

12. annual graduate student symposium in 19th-century Art (New York, 22 Mar 15)

The Dahesh Museum of Art, 145 Sixth Avenue, New York City, Mar 22, 2015

Patricia Mainardi, City University of New York

TWELFTH ANNUAL GRADUATE STUDENT SYMPOSIUM IN NINETEENTH-CENTURY ART

Sunday, March 22, 2015, 10AM to 5PM

10 AM: Welcome

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

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

Patricia Mainardi (Program Chair, Association of Historians of Nineteenth-Century Art, & The Graduate Center, City University of New York), Moderator

Tamar Mayer, University of Chicago,

"From Ancient to Modern Heroes: Transformations in Jacques-Louis David's Preparatory Drawing Procedures"

In the early 1800s Jacques-Louis David's grand historical paintings no longer depicted classical themes but represented contemporary political events. In this paper Tamar Mayer argues that this shift—from ancient to modern heroes—reflects decisive transformations in David's preparatory drawing practices as well.

Christa DiMarco, Temple University,

"Agriculture and Industry in Van Gogh's Paris-Period Paintings"

Christa DiMarco considers Van Gogh's Montmartre and Clichy imagery in light of socio-political changes that affected farmers and factory laborers. Van Gogh explored the land's relationship to the economic livelihood of its inhabitants, made connections among industries, and highlighted the significance of peripheral communities in the day-to-day operations of modern Paris.

11:15 AM - 11:30 AM: Break

11:30 AM - 12:30 PM: Second Morning Session & Discussion

Peter Trippi (President, Association of Historians of Nineteenth-Century Art), Moderator

Sophie Lynford, Yale University,

"Spiritualism in Landscape Painting and Photography:
William Stillman's Quest for Truth in Nature"

Considered the first American Pre-Raphaelite painter, William Stillman engaged multiple intellectual currents, including Ruskinian fidelity to nature, Transcendentalism, and Hudson River School aesthetics. In this paper, Sophie Lynford pays particularly close attention to Stillman's participation in antebellum Spiritualism, arguing that his commitment to Spiritualist theory and practice found formal expression in his painting, and, later, in his photography.

Alice J. Walkiewicz, The Graduate Center, City University of New York,
"Transforming 'The Song of the Shirt': The Seamstress in Late Victorian Art"

Through the visual representation of working-class seamstresses, Alice Walkiewicz explores the relationship between labor reform and art production in late-19th-century Britain – a watershed moment in social history, when gender and labor issues were hotly debated as women increasingly sought employment outside the home and industrialization changed the nature of work.

12:30 PM – 2:00 PM: Lunch Break

2:00 PM – 3:30 PM: First Afternoon Session & Discussion
Marilyn Satin Kushner (New-York Historical Society), Moderator

Emily Doucet, University of Toronto,
"Anticipating Machines Heavier Than Air: Nadar, Photography and the Objects of Technology"

Emily Doucet examines a series of photographs taken by Nadar in 1863, featuring several model helicopters developed by Gustave Ponton d'Amécourt. Like the extensive technological description included in proto-science fiction literary texts of the same period, these images embody a mode of speculative fiction imagining a future in flight for machines heavier than air.

Nora Labo, University of St. Andrews, Scotland,
"'Can't See the Forest for the Trees': Jacques Huber's Arboretum Amazonicum (1900-1906):
The Difficulties of Representing Amazonian Complexity"

By examining a confusing and heterogeneous late nineteenth-century portfolio of scientific nature photographs, Nora Labo will focus on the contradictions inherent in the colonial perceptions of Amazonia, and on the complex negotiations at work in the symbolic organisation of a type of landscape which seemed to resist European ideas of order and rationality.

Giorgi Papashvili, Tbilisi State Academy of Arts, Georgia,
"Gabashvili's Art: Orientalism or Nationalism?"

The painter Giorgi Gabashvili (1862-1936) is known to the Western world as an Orientalist but in Eastern Europe as the founder of Georgian Realist painting. Giorgi Papashvili will analyze his work in both Eastern and Western cultural contexts, including Orientalism, photography, ethnography and nationalism.

3:30 PM – 3:45 PM: Break

3:45 PM – 4:45 PM: Second Afternoon Session & Discussion
(Nebahat Avcıoğlu, Hunter College, City University of New York), Moderator

Asiel Sepúlveda, Southern Methodist University, "Visualizing the Urban Environment: The Mulata and Tobacco Lithography in Mid-Nineteenth Century Havana"

Asiel Sepúlveda examines how Havana's mid-nineteenth century tobacco manufacturers employed printed ephemera and costumbrista types such as the mulata, to portray African female sexuality as a disruptive force clashing with modernizing notions of cleanliness (both urban and racial), morality, and civil order in the midst of urban reformation.

Maika Pollack, Princeton University,

"'Unconscious Nature': Odilon Redon's Portraits of La Femme Nouvelle, 1899-1910"

Redon's pastels of women deploy non-local color as a new means of representing the femme nouvelle. Often Redon has been described as reactionary in the face of changing gender roles, Maika Pollack argues instead that these theosophically-inspired portraits depict female sitters with unprecedented subjectivity. Their luminous colors have implications for the development of painterly abstraction.

The 2015 jury consists of Nebahat Avcolu, Petra ten-Doesschate Chu, Marilyn Satin Kushner, Patricia Mainardi, & Peter Trippi. The symposium committee includes Caterina Pierre, Margaret Samu, & Mary Frances Zawadzki. The symposium is free and open to the public; reservations are suggested but not required. For further information: info@daheshmuseum.org.

Reference:

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