

## 15th Annual Graduate Symposium in Nineteenth-Century Art (New York, 18 Mar 18)

Dahesh Museum of Art, New York City, Mar 18, 2018

Patricia Mainardi, City University of New York

### FIFTEENTH ANNUAL GRADUATE STUDENT SYMPOSIUM IN NINETEENTH-CENTURY ART

Co-sponsored by the Association of Historians of Nineteenth-Century Art (AHNCA) and the Dahesh Museum of Art

Location: Dahesh Museum of Art, 145 Sixth Avenue, New York City

Special thanks to the Dahesh Museum of Art for the Dahesh Museum Art Prize for the Best Paper, a gift from the Mervat Zahid Cultural Foundation

10 AM: Welcome

Peter Trippi, President of Association of Historians of Nineteenth-Century Art

10:15 AM – 11:30 AM: First Morning Session & Discussion

Marilyn Satin Kushner, New-York Historical Society, Moderator

Lucie Grandjean, Université Paris Nanterre, "John Vanderlyn and the Circulation of Panoramic Images in Nineteenth-Century America: Promoting and Diffusing 'a love and taste for the arts'"

Through a study of John Vanderlyn's panoramic venture, this presentation will show how he developed both a national and international artistic network on the American continent. Lucie Grandjean questions the status of the artist in a young democracy and re-evaluates notions of success and its impact on the artist's career.

Remi Poindexter, The Graduate Center, City University of New York, "Martinique's Dual Role in Alcide Dessalines d'Orbigny's Voyage Pittoresque"

Europeans held conflicted attitudes towards their colonies, considering them as comfortable annexes to their own culture while at the same time regarding them as strange and exotic. This presentation analyzes the 1836 illustrated travel narrative by French traveler-naturalist Alcide Dessalines d'Orbigny, *Voyage pittoresque dans les deux Amériques*, which exemplifies both attitudes.

Alexandra Morrison, Yale University, "Unfaithful: Julie Duvidal de Montferrier's Copies"

Copying provided an opportunity for significant formal experimentation and the chance to set aside the condition of devout "faithfulness." This paper re-examines the artistic possibilities it enabled through an exploration of the practice and paintings of Julie Duvidal de Montferrier (later Hugo) at the Louvre during the Restoration (1814–1830).

11:30 AM - 11:45 AM: Break

11:45 AM - 12:45 PM: Second Morning Session & Discussion

Roberto C. Ferrari, Columbia University, Moderator

Siddhartha V. Shah, Columbia University, "Tooth and Claw: Chivalry and Chauvinism in the Jungles of British India"

British officials in India welcomed the opportunity to establish their equal—if not superior—standing with native princes by joining them on hunting expeditions. This presentation addresses the social and aesthetic interactions from these jaunts in the jungle through an analysis of colonial photographs, paintings, and tiger claw jewelry.

Clayton William Kindred, Ohio State University, "The Harem in Absentia: Analyzing Race, Gender, and Sexuality in Jean Lecomte du Nouÿ's *The Gate of the Harem*"

Scholarship has highlighted the prevalence of harem imagery throughout nineteenth-century art. However, few works have addressed images of the harem that problematize traditionally associated ideas of heterosexual fantasy and phallic control. This paper explores such problems as presented in Lecomte du Nouÿ's 1876 painting *The Gate of the Harem*.

12:45 PM – 2:15 PM: Lunch Break

2:15 PM – 3:30 PM: First Afternoon Session & Discussion

Patricia Mainardi, Graduate Center, City University of New York, Moderator

Jennifer Pride, Florida State University, "The Poetics of Demolition: The Pickaxe and Spectator Motifs in Second Empire Paris"

During the urban renewal project known as Haussmannization in Second Empire Paris (1851–1870), images and articles about construction sites repeatedly utilized the same motifs. In a poetics of demolition, workers with pickaxes and bourgeois spectators became the primary symbols of nostalgia and renewal in the rapidly changing urban terrain.

Kathryn Kremnitzer, Columbia University, "Tracing Mlle Victorine in the Costume of an Espada"

Throughout the 1860s, Edouard Manet employed watercolor as an intermediary between painting and printmaking, enabling pictorial revision from canvas to copperplate. This presentation will explore his largely overlooked corpus of watercolors, thus augmenting our understanding of his conceptual and compositional concerns across media.

Galina Olmsted, University of Delaware, "'Je compte absolument sur vous': Gustave Caillebotte and the 1877 Exhibition"

By reframing the third Impressionist exhibition as one designed by Caillebotte as a vehicle for exhibiting the most ambitious pictures of his career, this paper presents a case study for understanding how his activities as an exhibition organizer, lender, and participant shaped and were shaped by his innovative painting practice.

3:15 PM – 3:30 PM: Break

3:30 PM – 4:45 PM: Second Afternoon Session & Discussion

Petra ten-Doesschate Chu, Seton Hall University and Nineteenth-Century Art Worldwide, Moderator

Maria Golovteeva, University of St. Andrews, "Photography as Sketch in the Works of Fernand Khnopff"

Photography had a growing influence on artists of the fin-de-siècle who often utilized it in preliminary stages of composition. One of the most interesting and vivid examples of using the medium as an aide-memoire can be found in the œuvre of Fernand Khnopff, the key figure of Belgian Symbolism.

Isabel Stokholm, University of Cambridge, "Fathers & Sons? Two Old Peredvizhniki and a New Generation of Russian Artists, 1890–1914"

Relations between different artistic generations in late imperial Russia have long been considered fraught, owing in part to Soviet-era scholarship that separated nineteenth-century realists from "decadent," dangerous modernists. Focusing on painters Vasily Surikov and Ilya Repin, this paper considers anew the nature of intergenerational dynamics in the Russian art community.

The 2018 jury consists of Petra ten-Doesschate Chu, Marilyn Satin Kushner, Roberto C. Ferrari, Patricia Mainardi, and Peter Trippi. The symposium committee includes Caterina Pierre and Margaret Samu.

Special thanks to Amira Zahid and Alia Nour of the Dahesh Museum.

The symposium is free and open to the public; reservations are suggested but not required.

For further information: [info@daheshmuseum.org](mailto:info@daheshmuseum.org).

Reference:

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