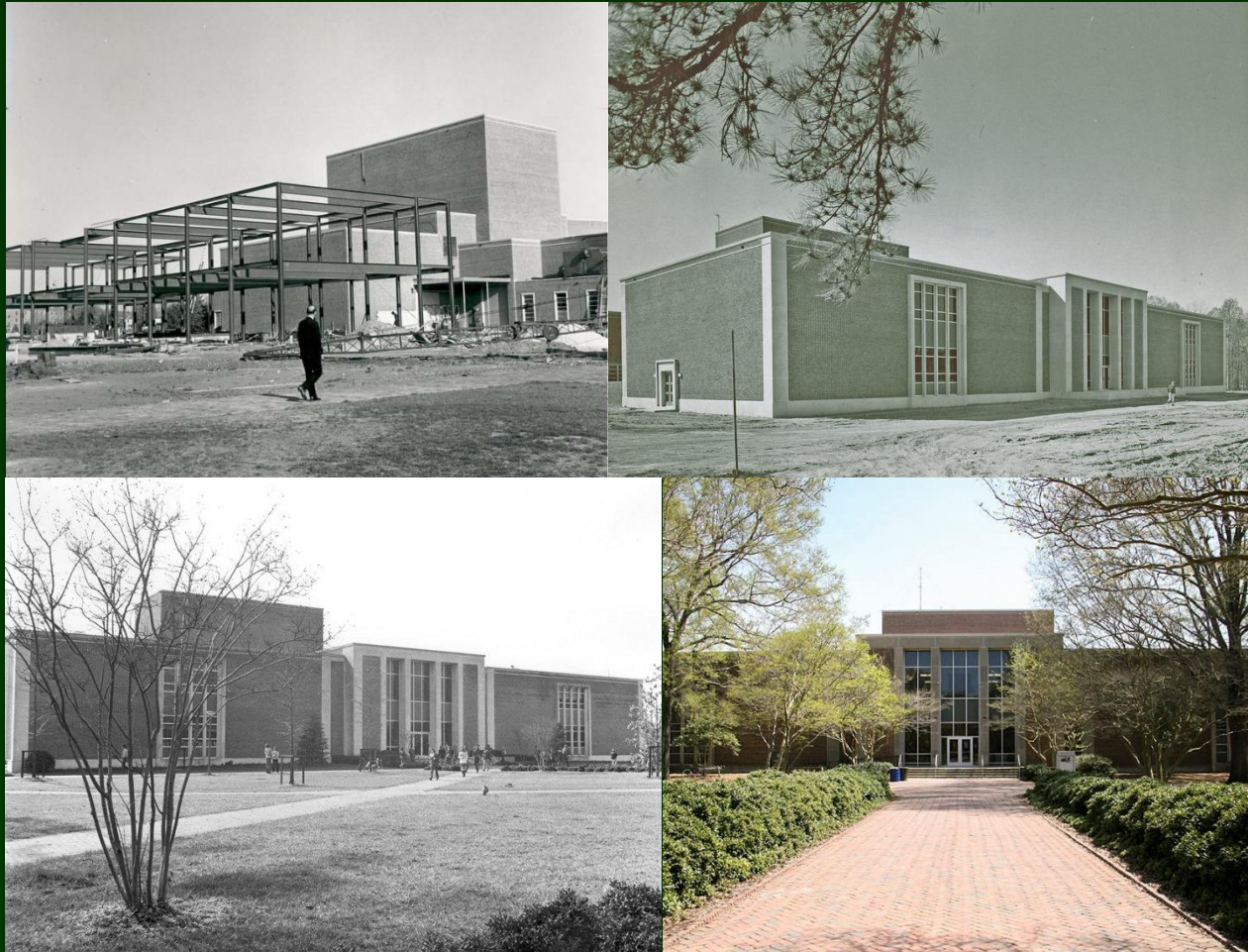


Art History Senior Colloquium

April 26-27, 2024 / Andrews Hall 101



Andrews Hall, opened 1967, named after Reverend Robert Andrews (1748-1804), first Professor of Fine Arts at William & Mary, 1779-1804



WILLIAM & MARY

CHARTERED 1693

Department of Art & Art History
Andrews Hall
605 Jamestown Road
Williamsburg, VA 23185
(757) 221-2520

FRIDAY, APRIL 26:

5:00-6:00 p.m., Andrews 101, followed by a reception:

Keynote Lecture by Dr. Tatiana Flores

Jefferson Scholars Foundation Edgar F. Shannon Professor of Art History,
University of Virginia

“The We Within: Oceanic Imaginaries of Caribbean Art”



Juana Valdés, *The Deepest Blue*, 2023, 36 ceramic panels, 50 x 175 x 3 in.,
Miami-Dade County Art in Public Places Trust, photo: Zachary Balber



Dr. Tatiana Flores

SATURDAY, APRIL 27 / STUDENT PRESENTATIONS:

(respondent: Dr. Tatiana Flores)

9:00-9:30 a.m. / Coffee and opening Remarks

9:30-11:30 a.m. / **Session 1—Powerful Sensations: Art, Space, and Affect:**

- Alice Baughman, “Sensory Immersion and Symbolic Power in Hagia Sophia”
- Sophie Vandevander, “‘I Create for Your Children’: Marie Uchytilová and Her Dedication to the Child Victims of World War II”
- Carter Sprinkle, “The Art of Curation”
- Anna Wilkinson, “Pessimism in Environmentalist Art”

11:30 a.m. – 1:00 p.m. / **LUNCH RECEPTION IN THE ANDREWS FOYER**

1:00-3:00 p.m. / **Session 2—Gendered Bodies and Orientations:**

- Lorelei Peterson, “Dressing the Sixteenth Century: Anne of Cleves”
- Hannah Kuhns, “The Hand Fan in Nineteenth-Century France: Impressionism and the Defiance of Fine Art”
- Jessica Lightfoot, “The Orientalist Artwork of Pierre-Auguste Renoir: Critique of Historical Art Legacies and Connection to Colonialism”
- Ellie Kurlander, “A Woman is a Noun: Exploring the Immersive Works of Francesca Woodman and Ana Mendieta”

3:00-3:30 p.m., COFFEE BREAK

3:30-5:30 p.m., **Session 3 / Transculturations:**

- Emma Jackson, “Manjushri, Bodhisattva of Wisdom: Omniscient Compassion Embodied”
- Lia Deasy, “The View from Southeast Asia: Minnette de Silva's Karunaratne House as a Regional Modernist Project”
- Anna Wershbaile, “Nowhere-ness: Monumentality and Cross-Cultural Pilgrimage in *Three Mountains*”
- Sophia Kim, “Investigating Modernity in *The Space Between: The Modern in Korean Art*”

5:30-7:00 p.m., **CLOSING RECEPTION IN ANDREWS FOYER**

SPEAKER ABSTRACTS (all speakers Class of 2024)

Session 1—Powerful Sensations: Art, Space, and Affect:

Alice Baughman, “Sensory Immersion and Symbolic Power in Hagia Sophia”

The Byzantine reconstruction of Hagia Sophia (532-537) in Constantinople under emperor Justinian made the cathedral, with its massive dome, a physical and symbolic center for the Orthodox Church. While the building, planned by Anthemius of Tralles and Isidore of Miletus, created a religious experience for the emperor and his subjects, it also reinforced Justinian’s power. Many elements of the cathedral, like the glowing light, domes, and soaring heights, served dual purposes of transporting the worshippers to a transcendent, prayerful space and of signifying God’s blessing on Justinian and the Byzantine Empire. This study explores how the manipulation of light, shapes, acoustic properties, and scale in religious architecture created a multi-sensory, transformational worship experience. It examines the allusions to Justinian’s power and the significance of the



location, forms, and materials to this project that became a key part of his legacy. Looking at the worshippers’ experience, I explore the use of circular movement to draw the eye and the mind towards heaven, the blurring of the visual plane with light and liturgical incense, and the layered reverberation of chants in the domed space. Then, through a lens of symbolic power, I investigate the parallels drawn between Justinian’s domain and God’s creation.

Alice Baughman, an Art History major with a Built Environment Studies concentration and a minor in Innovation & Entrepreneurship from William & Mary’s Mason School of Business, is particularly drawn to courses in architectural history and user experience. Through her studies in art and architectural history, Alice engages with interdisciplinary interests in design, history, space, and culture. She studied architecture in Copenhagen, Denmark during the spring semester of 2023, and has continued exploring Danish architecture through her honors thesis work. Alice plans to continue her studies in a professional Master of Architecture program at the University of Virginia starting in the summer of 2024.

Sophie Vandevander, "I Create for Your Children': Marie Uchytilová and Her Dedication to the Child Victims of World War II"

From the age of twenty-one, Marie Uchytilová began planning for what would become her life's work, a project she would continue until her death in 1989. Over the course of nearly thirty-five years, Uchytilová whole-heartedly devoted herself to creating a memorial for the child victims of war, a sculptural group which depicts the eighty-two children who were murdered as part of the annihilation of Lidice in 1942 Czechoslovakia. She gave an emotional intensity to the memorial which is matched by few artists, involving the surviving mothers and allowing them to have a say in the artistic representations of their children. Despite the memorial being her life's work, she is known primarily for her design of the Czechoslovak one-koruna coin, which circulated for nearly thirty years. The coin, along with many of her other works, are related to the creation of *The Memorial for Child Victims of War* and share similar motivations, all of which connect to her ultimate goal of memorializing the truths about those who suffered during the Holocaust and the continuing persecution of innocent people in Soviet-Era Czechoslovakia.



Sophie Vandevander has taken classes across the Art History, History, and Creative Writing departments. In addition to William and Mary, she has studied at Charles University in Prague and Christ's College at the University of Cambridge. In 2022, she interned with Jamestown Rediscovery as a Genealogist and then interned with The American Revolution Museum at Yorktown in the Curatorial Department in 2023. Her research interests include Holocaust memory, children's material culture, fashion history, and 18th – 20th century decorative arts. After graduation, she plans to continue her research and pursue her love of writing.

Carter Sprinkle, "The Art of Curation"



Through their many design decisions, curators have the same authority over content and narrative as an artist would when creating a work of art. Curators manipulate lighting, space, text, and more for exhibitions and displays therefore controlling the mood and context of works which viewers receive. By doing this, curators can alter the perceived meaning of art, sometimes imposing their own messages. For example, Fred Wilson of the Maryland Historical Society utilized the juxtaposition of

objects and historical context in order to reveal the harsh truths and hypocrisies within United States history and museums. By manipulating the placement of objects, curators can create an exhibition or display that can be considered a work of art within itself, a sort of 3-D collage with its own artistic essence. To support this idea, I include my own experiences as both a viewer and a curator.

Carter Sprinkle is a double major in Art History and Biology. She has a variety of interests ranging from Surrealism and contemporary art to microbiology and ecology. A few of her favorite art history courses have been African American Art History, Art and Ecology, Art and Animality, and Women Surrealist Artists. Carter has been a Collections intern at the Muscarelle Museum of Art since the summer of 2023 where she has been digitizing files, completing collection inventories, and assisting with installations. After graduation, she plans on pursuing a graduate program in Art History or Anthropology.

Anna Wilkinson, "Pessimism in Environmentalist Art"

Artists and biologists frequently borrow from each other to strengthen their arguments through intersectionality. The most successful works of the resulting environmental art are often pessimistic, an approach which forces the audience to realize the ultimate consequences of their actions. This strategy has become popular amongst contemporary artists as modern climate research paints an increasingly bleak picture. I will assess how multimedia artists Alexis Rockman, Maya Lin, and David Buckland communicate scientific truths through a pessimistic lens to demand action from their audiences. Following these assessments, I will investigate criticisms of this method to determine its reception and efficacy.



Anna Wilkinson is a double major in Biology and Art History who is passionate about exploring the syncretism between art and science. She is particularly interested in the role of art in communicating science to a general audience, and has experienced this relationship firsthand through an internship at the American Museum of Natural History along with various other curatorial positions through the W&M Biology department and the Virginia Institute of Marine Science. She is also writing a thesis examining an early collection of natural history illustrations. After graduating, Anna will pursue a PhD in Ecology and Evolution at Stony Brook University.

Session 2—Gendered Bodies and Orientations:

Lorelei Peterson, “Dressing the Sixteenth Century: Anne of Cleves”

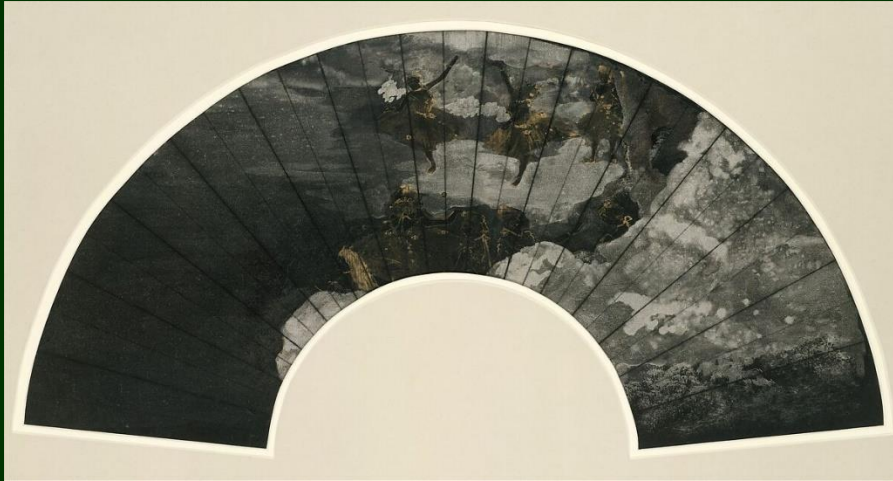
This paper looks at the marriage portrait of Anne of Cleves, painted in 1539 by the artist Hans Holbein the Younger for King Henry VIII of England. Specifically, I plan to look at the dress Anne is shown wearing and its uniqueness compared to contemporary women's fashion in both England and Germany at the time. Through careful examination and contextual analysis of other portraits, clothing patterns, and materials available to the Cleves Dukedom, my paper hopes to highlight the distinct features of Anne's dress. By comparing Anne's attire with the fashion trends prevalent among women of her time, this paper will shed light on the socio-cultural implications encoded within her chosen ensemble. Furthermore, my paper looks into the potential motivations behind Anne's divergence from conventional trends in her portrait attire, exploring possible influences such as personal preference, cultural background, and political context. Through this investigation, my paper aims to offer fresh insights into the significance of Anne's portrayal in Holbein's masterpiece, as well as draw attention to artistic representation of women in Tudor England and the broader dynamics of fashion and identity in Renaissance Europe.



Lorelei Peterson, a double-major in Classical Civilizations, has taken Art History courses ranging from the Northern and Italian Renaissances to the theories and methods prevalent to the modern study of art history. In the summer of 2024, she will be a participant in the San Gemini Preservation Studies, where she will spend 3 months in Italy learning more about the conservation of Italian art and ceramics. Learning to sew from a young age, Lorelei has always found great joy with creating clothing and studying what women wore in historical times. After graduation, Lorelei plans to work in museums with textile conservation.

Hannah Kuhns, "The Hand Fan in Nineteenth-Century France: Impressionism and the Defiance of Fine Art"

In the early nineteenth century, the European hand fan was primarily sold as a women's object in department stores. The rise of consumerism only pushed the fan further into the category of decorative art. Though the fan existed in China and Japan as a legitimate and celebrated medium of fine art, it was only when the Impressionists took up the challenge of painting on the unusual format of the fan that it began to be received within the category of fine art. Specifically focusing on the work



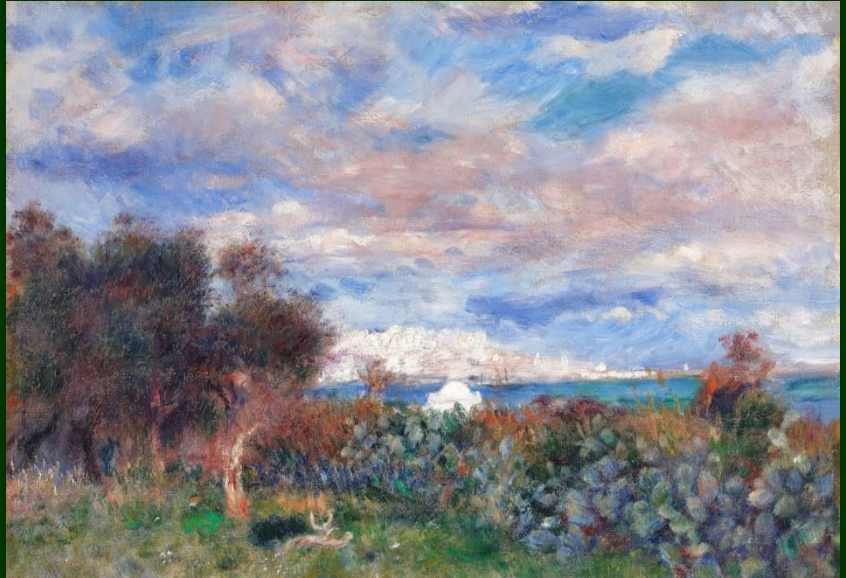
of Degas, this paper will examine the hand fan as a tool used by impressionists to defy the rigid boundary between decorative and fine art. The reception of the hand fan in Europe provides a fascinating lens into encounters between Europe and Asia, the effects of cultural translation on the history of art, and the ways in which Orientalism greatly affected material culture.

Hannah Kuhns is a senior with a concentration in Critical Curatorial Studies. Her areas of art historical interest are modern European art, Japanese art and Italian Renaissance art. Her paper topic specifically developed from coursework in the W&M class Artistic Encounters: East/West in which cultural translations between Europe and Asia were explored. Last spring she pursued her love for Italian art and culture during a semester study abroad in Rome. Recently she worked at the Virginia Museum of Fine Arts in their Exhibitions Department where she had the opportunity to learn closely from many of the curators and staff there. She loves printmaking and rugby.

Jessica Lightfoot, "The Orientalist Artwork of Pierre-Auguste Renoir: Critique of Historical Art Legacies and Connection to Colonialism"

This presentation delves into Pierre-Auguste Renoir's engagement with Orientalism, particularly focusing on his exploration of French Algeria, and the dozens of works created in the capital city, Algiers. It examines the evolution of Renoir's inspired fascination with exotic themes amid contemporary criticism and his subsequent voyages to Algeria. Through analysis of Renoir's early Orientalist artworks and his Algerian series, this presentation unveils the intricate interplay between the artist's oeuvre and colonialism.

Finally, the discussion touches upon the prevailing artistic perceptions and the current reception of Renoir's works produced in Algeria, indicating that the sparse reception suggests a degree of neglect towards Renoir's Orientalist artworks. Ultimately, this exploration underscores Renoir's significant yet often overlooked entanglement with colonialism and Orientalist discourse, thereby enriching our comprehension of the negation of colonial legacies when relating to privileged art.



Jessica Lightfoot concentrates in Critical Curatorial Studies. Her interests include 19th- and 20th-century European art and design, specifically the works of German and Austrian artists. Her undergraduate research has focused on the study of styles as part of a larger landscape, particularly through the intersection of art with evolving technology and concurrent geopolitical events. In the summer of 2023, she interned at the Selects Gallery in New York, where she conducted research on fashion and beauty art photography. Starting in Fall 2024, she will begin the Master's program in the History of Art and Archaeology at NYU's Institute of Fine Arts.

Ellie Kurlander, "A Woman is a Noun: Exploring the Immersive Works of Francesca Woodman and Ana Mendieta"

Francesca Woodman and Ana Mendieta were two prominent figures in 1970s feminist art who, despite their differing cultural backgrounds and spiritual influences, engaged deeply with the female form and its relationship to space. This paper explores their haunting and immersive works, focusing on their shared themes of bodily integration with natural and domestic spaces and their subversion



of patriarchal norms. By correlating the abuse of the earth with that of women, revealing one's inner goddess, and exposing the voyeuristic nature of domesticity, Mendieta and Woodman confront disturbing truths regarding harmful associations between women and their environments. By merging their bodies with scenes of nature and domestic interiors, I argue that Mendieta and Woodman subvert the male gaze and challenge essentialist notions that certain locations and environments are inherent to femininity. Both artists process disillusionment with patriarchy by simultaneously obscuring, revealing, and melding their bodies within these "feminized" spaces.

Ellie Kurlander is a Senior double majoring in Art History and Government. She has spent the past two summers working in New York with several contemporary artists and galleries, including Marcia Grostein and ArtsClub. Ellie spent her spring 2023 semester abroad in Florence, Italy, concentrating her studies on Female muses and artists of the Renaissance. Upon graduation, she hopes to continue working in the arts, merging her passion for accessible arts education and journalism.

Session 3 / Transculturations:

Emma Jackson, “Manjushri, Bodhisattva of Wisdom: Omniscient Compassion Embodied”

The Bodhisattva Manjushri originates from Mahayana Buddhism, his Sanskrit name translating to “Gentle Glory”. This name is indicative of his most iconic qualities: wisdom and compassion. Manjushri’s earthly abode is Mount Wutai, a Buddhist architectural feat built into five mountain peaks that is venerated as the pilgrimage site of Manjushri. Known by many names, such as the Japanese Monju, the Tibetan ‘Jam-dpal, or the Chinese Wenshu, Manjushri is manifested in many forms across a variety of cultures. Through transculturation and centuries’ worth of development, Manjushri is ultimately the wise and compassionate guide to one’s enlightenment. An examination of Manjushri through iconography, Mount Wutai, Kathmandu Valley, and finally a case study of Japanese scholar-monk, Manjushri-devotee Jōkei, reveals his compassion and wisdom that prevail throughout shifting symbolism and usages within the Buddhist canon. Through diverse cultures and across centuries, the meaning of Manjushri has remained steady, despite regional distinctions. The magic of Manjushri is that he can be viewed as intimidating when he is protective, the fierce Yamantaka when he is an approachable guardian, the son when he is the father as well as the mother – in this way continuity and diversity are both seen within Manjushri’s iconography, transcending paradox.



Emma Jackson (she/her) is a senior majoring in Anthropology and Art History, with a concentration in Critical Curatorial Studies. She has interests in restorative history, descendant engagement, and material culture, and how an intersectional approach to such topics can yield greater understanding. She has presented her research at the 2024 Charles Center Research Symposium, and continues her research with the William and Mary Bray School Lab and the Lemon Project Society. With experience at the Virginia Museum of Contemporary Art, the Colonial Williamsburg Foundation, and the Muscarelle Museum of Art, Jackson intends to further her involvement with public history and descendant engagement.

Lia Deasy, "The View from Southeast Asia: Minnette de Silva's Karunaratne House as a Regional Modernist Project"

Much has been written of the early 20th-Century Modernist architects, particularly those from Europe and North America. One figure often overlooked in these writings is the self-proclaimed "Asian woman architect" Minnette de Silva. Born in Sri Lanka, de Silva's unique cultural and geographical viewpoint allowed her to see the radical possibilities of Modernist design in conjunction with the architectural history and newly-won independence of her home country. This study positions her first project—*Karunaratne House* (1947-1951)—as a key work in the development of Regional Modernism in Southeast Asia. Inspiration and theoretical framing is drawn from MoMA's

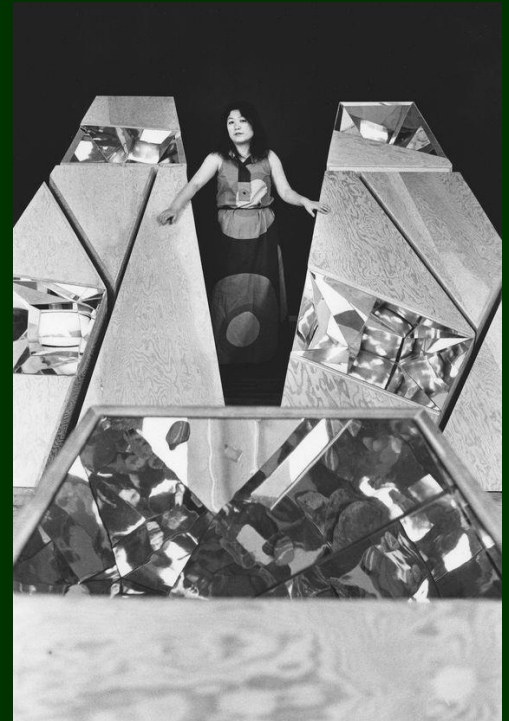


2022 exhibition *The Project of Independence: Architectures of Decolonization in South Asia, 1947-1985*. Designed for a pair of conservative Buddhists, *Karunaratne House* sought ways to appropriately join Modernist principles of industrialization and societal progress with local Sri Lankan craftsmanship and culture. Its spatial layout, interior design, and strategies for climatic-management all blend local traditions and contemporary living.

Lia Deasy is a senior specializing in Built Environment Studies and double-majoring in Environmental Science. Her art historical areas of interest include sustainable design, Regional Modernist architecture, and urban planning. Some of her favorite courses in the department are Architecture & Spatial Justice and the Architectural Design studios. Last summer she was lucky enough to study abroad in Ecuador at Finca Palugo (a sustainable farm), and in France at the École Spéciale des Travaux Publics (a sustainable engineering college). She now knows too much about sustainability. After graduation, Lia plans to take a gap year before returning to school for a Masters degree in urban planning.

Anna Wershbale, “Nowhere-ness: Monumentality and Cross-Cultural Pilgrimage in *Three Mountains*”

Frequently deemed the Mother of Video Art, Shigeko Kubota (1937-2015) was a Japanese video editor, sculptor, and avant-garde performance artist whose body of work from the mid to late 20th century investigated themes of nature, self-documentary, spirituality, and gender. As one of the early artists of the FLUXUS movement, she combined emerging video technology and modernist “high art” aesthetics. My paper examines Kubota’s *Three Mountains* (1976-79) as a critical work in her oeuvre. This piece engages with narratives of historical female exclusion from spiritual and artistic spaces and subsequent place-making. I specifically consider the sculpture as it pertains to the cultural history of sacred mountains in Japan, such as Mt. Fuji, and the legacy of modernism and Earthworks in the American Southwest. Kubota established new media forms to pluralistically critique the movement’s value of process over product from her unique vantage point as a female immigrant creator. Her multi-channel video sculpture, *Three Mountains*, is at once a monument to the mythos of sacred destination travel and representative nature, as well as an autobiographical depiction of Kubota’s identity as a Japanese Zen Buddhist woman—a “pilgrim”—working as a counter-cultural American artist in the 1970s.



Anna C. Wershbale (she/her) is a senior majoring in Art History, with a concentration in Built Environments, and minoring in Business Innovation and Entrepreneurship Studies. Her interests include Japanese and American modernism, creative marketing, and design thinking methodology. She has previously presented her research at the 2022 SUNY New Paltz Art History Symposium, the 2023 Charles Center Internship Symposium, and the 2024 William & Mary Graduate & Honors Research Symposium. After nearly eight years working in public art museums, including the Virginia Museum of Fine Arts, Taft Museum of Art, and Muscarelle Museum of Art, Anna plans to continue applying her passion for art history and institutional advancement after graduation.

Sophia Kim, "Investigating Modernity in *The Space Between: The Modern in Korean Art*"

"Modernism" is a loosely defined term requiring a frame of reference to measure against. The Los Angeles County Museum of Art (LACMA) aimed to address modernism in Korean art, a period often missing in academia, in the 2022 exhibition, *The Space Between: The Modern in Korean Art*. This essay explores how "modernism" was defined by both artists in Korea and the world around them, using



the LACMA as a case study for how modern Korean art is observed in the Western world. In examining the multiplicity of frameworks through which modernism is defined, and according to whose standards, this paper considers the larger historical context in which art was developing in a rapidly modernizing and changing nation while learning how to create a national identity and how Korea continues to find its place on the larger global stage.

Sophia Kim is a senior majoring in Art History with a concentration in Critical Curatorial Studies. Her academic interests include East Asian art, cultural exchange, and the role art plays in diasporic communities. Last summer, she interned with the Chrysler Museum of Art in the Curatorial department as a recipient of the Woody Museum Studies Scholarship. She presented her internship experience at the Charles Center Internship Showcase where she placed as a finalist. After graduation, Sophia hopes to continue pursuing her love for art history and research.



WILLIAM & MARY
ART & ART HISTORY

