

## 19th Annual AHNCA/Dahesh Graduate Student Symposium (online, 26–27 Mar 22)

Online, Mar 26–27, 2022

Patricia Mainardi, City University of New York

NINETEENTH ANNUAL GRADUATE STUDENT SYMPOSIUM  
IN NINETEENTH-CENTURY ART

Saturday & Sunday, March 26 & 27, 2022, 1 to 4 PM EST

Co-sponsored by the Association of Historians of Nineteenth-Century Art (AHNCA) and the Dahesh Museum of Art. This event will be held online; it is free and open to the public but registration is required at : <https://tinyurl.com/ahncadahesh19>

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

Saturday, March 26, 2022

1 PM: Welcome: Nancy Locke, Pennsylvania State University, President of the Association of Historians of Nineteenth-Century Art; Amira Zahid, Trustee, Dahesh Museum of Art

1:15 – 2:30 PM: First Session & Discussion

Patricia Mainardi, Graduate Center, City University of New York, AHNCA Program Chair, Moderator

Gabriel Hubmann, University of Basel, “Allegory and Caricature in Antoine-Jean Gros’s Napoleon Visiting the Plague-Stricken of Jaffa (1804).”

Gros’s history painting has given rise to several questions still relevant today. One detail in particular has puzzled scholars: the dramatic size difference between Napoleon and the sick soldiers. Hubmann argues that this detail can be interpreted as a kind of allegory, both drawing from and directed against caricatures critical of Napoleon.

Teresa Mocharitsch, University of Graz and Museumsakademie Joanneum, “Vae Victoribus: Charles Landelle’s Velleda and the Franco-Prussian War.”

With his painting Velleda (1870), Charles Landelle adapted the Germanic seeress Veleda for the French narrative of the Franco-Prussian War. Mocharitsch situates the picture in the iconography of Veleda, in the painter’s oeuvre, and in the visual culture of this armed conflict in order to deepen our understanding of the resonance of historical reception.

Glynnis Napier Stevenson, University College London and the Nelson-Atkins Museum of Art, “‘In the West of Traditions, 1793 Was Yesterday’: Royalism at the 1889 Decennial Exposition.”

Julien Le Blant’s 1883 painting The Execution of Charette [1796] exemplifies compromises made

at the Paris Exposition Universelle of 1889 to appeal to right-wing voters during a crucial election year. One hundred years after the storming of the Bastille, the governing centrists used the Exposition to extend an olive branch to the politics of royalist grievance.

2:30 – 2:40 PM: Break

2:40 – 3:40 PM: Second Session & Discussion

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

Katie Loney, University of Pittsburgh and the Metropolitan Museum of Art, “Making a Global Market for Indian Art: Lockwood de Forest and The Ahmedabad Wood Carving Company.”

Loney traces the Ahmedabad Wood Carving Company’s artistic furnishings and ornamental work through the late nineteenth-century global art market, identifying systems of circulation, exchange, and display in which the AWCC helped establish a canon of Indian applied arts grounded in Western judgments and tastes as well as imperial control through trade.

Lea C. Stephenson, University of Delaware, “Dressing Up Egypt: Whiteness and the Allure of Egyptomania, 1870–1920.”

A late nineteenth-century wave of Egyptomania included American and British artists and collectors interpreting Egypt as a setting for sensuous escapism. Elite, white women in the United States and Britain wore Egyptian-inspired dresses and jewels—in portraits and in life. Stephenson examines this haptic and embodied act of performing race when dressing up as “Egyptian.”

3:40 – 4:00 PM: Discussion among Participants

Sunday, March 27, 2022

1:00 PM: Welcome: Nancy Locke, President of AHNCA, and J. David Farmer, Director of Exhibitions, Dahesh Museum of Art

1:15 – 2:30 PM: Third Session & Discussion

Marilyn Satin Kushner, New-York Historical Society, Moderator

Remi Poindexter, City University of New York, “Plantation Pastorales: Jenny Prinssay’s Caribbean Landscapes and the Salon of 1814.”

In 1814, two works depicting the French Caribbean were shown in the Paris Salon, made by an enigmatic artist named Jenny Prinssay (née Bouscaren) who had previously shown at the Salon of 1801. Poindexter discusses Prinssay’s *View of a Bay on the Island of Martinique* as it relates to early nineteenth-century depictions of the French colony and the Caribbean as a whole.

Thomas Busciglio-Ritter, University of Delaware, “From Brussels to Point Breeze: Charlotte Bonaparte and the American Landscape, 1821–1825.”

Busciglio-Ritter examines the production of landscape images by Charlotte Bonaparte during her American residence, 1821–1824. Her involvement with networks of transatlantic lithographers and painters resulted in the publication of her portfolio of sketches: *Picturesque Views of America*, one of the first to widely circulate views of U.S. scenery in print to European audiences.

Gabriela Torres, University of Lisbon. "Light and Shadow: The Photography of Louis Igout and Its Relation to Nineteenth-Century Academic Figure Drawing"

Torres explores a photography album by Louis Igout (1837–1881), created to serve as an auxiliary aid for artists. Through it, she demonstrates the growing influence of photography in the creation of new graphic expressions, illustrating this with charcoal drawings by Portuguese students from the Paris École des beaux-arts, the Académie Julien and the Académie Delécluse.

2:30 – 2:40 PM: Break

2:40 – 3:40 PM: Fourth Session & Discussion

J. David Farmer, Dahesh Museum of Art, Moderator

Carter Jackson, Boston University, "Turbulent Politics and a Stage for Democracy: Government and Governmentality in the Allegheny County Courthouse."

Jackson explores the role of architecture during moments of political unrest by examining how Henry Hobson Richardson's design for the Allegheny County Courthouse, completed in 1888, mediated a fraught relationship between citizens and their government in late nineteenth-century Pittsburgh.

Ivana Dizdar, University of Toronto and The National Gallery of Canada, "Embracing the North: Panoramic Visions of Global Commerce in Triumphal France (1889)."

Unveiled at the Paris Bourse de Commerce in 1889, the vast panoramic mural Triumphal France represents trade between France and the world. Curiously, one of the mural's four regional sections depicts the Polar North. Exploring this inclusion, Dizdar examines how the Arctic figured in French nineteenth-century visual culture and geopolitics.

3:40 – 4:00 PM: Discussion among Participants

2022 Jury: Petra ten-Doesschate Chu, J. David Farmer, Marilyn Satin Kushner, Nancy Locke, Patricia Mainardi. Technical Director: Kaylee Alexander

For the complete program: [www.ahnca.org](http://www.ahnca.org); [www.daheshmuseum.org](http://www.daheshmuseum.org). For further information: [info@daheshmuseum.org](mailto:info@daheshmuseum.org).

Reference:

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