However, despite Alldridge's official status, he plays more the role of onlooker than artist as the human subjects of his photographs, particularly young initiates into a secret women's society, stealthily take control over how they are seen by the camera. Parallels begin to emerge in how Alldridge and the first "biographers" of photography conceived of country, seeing and what was being seen, and photography's potential as an instrument of colonization. Comparing the

nationalist and naturalist themes present in writings from the birth of photography to Alldridge's *Transformed Colony* will help establish photography's place in the colonialist narrative of western technological progress, showing the imbalance of agency at work in the colonizer-colonized relationship enforced in Sierra Leone as well as colonialism's disturbing equation of colonized peoples to nature.



**Jennifer Ehler**

**Harvard University Extension School**

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**Pretty Boys on Display: New Sculpture, Visual Culture, and the Role of the Female Gaze in John William Waterhouse's Paintings**

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This paper examines how three paintings by John William Waterhouse, *Hylas and the Nymphs* (1896, Manchester City Art Gallery), *The Awakening of Adonis* (1900, private collection) and *Echo and Narcissus* (1903, Walker Art Gallery) can be read as reactions to the increasing role of the male body as spectacle in nineteenth-century visual culture. I am particularly concerned with the idea of the female gaze and how the women in these paintings view the male as objects. Waterhouse, painting mainly under the auspices of London's Royal Academy of Art, is best known for paintings of women. However, after 1890, he turned to Greek and Roman texts for inspiration, depicting myths about adolescents whose beauty decides their destinies. The male figure becomes prominent, and the female takes on the role of voyeur.

This paper studies how these changes coincide with the New Sculpture art movement and

the men's fitness trend Physical Culture. These two trends, like Waterhouse's paintings, focus on iconic male beauty. The emerging statuette market and the rise of photography were other avenues for the marketing of the male form. Coincidentally, the rise of the *matinée* idol occurs during this era continuing the nineteenth-century fascination with the male body. Scholarship on Waterhouse demonstrates his awareness of social and political movements. My thesis enhances this discussion by demonstrating how these works can be posited as a reaction to the rise of the female as voyeur and the emergence of the male body as an object of desire, and its dangers.





**Maggie Finnegan**

**Boston University**

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## **Pieter de Hooch and the Amsterdam Town Hall**

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At the time of Pieter de Hooch's arrival in Amsterdam in the early 1660s, classicist theory and the privileging of history painting was becoming firmly established in the city's competitive artistic environment. The art market was beginning to slow as the result of an economy weakened by multiple wars and the overabundance of inexpensive, quickly painted works available for purchase. De Hooch's response to this complex and evolving situation is manifest in part by his frequent inclusion of Amsterdam's new town hall as the setting for his genre scenes. By portraying the city's patricians in the municipal interior and by including components of its decorations, sculptural features, and history paintings in his genre scenes, de Hooch was explicitly referencing the town hall's preeminent political and cultural status and placing his paintings in direct conversation with it. His implementation of these features was meant to associate classicizing concepts of

grace, prestige, and transnational aesthetic and social values with his genre scenes. Additionally, the town hall provided an ideal site for depictions of courtship and music making, giving visual form to the equation of harmony, family, and a prosperous, peaceful nation. Finally, de Hooch invited his audience to engage with his commentary on the hierarchy and function of paintings by calling attention in his depictions of the town hall to the monumental history pictures in the building, with citizens pointedly gazing up at them. By visually articulating the act of looking, de Hooch emphasized the evolving status and value of painting as an art object.



**Julia Kershaw**

**Florida State University**

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**Capturing Africa: Sightseeing through the Tarzan Cycle of the 1930s**

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Produced by Metro-Goldwyn-Mayer, the *Tarzan Cycle* of the 1930s, starring Johnny Weissmuller and Maureen O'Sullivan, follows the adventures of a jungle couple as they build a life together in Africa. I center my analysis on *Tarzan the Ape Man* (1932), *Tarzan and his Mate* (1934), *Tarzan Escapes* (1936), and *Tarzan Finds a Son* (1939). I focus on three aspects: the portrayal of indigenous tribes in a manner comparable to contemporary photographic postcards of landscapes; the development of Tarzan and Jane's jungle tree house as a tourist destination; and the fetishizing of Weissmuller's near-naked body as a symbol for masculinity and the wilderness. Using John Urry's concept of the tourist gaze, I show how the filmmakers crafted a visual travelogue detailing encounters with African culture.

More specifically I demonstrate how sequences of African tribes from the films, like postcards, use

the tourist gaze to take possession of the unknown. A close inspection of Tarzan's home exposes the experiential component commonly associated with travelogues. By viewing the couple's domain, the audience can visually experience the daily activities of the couple, while also observing the sites of the wilderness as objects of surveillance. Additionally, I trace the implications of Weissmuller's body on display. Often called "The White Ape," he becomes an attraction for viewers, similar to animals photographed on a safari trip. Through comparison with such diverse contemporary media as postcards of African landscapes, the Treetops Hotel in Kenya, and men's physique magazines, I indicate how the films replicate and reinforce the tourist gaze.



**Mariana Gómez Fosado**

**University of South Florida**

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**De la Merced Cloister: Re-evaluation  
of Mudéjar Display in Colonial Mexico**

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Recent scholarship has argued that the categorization of buildings as Mudéjar in Latin American countries, such as Mexico, was primarily based on formal analysis of the structures, common to the methodology used in the twentieth century. According to some scholars, this led to an anachronistic analysis of Mudejarismo and undervalued the expression of contemporary ideals of local indigenous populations. However, this novel way of understanding Mudéjar art is restricted to only two temples in Mexico and ignores Mudéjar ornamentation displayed in a medium other than wood.

The seventeenth-century de la Merced Cloister in Mexico City has been surveyed under these challenged anachronistic parameters. Furthermore, scholars once suggested the probable cause for the assimilation of Islamic motifs within the cloister could be the Mercedarian monks' nostalgic attempt to remember the beginnings

of their order in the thirteenth century, when its founder travelled to the Middle East and attempted to rescue Christians held captive by the Moors. This paper argues that de la Merced Cloister is a unique example in Mexico where Islamic aesthetics were integrated not only based on the relevance of its visual components, as once proposed, but primarily as the Mercedarian order's main interest to create a long-lasting expression of Islamic aesthetics. The fact that the cloister portrays Mudéjar motifs carved in stone, rather than wood as are many of the Mudéjar temples in Mexico, suggests the order's desire to create a stronger and more culturally specific association to its past. This, in turn, argues against the twentieth-century idea that Mudéjar aesthetics were limited to wooden ornamentation.



**María Beatriz H. Carrión**

**Tulane University**

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**The Boundaries of Race, the  
Boundaries of Representation:  
Disordering Mestizaje in Alfredo  
Guido's *Chola Desnuda***

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Alfredo Guido's *Chola Desnuda* (1924, Bueno Aires) demonstrates the blurriness and relativity of conventional racial categorization and representation of the female mestizo body. While the title of this canvas implies the depiction of a chola, a woman of mixed Amerindian and European descent, the exaggerated almost fictional whiteness of her nude body suggests the opposite. Complicating the matter further, the iconographic attributes of indigeneity situated alongside her—for instance, Andean fabrics and tropical fruits—evinced her racial otherness.

Guido produced this canvas in the context of an Argentina defined by a whitening process, resulting from the large presence of European immigrants and the genocide of natives. Such a phenomenon was prompted by a nationalist discourse that perceived indigeneity as antithetical to modernity. *Chola Desnuda* alluded to these tensions,

its racial ambiguity challenging the boundaries between indigeneity and whiteness.

This paper argues that *Chola Desnuda* depicts the racial tensions of early twentieth-century Argentina by appropriating and disordering the traditional iconography of mestizaje. I will analyze three fundamental aspects of the painting: the use of spaces and attributes as ethnic indicators; the quasi-Orientalist dependence of the chola's sexual availability upon the exoticization of her whiteness; and the tension between the nude and the naked triggered by the chola's similarity to Manet's *Olympia*, and by the association of indigeneity with nakedness and wildness. *Chola Desnuda* reveals the liminal iconography of mestizaje and Argentina's racial apprehension.



**Erin Hein**

**Case Western Reserve University**

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**Making a Martyr: Preserving and  
Creating Cultural Identity with  
Caravaggio's *Burial of Saint Lucy***

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In 1608, after arriving in the city of Siracusa, Michelangelo Merisi da Caravaggio received an important commission – the high altarpiece of the basilica of Santa Lucia al Sepolcro. Caravaggio thus painted his *Burial of Saint Lucy*, a massive canvas depicting Lucy dead on the ground surrounded by mourners and gravediggers. In this paper, I examine Caravaggio's consideration of local traditions in his production of the *Burial*. Several compositional choices demonstrate that the *Burial* was conceptualized specifically for Santa Lucia al Sepolcro and the city of Siracusa. The narrative moment that Caravaggio chose to depict is specific to the space for which the painting was intended. An image of the dead saint, not yet victorious in martyrdom, would be appropriate nowhere other than Santa Lucia al Sepolcro, the actual site of Lucy's death and burial. In examining several aspects of the physical

and cultural environment for which he painted, I demonstrate how Caravaggio capitalized on the specificity of space in the basilica and in Siracusa. In turn, Caravaggio's painting was inserted into the visual and cultural landscape of the island. Several copies were produced around Sicily and guidebooks written in following centuries list the *Burial* as an attraction. *The Burial of St. Lucy* has mainly been subject to philological and stylistic questions in existing scholarship, little of which is published in English, and has not undergone significant theoretical inquiry. By discussing the painting's genesis and afterlife, I illustrate the ability of visual objects and artistic status to mold civic space and identity.





**Colleen O'Reilly**

**University of Pittsburgh**

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**Berenice Abbott, the Physical  
Science Study Committee, and Visual  
Pedagogy in Cold War America**

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In the late 1950s, photographer Berenice Abbott worked with the Physical Science Study Committee at MIT, as part of their federally-funded efforts to revamp American high school physics education. To make photographs for a new textbook, she manipulated flashes to cause moving objects to form themselves into diagrams, or to draw shapes that could be analyzed by students in order to learn subjects such as magnetism, wave motion, and gravity. Abbott often aligned an ability to “see” photographically with an ability to “see” more metaphorically, as in to understand and relate to the world around us. Like many of her time, she drew on newly pressing questions about the role of visual media in the communication of knowledge. Physics was her perfect subject, a world in which the materiality and modernity of photography seemed in an intimate closeness with the revelations of science. In her process, artistic and pedagogical

goals were inseparable, and the images were designed to function alongside text and mathematics to make new knowledge accessible. In addition, the interdisciplinary space occupied by Abbott’s photographs was shaped by the political and economic questions of Cold War America, and Abbott used photography to define individual thinking in a world being rapidly changed by science and technology.



**Nancy Karrels**

**University of Illinois, Urbana-Champaign**

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## **Spolia and Memory in Post-Revolutionary France**

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The French confiscation of antiquities and Renaissance artworks from the Papal States under General Bonaparte in the late eighteenth century provoked spirited protests from artists and intellectuals across the continent, sowing the seeds for modern cultural nationalism. Perhaps the best known of these protests was Antoine Quatremère de Quincy's epistolary response to the plunder of Italian treasures, the *Lettres à Miranda sur le déplacement des monuments de l'art de l'Italie*. This paper proposes that the letters expressed a vision of cultural property deeply rooted in collective memory shaped by the French expatriate experience in Rome. In particular, Quatremère's insistence on the pedagogical imperative of beholding cultural artifacts in situ in Rome demonstrated a keen sensitivity to works of art as mnemonic objects, an impression instilled by the French Academy in Rome and shared with a small group of French cultural élites.

Contemporary artistic renderings of France's removal, transport, and exhibition of Italian spolia challenged Quatremère's static vision of the Italian treasures. Dynamic sketches and etchings by artists outside of Quatremère's memory-group represented, for example, the evacuation of the Triumphal Quadriga from Venice and the lumbering of loot-filled convoys across the European terrain. The tension between these two distinct visions of cultural property, eternal versus transient, may have forced Quatremère and his peers to negotiate new collective memories and identities in the face of mnemonic rupture, a process that offers one explanation for his clear support of the controversial English acquisition of the Elgin marbles just two decades after the French spoliation of Italy.



**Tamara Mason**

**Temple University**

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## **Beyond the Image: Issues of National Identity within Thomas Stothard's *Sable Venus***

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Presented in the guise of the Greek goddess Venus, Thomas Stothard's *Sable Venus* (1793) challenges the familiar trope by depicting Venus as a black figure. Printed alongside the 1763 poem "Voyage of the Sable Venus" by Isaac Teale in *The History, Civil and Commercial of the British Colonies* by Bryan Edwards in 1794, Stothard's *Sable Venus* romanticizes the transportation of female slaves from Africa to the new world. The realities of the trade are elided, projecting instead a poetic image of the lucrative enterprise to mainland Britain. Through his book, Edwards attempts to connect Britain to its colony in Jamaica, creating one extended territorial national identity.

However, with growing anti-slavery rhetoric, potential consumers – of both Edwards' book and Stothard's *Sable Venus* – would not have been so easily swayed, exposing a very real rift within British society. Despite its context within Edwards' book, the *Sable Venus* is ambiguous in its

attempt to distract from the horrors associated with the actual trading of slaves. This paper explores depictions of the black female form through the lens of an objectifying European male gaze and how Stothard's *Sable Venus* was used by Edwards to illicit a favorable response for the use of slave labor. Complicating the intended interpretation are discrepancies between the poem by Isaac Teale and Stothard's print which add to this already fascinating multi-layered consumable good of book, poem, image, and black female body.



**D. Bryan Schaeffer**

**Florida State University**

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**Peripatetic Yya of the Mixtec: Visual Narratives of Place, Emergence, and Movement**

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Neglected in much of the scholarly literature on the sacred books of the Mixtec, the visual representation of supernatural and historical figures' emergence and movement from place to place is a salient component of narratives that frames an emic understanding of Mixtec history and culture. Emergence and movement are tethered to Mixtec portrayals of place, of various kingdoms through a standardized glyphic sign called a "toponym." The visualization and significance of emergence and movement underscore Mixtec conceptions of space and place, of certain human actions that mirror supernatural beings' generative actions. I argue that emergence and movement are linked to cosmogenesis and to Mixtec ethnogeographies. Indeed, Mixtec scribe-artists claimed a localized identity for Mixtec ethnogenesis tied to their landscape, pictorial statements that contradict other Mesoamerican groups' claims of

an extra-local origin. It is such visually manufactured emphasis on indigeneity that works against other Mesoamerican narrative claims of foreignness.

In this paper I connect visual narratives from the Codex Vindobonensis, Codex Nuttall, Codex Bodley, and other objects with archaeological and anthropological lines of inquiry in order to demonstrate how the Mixtec conceptualized and visualized their autochthonous identity in the Mixteca. I also examine and question why place, emergence, and movement were aspects of cultural and historical significance for Mesoamericans in general and for the Mixtec yya (ee-yah) or "deities" in particular. Therefore, this paper treats a lacuna in scholarship by highlighting the act of travel as connected to origins and as visualized in the Mixtec tonindeye or "histories of lineages."

# Acknowledgments

## Thank You

Many thanks go out to all those graduate students, faculty, and staff of the Department of Art History whose assistance was essential for the success of the symposium. Our special thanks to the student speakers, who traveled to Tallahassee to share their research with us, and to the keynote speaker, Edward J. Sullivan, for presenting his new and exciting work.

The Department of Art History is grateful for the support provided by Scott Shamp, Interim Dean of the College of Fine Arts, and Allys Palladino-Craig, Director of the Museum of Fine Arts. Sheri Patton, business administrator, Jean Hudson, Media Center Curator, and Juan Barceló-González, academic program specialist, once again masterfully handled the logistics. Cort Lippe and Anne and Colin Phipps generously provided a wonderful venue to unwind and celebrate after the closing of the symposium. As always, the officers and members of the department's graduate Art History Association provided invaluable assistance wherever needed.



Doron Bauer  
*Symposium  
Coordinator*



### Günther Stamm Prize

The departmental 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..



### Athamor

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

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Florida State University Museum of Fine Arts

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*Our keynote lecture is part of the  
Vincent and Agatha Thursby  
Visiting Artists and Scholars  
Lecture Series.*







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