

Inaugural Undergraduate Art History  
Research Colloquium

Department of Art and Art History  
College of William & Mary  
Williamsburg, Virginia

April 25, 2019

Mariah Vaughn  
Sunni O'Brien  
Ying Zhang  
Rachel Ciampoli  
Jordan Wyner  
Keira McCarthy  
Tess Thompson  
Caitlin Wagner  
and  
Professor Elena Calvillo, keynote speaker

Marino Grimani,” *The Art Bulletin* LXXXII, no. 2 (2000): 280-97.

**Keynote Address:**

“Michelangelo’s *Nemesis*”

**Program of Speakers**

**Mariah Vaughn**

Mariah Vaughn is a senior at the college from Lynchburg, Virginia, majoring in art and art history with a minor in linguistics. In her time at the college she has worked as a general intern at the Muscarelle Museum of Art and as a curatorial intern at the Metropolitan Museum of Art in the collection of American Historic Sculpture. In her spare time, she practices relief printmaking, plays the mandolin, and hosts house shows for the Front Porch Society. After graduation, she looks forward to spending a year or so doing very little before starting a professional career in the arts.

**Abstract:**

Her paper examines the complex interrelations between text, image, and contemporary culture in the Getty Apocalypse’s depiction of the Whore of Babylon. Through the creation of this manuscript and its depiction of the Whore of Babylon as an idealized contemporary maiden, the illustrator of this manuscript proved that not only was the apocalypse was nigh—the monsters that would bring it about were in their midst—this contributes to societal paranoia toward young womens’ sexualities as latently dangerous.

**Sunni O’Brien**

Sunni O’Brien is a senior studying both Classical Studies with a concentration in Archaeology and Art History. She has studied abroad in Greece, and this past summer she participated in a Field School with the Lechaion Harbor and Settlement Land Project. She is involved in multiple organizations on campus such as the Fraternity of Chi Omega, Syndicate Hip-Hop Team, Eta Sigma Phi, and Art History Club. Sunni plans to travel to Austin, Texas this summer to study Ancient Greek at University of Texas Austin, and begin a post-baccalaureate program in Classical Studies at Georgetown University in the Fall of 2019.

**Abstract:**

Sunni's research focuses on Erwin Panofsky's method of iconography, and how it is extremely limiting to the interpretation and meaning of works of art. By looking at Jan van Eyck’s *Arnolfini Portrait*, and his influence on other artist’s through his use of a mirror, it is evident that paintings are meant to be interpreted and reinterpreted throughout time.

The inclusion of mirrors in paintings aids in interpretation, through the fact that actual mirrors present our reflections to us. We, as viewers, are meant to notice the mirrors within paintings and be reminded that while they don't reflect us, they are referring to our presence and allowing us to be a part of creating the painting's meaning.

### **Ying Zhang**

Ying Zhang is a senior with an art history and economics double major. She worked as an intern at the DeWitt Wallace Decorative Art Museum at Colonial Williamsburg. Her research focuses on *Colonel Guy Johnson and Karonghyontye*, a portrait painted by Benjamin West in the late eighteenth century.

#### **Abstract:**

Benjamin West, an Anglo-American painter, created a painting in 1776 under the commission of Colonel Guy Johnson to celebrate the alliance between Great Britain and the Mohawk tribe. The painting is titled *Colonel Guy Johnson and Karonghyontye (Captain David Hill)* and is currently exhibited at the National Gallery of Art. The seated figure is identified as Colonel Guy Johnson, a British officer working in the Northern Colonies. The figure standing behind him is Karonghyontye, or Captain David Hill, the chief of the Mohawk tribe. This painting provides an unusual example of British portraiture in which an Indian man appears wearing no European artifacts or other signs of cultural assimilation and a British officer displays hybrid clothing. Although scholars have often interpreted their relationship in positive terms, this paper examines the picture's subtle visual politics of differentiation along racial lines. Examining the painting in its historical context and comparing it with contemporary works of art, I suggest that there is inequality between the two figures, and that this portrait expressed Guy Johnson's political desire to dominate the Mohawks and to emphasize his elite status within British society.

### **Rachel Ciampoli**

Rachel Ciampoli is a senior studying Art History with a minor in Management and Organizational Leadership. Her honors research explores the previously undocumented painting *Servants at a Pump* by Italian-American artist Nicolino Calyo. Rachel is interested in expanding access to art collections and museums through educational initiatives. She has experience in arts interpretation, public

Clovio's Portuguese contemporary Francisco de Holanda, most recently "'No Stranger in Foreign Lands': Francisco de Hollanda and the Translation of Italian Art and Art Theory," in a volume on early modern translators, *Trust and Proof: Translators in Renaissance Print Culture* (Brill, 2017), edited by Andrea Rizzi. Another study, "Authoritative Copies and Divine Originals: Lucretian Metaphor, Painting on Stone and the Problem of Originality in Michelangelo's Rome," *Renaissance Quarterly* 66 (2013), considers techniques of painting developed by Clovio, Holanda, and Sebastiano del Piombo in the context of artistic theory and practice during the Tridentine period. She has recently published with Piers Baker-Bates an edited volume dedicated to the technique of oil painting on stone supports and the Roman career of Sebastiano del Piombo, *Almost Eternal: Paintings on Stone and Material Innovation in Early Modern Europe* (2018), which is part of Brill's series *Art and Material Culture in Medieval and Renaissance Europe*. She is also completing her book manuscript on Clovio, "Beyond Disegno: the Invention of Giulio Clovio in Michelangelo's Rome," and has begun a new book project that investigates cultural brokerage and translation between early modern Rome and Imperial courts.

#### Other Publications:

"Inventive Translation, Portraiture, and Spanish Hapsburg Taste in the Sixteenth Century," in *The Spanish Presence in Sixteenth-century Italy: Images of Iberia*, eds. Piers Baker-Bates and Miles Pattenden, part of *Transculturalisms, 1400-1700* series (Farnham, Surrey: Ashgate, 2015), pp. 175-197.

"Reading Pliny in Francisco de Holanda's Roman Dialogues," *Gifts in Return: Essays in Honor of Charles Dempsey*, pp. 263-96, ed. Melinda Schlitt. *Essays and Studies*, 30, ed. Konrad Eisenbichler (Toronto: Centre for Reformation and Renaissance Studies, 2012).

"*Buon Giudizio e Miniatura della Controriforma per il Cardinal Farnese*," in the commentary volume for the facsimile *Il Farnese Lezionario*, ed. Jonathan J.G. Alexander (Modena: Franco Cosimo Panini Editore, 2008), pp. 63-96.

"'Il Gran Miniatore' at the Court of Cardinal Alessandro Farnese," in *Artists at Court: Image-Making and Identity, 1350-1550*, ed. Stephen J. Campbell (Chicago/Boston: Isabella Stewart Gardner Museum, distributed by the University of Chicago Press, 2004), pp. 163-75, 238-44.

"*Romanità and Grazia*: Giulio Clovio's Pauline Frontispieces for

roundhouse and a Medieval hut. In the anthropology department, she has worked as a Lab research assistant with Erin Schwartz, a Ph.D. candidate, for three years to catalog, analyze, and wash artifacts from an archaeological site at Buffalo Forge, Virginia. She has interned with the Smithsonian National Museum of the American Indian in the Registration and Collections Management Department, with Fairfield Foundation in Gloucester to help place Fairfield Plantation under easement, and in the Paintings, Drawings, and Sculpture Department of Colonial Williamsburg as a Curatorial Intern. Following graduation, she will attend University College London in the fall to pursue a Masters in Cultural Heritage Studies.

#### Abstract:

The history of collecting in Europe continues to play a role in modern attitudes and perspectives on the ownership of cultural property. Due to the entrenchment of Western conceptions about cultural property ownership, international cultural property laws have failed to resolve disputes about the repatriation of objects removed from their culture of origin. As cultural heritage supports cultural authority and agency at origin, ownership of cultural property can support identity construction and act as symbols of power. Thus, through this ownership, European museums have held onto vestiges of imperial power, and, only today, are we beginning to see the cultural rebalancing and national efforts towards repatriation. A decolonized future of collecting and display requires voluntary, ethical, and national repatriation efforts, not necessarily universal solutions. Such topics will be examined through the presentation of two case studies: the Elgin Marbles and the Tonalamatl Aubin.

#### Keynote Speaker

##### **Prof. Elena Calvillo**

*Associate Professor of Art History and Chair,*

*Department of Art and Art History, University of Richmond*

Elena Calvillo's research and writing have focused on artistic service and imitative strategies in sixteenth-century papal Rome. She is broadly interested in theories of representation and cultural translation and brokerage in Italy, Spain and Portugal in the sixteenth century. She has published several articles on the Croatian miniaturist Giulio Clovio at the court of Cardinal Alessandro Farnese and the writings of

programming, and educational outreach from her work with the Chrysler Museum of Art in Norfolk, VA and the National Museum of African American History and Culture, where she discovered the inspiration for her research, the painting *Servants at a Pump*.

#### Abstract:

“The Endearred Name, ‘Americans’: An Examination of Nicolino Calyo’s *Servants at a Pump*” examines the negotiation of visual culture and public space by African Americans in antebellum New York through the nineteenth-century painting *Servants at a Pump* by Italian-American artist Nicolino Calyo. During the nineteenth century, artistic modes of expression and social codes regarding the use of public green space sought to limit the representation and visibility of racial minorities. In visual culture, the mode of genre painting attempted to order and confine certain groups of people. At the same time, mandated and informal laws excluded African Americans and people of low socioeconomic classes from participating in the growing trend of public parks. These overarching conventions segmented the population and exacerbated social divides. Nicolino Calyo’s painting *Servants at a Pump* from 1840 engages with genre painting techniques and contemporary park politics, but defies the usual oppressive conventions. A closer look at this painting, in the context of contemporary social history and Calyo’s larger oeuvre, suggests a more nuanced representation of urban ecology. Calyo’s subjects—several African American laborers—appear to resist social and political norms as they assert themselves in public space. In addition, Calyo’s meticulous detailing of the surrounding setting grounds the scene in real history and provides a more concrete description of life in antebellum New York. Ultimately, this painting reflects the unique blend of Old World techniques and ideologies with stories of burgeoning independence and identity development present in antebellum American society.

#### Brief break

##### **Jordan Wyner**

Jordan Wyner is a graduating senior, majoring in Art History and German Studies. His thesis research focuses on the representation of public space in Franz Kafka's short fiction and the transformation of public space in his home city of Prague. Jordan is also interested in

urban design and theory, German-Jewish literature, the international avant-garde, and playing bass and guitar in his progressive punk/pop metal band Ruth. An avid player of the *New York Times* crossword puzzle, Jordan would like to take this moment to apologize to any teacher which has been subject to the jazzy outro that plays after a puzzle is completed. Jordan looks forward to spending a year learning the craft of baking, molding red clay in his spare time, reading ferociously, and praying to retain his German skills enough so that he can apply to Master's programs in Art History at German universities.

Abstract:

A Bohemian German-Jewish writer, civil servant of the German-dominated, imperial inner administration, and famous Prague resident, Franz Kafka would have been all too familiar with the tension between the imperial and national(ist) poles, around which German identity in Bohemia revolved between the late nineteenth and early twentieth centuries. Although his literary output has often been evaluated as a landmark of twentieth-century existentialist rumination, one actually finds in some of his most significant works a curious allegory for national identity by situating him in the Prague context. Kafka's parable "An Imperial Message" ("Eine Kaiserliche Botschaft") scrutinizes the privileged position that German culture and identity held in the Austro-Hungarian Empire through the lens of imperial and nationalized spaces. Informing it is how Austrian or Cisleithanian Germans conceived their identity and status within an exclusive space to which they viewed themselves belonging and how these self-made identities were either reinforced or frustrated in and by such spaces.

### **Keira McCarthy**

Keira McCarthy is a senior majoring in History and Art History. On campus, she sings a cappella with the Cleftomaniacs and No Ceiling and gives tours for the Admissions Office. Growing up outside Chicago, she frequently visited the Art Institute, where she discovered her favorite painting, René Magritte's *The Banquet* (1958). This inspired her to undertake a research project on Magritte, which culminated in her senior capstone project, "Magritte, Laclos, and the Double Bind: An Interdisciplinary Approach to *Les Liaisons Dangereuses*."

Abstract:

This paper explores the interdisciplinary connections between René Magritte's painting *Les Liaisons Dangereuses*, Pierre Choderlos de Laclos' novel of the same name, and Gregory Bateson's concept of the double bind. While current scholarship interprets *Les Liaisons Dangereuses* as a manifestation of Magritte's misogynistic viewpoint, an examination of the way the painting and the novel are related reveals a more nuanced interpretation. Both Magritte and Laclos use moral ambiguity and the implication of their audience to force them into an unwinnable, double bind situation. The effect of the double bind is to force the viewer into a confrontation with the painting, in which the viewer contemplates their relationship to the painting and their role as a voyeur.

### **Tess Thompson**

Tess Thompson is a senior from Louisville, Kentucky and is graduating with a Bachelor of Arts in Art History. During her time at William & Mary, Tess worked as a collections management intern at the Muscarelle Museum of Art, served as editor of *Acropolis Art Journal*, and served as an executive member of the Title IX activist group 16(ix)3. Tess's interest in fashion and art history culminated in her paper "Cecil Beaton's Fashion Photography as Fantasy: 1950's *Vogue* and Jackson Pollock" for this symposium.

Abstract:

This paper explores a series of photographs published in American *Vogue* titled "Fashion: Spring Ball Gowns" in 1951. Photographer Cecil Beaton created images of women posing in French-inspired American ball gowns in front of Jackson Pollock's famous drip paintings at the Betty Parsons Gallery in New York. The photographs have drawn criticism for a seemingly superficial use of Pollock's work in a commercial advertising context. However, this paper argues that Beaton uses the paintings to further his own vision of fashion photography as an elaborate, ever-expanding fantasy space.

### **Caitlin Wagner**

Caitlin Wagner is a double major in Anthropology and Art History and a candidate for the NIHAD certificate program. Prior to her studies at William & Mary, she attended an archaeological field school on Achill Island in Ireland, where she helped to excavate a Bronze Age