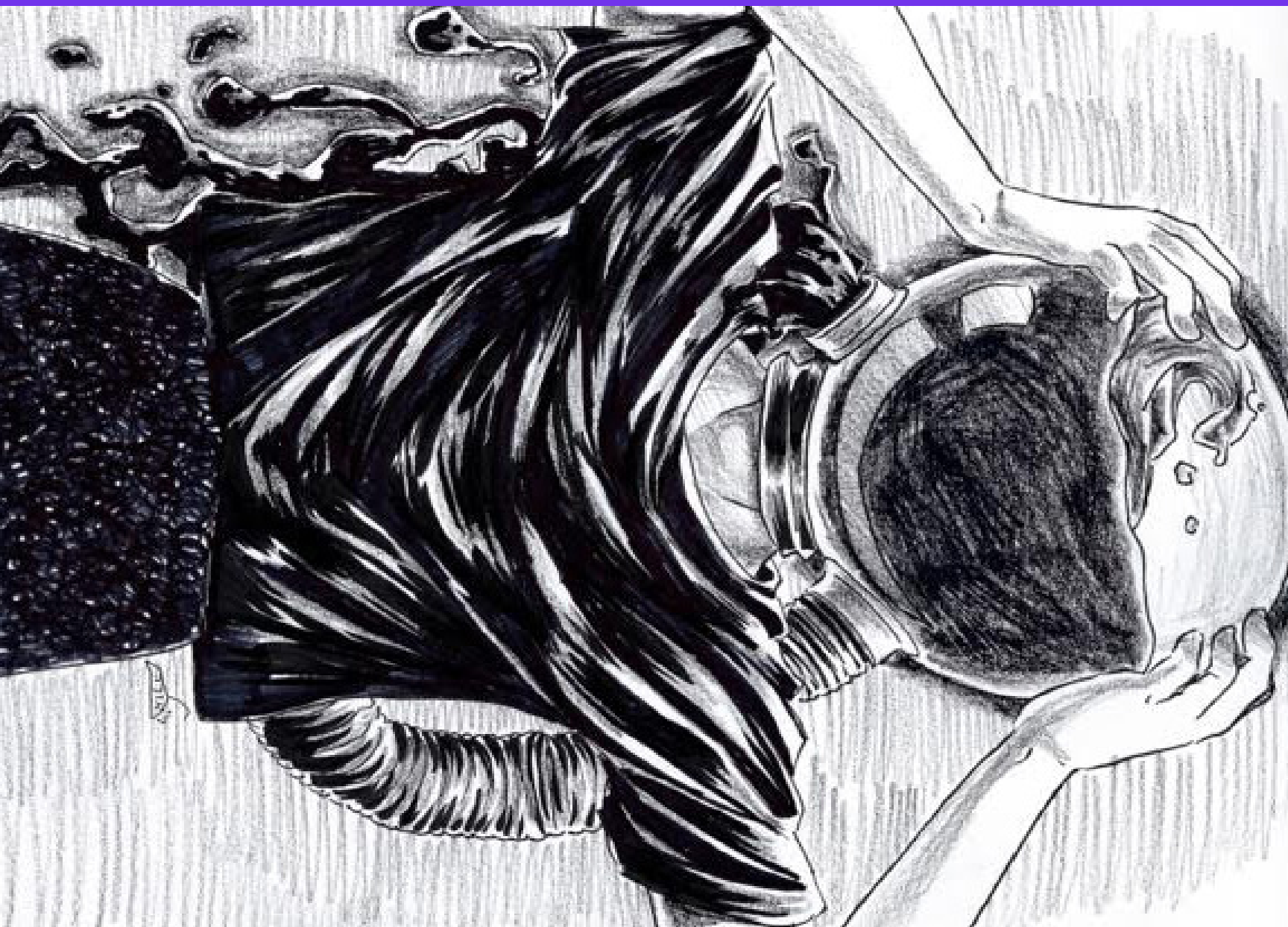
effusions



Effusions

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Cover Art: *Melancholy,* 2017. Lauren Smith. Ink and colored pencil on paper. Page 12.

NOTE FROM THE DEAN | ELIZABETH MULLENIX, PH. D

CCA Vision Statement: "The College of Creative Arts will advance creativity as a powerful thread to link the visual and performing arts, design, and multimedia across disciplines, bringing the voice and imagination of the arts to all corners of our diverse and global society. By integrating disciplinary expertise with the liberal arts, we will educate the next generation of architects, artists, designers, performers, teachers, and scholars for leadership in their chosen fields and in new and emerging creative industries."

There is a lot in the news these days about creativity and innovation. Businesses want to employ more "creatives"; the tech industry is eager to combine entrepreneurship and computer science with design; collaboration is increasingly prized; and boldness, imagination, and the courage to "fail" and thus learn--all aspects of a creative mindset--are important qualifications for career success.

As an arts community, faculty, staff, and students in the CCA live out creativity and innovation every day. Moreover, as our divisional vision statement notes, we work to bring the arts to others through music, paintings, sculpture, plays, design, and through the contents of publications like *Effusions*.

Effusions provides an ideal canvas upon which artistic expressions from a variety of perspectives can be shared and explored, thus linking aesthetics to diverse ideas. Through text, image, color, design, story, and history; *Effusions* is emblematic of the dynamic ways that the arts come alive within a liberal arts context. Enjoy!

Elizabeth Reitz Mullenix, Ph. D
Dean, College of Creative Arts
Professor of Theatre

NOTE FROM THE CHAIR | ROB ROBBINS

Along with creative works from students in the Department of Art, this issue of *Effusions* features students in Interactive Media Studies, Interior Design and Architecture, History, Psychology and even Public Health. It speaks to both the diversity of the publication and the ability art has to dissolve boundaries. The Arts are ultimately about being empathetic and sympathetic to one another. The visual arts, maybe more than any other discipline, lets people of divergently different backgrounds, experiences, and histories come to know one another. Art doesn't require a common language or culture to convey meaning. Visual art transcends time, history, and boundary. This issue of *Effusions* brings together a diverse Miami University population. In this issue, you will find original creative material in the form of animation, photography, digital illustration, ceramics, multi-media sculpture, printmaking, traditional drawing and painting, photography, and more. You will find critical analysis of historical artworks that brings new light to the understanding of these works, and with that, an understanding of the individual that is making the effort to genuinely understand what one person is trying to say to another though their creative work. Students from all areas of the university come together to share their particular vantage point, be it through their own creative production or the thoughtful reinterpretation of the work of others, they are all expanding on our understanding of who we are, and what we can be. It takes a brave soul to share in this way, and I commend each and every one of them for that.

Rob Robbins
Chair of the Department of Art
Professor of Studio Art

NOTE FROM THE FACULTY ADVISOR | ANNIE DELL' ARIA, PH. D

One of an educator's greatest pleasures is seeing students generate and follow through on their own ideas. Far from simply fulfilling requirements or memorizing information, moments when students bring original contributions to class discussion, produce innovative research, exhibit work on campus, organize around shared causes, or publish quality publications inspire and rejuvenate my passion for teaching. Serving as faculty advisor for Effusions, a student-run publication, affords me just this kind of opportunity to allow myself to be inspired by our students. The editorial board this year not only put together an outstanding issue and expanded the journal's submissions but also brought Effusions to a new online audience through the creation of a blog and social media. Their dedication to the project combined with genuine enthusiasm and support for the arts and for the work of their peers led to the excellent and diverse selection of artwork and scholarship you are about to enjoy. I would like to especially applaud the tireless dedication of Amanda Messeri, our Editor-in-Chief, in both ensuring a quality publication and motivating an excellent group of students (not to mention making my job as advisor a walk in the park). I hope you enjoy this fantastic selection of work and please check out Effusions online as well.

Annie Dell' Aria, Ph. D
Assistant Professor of Art History
Faculty Advisor, *Effusions*

NOTE FROM THE EFFUSIONS TEAM

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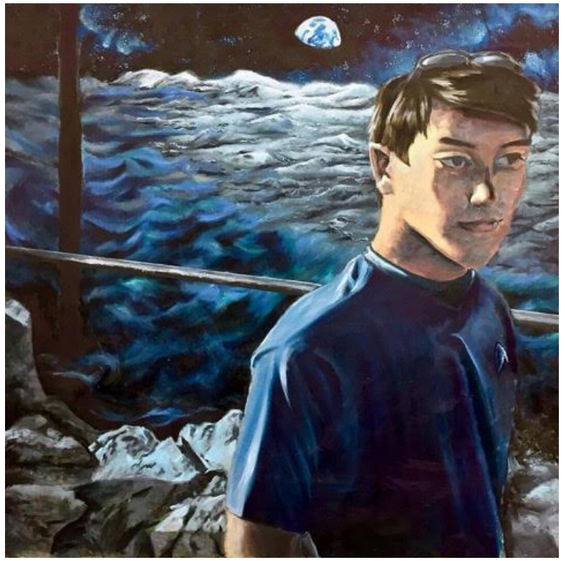
The *Effusions* team is proud to present the 2017-2018 edition of *Effusions* art journal. *Effusions* is a student-led publication sponsored by The Miami University Department of Art. This publication promotes and applauds student artists and writers within the humanities. As an academic art journal, *Effusions* has allowed us to explore and distribute the varied artistic disciplines within the student body at Miami University. Throughout the years *Effusions* has functioned as an opportunity for students to express the work they've completed throughout their academic careers as artists, art historians, architects, graphic designers, composers, photographers, and interior designers. In addition, this journal reveals a comprehensive experience into the broad spectrum of creative endeavors taking place around us. We feel that this year's edition has come to embody the ideal form of our art journal,both through an array fo enlightening written works and a multitude of exemplary studio artworks. For these reasons, we are proud to present this years edition to our readers!

Lauren Smith

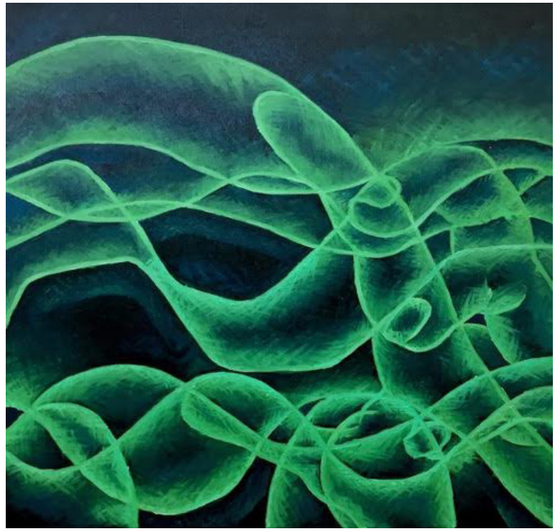
Junior Studio Art Major with a Concentration in Painting
and Minor in Digital Games with a Game Art track.

My illustrations take inspiration from science fiction, an interest that developed out of fascination with outer space, nerdy entertainment, and everything cold, futuristic, and industrial. Indeed, I refuse to look upon the past as an ideal way of life, knowing what my ancestors endured. I develop the concepts behind my artwork from a message that I would like to communicate. Often inspired by mood, my work demonstrates a detached demeanor yet full of profundity. Despite the variety of media, I consistently utilize cool colors, manga-esque drawing style, as well as the geometric approach of modern art.

I am drawn to the technological, but I also explore the links between nature with the manmade, feminine with masculine, and the emotional and the mental, as I view my interests and outlook on life as a blend of polarizations. After all, science and art are essentially the study and manipulation of nature, from which humanity cannot separate itself. My work is inspired by the developments of science as a personal search for universal truth and "natural" beauty, as well as to answer philosophical questions such as the purpose of existence, the origins of cultural conventions, and human morality.

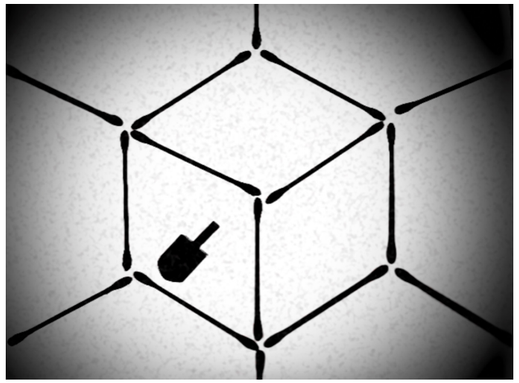


My Brother as Spock
2017. Oil on masonite board. 4x4 feet.

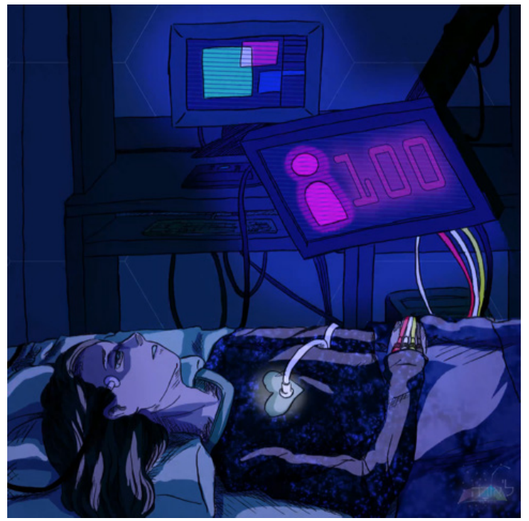


Oscillate,
2017. Oil on canvas.
2x2 feet.

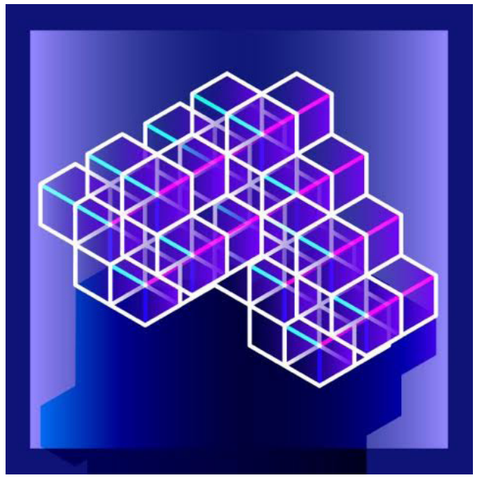
Melancholy.
2017. Ink and
colored pencil on
paper.
9x12 inches.



Microscope. 2018. Stop Motion Animation
https://youtu.be/vGG53Uf_4qU



My Imaginary Friends. 2018. Pen and Ink
Drawing turned into Animation.
https://youtu.be/Nnjl7NqvwsI



Cube Design. 2018, Adobe Illustrator.

Celia Bugno

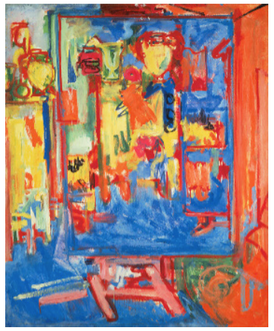
Sophomore Art and Architecture History and Arts Managment Co-Major

Hans Hofmann as a Teacher and a Student: A Discussion of Development in Art

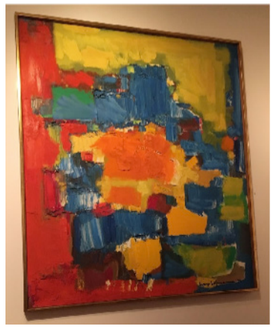
It is difficult to tell that all of Hans Hofmann's works were created by the same person simply by looking at them. One can see very few similarities, apart from some having painterly qualities and others being connected by their geometric forms. One unfamiliar with Hofmann's artistic philosophy may think that this is due to changes in style, like one would expect from someone who creates according to contemporary trends. But this is not the case with Hofmann's many works. The great differences between his works are instead due to the constant refining of his technique and his expression—to artistic growth. Hans Hofmann's purpose in his art was to create a sense of depth and light from within his works using color and varied layers of paint; we can see this method develop by comparing a piece from the start of his career, *Untitled (Interior Composition) (fig 1)* created in 1935, with one from the end, *Blue Spell (fig 2)* created in 1958.

I would also argue that Hofmann came to this purpose through teaching art in his schools. Hofmann approached teaching the subject differently from most approaches both in his own time and today. This not only facilitated the growth of some of his students who went on to become well-known artists, but allowed Hofmann to gain new artistic perspectives and surrounded him with the new artistic ideas of the younger generation constantly. As one teaches, one gains a better and better understanding of the subject they are teaching; without his schools and the dedication of most of his life to the cultivating of other artists, Hofmann may never have developed and achieved his artistic goals.[1]

Hofmann's first goal as an artist was to create a sense of depth within his works. He stated so himself in an essay that was reprinted in an anthology of articles written by artists, saying that "[My] push and pull [theory] is not so simple as people think it is. It is actually the secret of three dimensionality, of a flat surface... creating space, deep, deep space without destroying the surface... [the Italian perspective] has only one direction in depth, but nothing comes back. But in my pictures it goes back and comes—it goes in and comes back.'"[2] Hofmann's intention was to create artworks that were three dimensional both in the brightness of paint and the methods in which it was manipulated on the surface of the canvas. Hofmann wanted his works to be painterly in the extreme; not just for the paint to be visible to the viewer, but to also be the focus of his works. Both works accomplish this as well as demanding the attention of the viewer without feeling aggressive. But while *Blue Spell* and *Untitled (Interior Composition),* hereafter referred to as "*Untitled*," both contain forms that overlap in many directions, Untitled features a linear perspective of its subject- a room with a dresser and decor. We see the walls meet in corners at angles and, unlike *Blue Spell*, do not appear to be looking directly at the forms within the piece. *Blue Spell,* on the other hand, is three dimensional in reality, with large paint curls and varied thickness of paint layers throughout. Its forms overlap in every way imaginable, but in *Untitled* they appear to go off of the canvas instead of framing it. This change in the creation of three dimensionality from perspective-based to reality-based shows Hofmann's progression towards his goal of creating an interior sense of depth and development in his methods of oil paint use.



(Figure 1). Untitled (Interior Composition), Hofmann, 1935.



(Figure 2) Blue Spell, Hofmann, 1958.

Hofmann's other goal was to use color to create form and light from within his works. We can see this goal more clearly throughout his career, as most of his works contain multiple colors, but this philosophy is only truly evident by the end of his career. His use of only bright colors in his later works such as *Blue Spell* are due to a difference between Hofmann's philosophy of color and that of other great artists. Art critic and Hudson Review contributor Kenneth B. Sawyer explains this difference:

> "Hofmann is a pure colorist (as opposed to a tonal colorist), who uses color to serve 'simultaneously a plastic and psychological purpose'; one set of vibrations leading directly into the next with a logic akin to that of music. The effect of stunning vigor his oils produce is due mainly to the fact that we have, during the past half-century, accustomed ourselves to tonalities—impure colors used to project degrees of dark and light." [3]

[1] John Monro,. "Motivating Learning : Why Do We Learn ?" PEL Motivation. Accessed November 14, 2017. https://students.education.unimelb.edu.au/selage/pub/readings/psyexlearn/PELmotivation.pdf.

[2] Barbara Rose, et al. Readings in *American Art,* (New York: Praeger Publishers, Inc., 1975): 121.

[3] Kenneth B Sawyer, "Painters over Seventy-Five"; *The Hudson Review* 10, no. 3 (1957): 440-46.

So while other artists may use shading, especially in black and white tones, to create senses of depth and color change, Hofmann achieves this through the use of different, but just as vibrant, colors in his later works. In both works we see these vibrant hues, but *Untitled* uses much more black and white. This painting uses contrasting lines of color to separate forms from one another as well. This development is due in part to his theory of color, but also due to his refining of ideas on form and space in his career. As with all great artists, this may be partially due to the influences of other artists' works. Sawyer notes that "Hofmann's voluminous output—powerfully influenced by Matisse's use of color and Cubism's displacement of form—developed into an artistic approach and theory he called 'push and pull,' which he described as interdependent relationships between form, color, and space." [4] Although Sawyer seems to be presenting most of the explanation for Hofmann's color theories as an adoption of the methods of other artists, Hofmann himself believes that his hues are a statement of his personality and his own technique that has been developed over his entire career. He explains in an interview with art historian Katharine Kuh at the Art Institute of Chicago that "'My aim in painting as in art in general is to create pulsating, luminous, and open surfaces that emanate a mystic light, determined exclusively through painterly development, and in accordance with my deepest insight into the experience of life and nature.'"[5] Hofmann wants to create works that created their own light. This is strongly visible in *Blue Spell* but weak in *Untitled*. In *Blue Spell,* we not only see more hues in more shades, we also see very little stark black and white. The two tones have been so well blended and integrated that they could not determine light and dark. The shades within the forms, as well as how they are stacked, decide the depth and the brightness of the work. By taking away the clear object forms in his earlier works and replacing them with the large abstract forms of *Blue Spell*, Hofmann accomplishes a related aim—using color as a means of nuanced communication. On this matter he says "Both Kandinsky and Klee were among the first to realize [color as a language in itself]. In my work I have further tried to clarify the same idea."[6] With this quote in mind we see the true difference between the works. *Untitled* uses color to create recognizable forms such as vases that in turn create the message, and *Blue Spell* uses colored semi-geometric forms that create a message within themselves. The former is explicit and the latter is implicit. The development in his use of color is clear in his embrace of color in his later piece.

The most noticeable difference between the two works is the subject matter, or rather that one has recognizable subject matter and the other does not. *Untitled* depicts a portion of a room with an easel in the corner, showing what we can assume is the remainder of the dresser poking out from behind the left side of the easel. These forms are distinct and true to life. They also have clear outlines, whereas *Blue Spell* has fuzzier, more painterly outlines. This is consistent with may of his earlier works, whereas many of his later works feature mostly geometric forms. Art historian and former art director at the Ackland Art Museum Charles Millard traces the development of Hofmann's works towards abstraction as his career goes on.

> "About 1943 several changes manifested themselves in Hofmann's work. He began showing a marked preference for vertical or square formats, he partially abandoned brushed compositions in favor of a variety of application including dripping and spattering... In the pictures of the mid-1940's one first begins to sense the pictorial "push-pull" of which so much has since been made. If the 1940's were years of increasing daring and breadth in Hofmann's art, during which he moved toward freer use of all the painterly means at his command and toward greater size and scale, the early 1950's were the years in which those developments were consolidated."[7]

It is clear that there was progression towards his goals throughout Hofmann's career. He moved towards forms created solely by colorful geometric shapes instead of by outlined recognizable shapes. He also refined his paint technique and began incorporating multiple methods of application (as I pointed out in my earlier discussion of the different textures of paint in the different works). Hofmann's later works create depth through overlapping forms in many ways and paint texture, a change from his earlier techniques of linear perspective. His goal of making light come from within the canvas is visibly seen in his later works. While both pieces are bright and bold, *Blue Spell* seems to create its own light through its bright contrasts. Hoffman stated in the same interview with Kuh that "'I don't really think I've changed with age; when I analyze my nature I don't see great emotional changes. My work may seem freer... I personally find my work constantly progressing.'"[8] Hofmann was proud of his movement towards his goals as an artist, and it is clear to the viewers that he accomplished them.

In Allan Kaprow's article "The Effect of Art upon the Teaching of Art", originally published in *Art Journal* in 1964, he discusses his experience as a student in Hofmann's school. He describes the way in which Hofmann used the time spent in class to study the craft of art, the methods of production, and separation between source and resulting art.[9] Kaprow talks about how Hofmann stressed the importance of awareness of the artist—the awareness of the techniques it was possible for the artist to use and the relationship between each part of the work and the whole. In Kaprow's eyes, Hofmann demanded devotion to art to the point of devotion becoming a discipline. Kaprow seems to be indifferent to his memories of Hofmann's teaching style; the reader does not feel any warmth or coldness but a simply a way of trying to accurately explain Hofmann's goals as a teacher. Perhaps this is due to their very different art expressions (Kaprow is known for tactile, site-specific pieces and happenings such as *The Yard*). However, Kaprow's explanation of Hofmann's teaching goals also describe his artistic goals. The idea of relating each part of a work is a synonym for Hofmann's famous push-pull theory. Hofmann works to make his canvases three dimensional, something he could not do without fully under-

[4] Kenneth B. Sawyer, "Painters over Seventy-Five" in *The Hudson Review 10*, no. 3 (1957): 445.
[5] Katharine Kuh, *The Artist's Voice: Talks with Seventeen Modern Artists* (New York: Da Capo Press, 2000):. 128.
[6] Ibid., 122.
[7] Charles W. Millard, "Hans Hofmann"; *The Hudson Review 30*, no. 3 (1977): 404-08.
[8] Kuh, *Artist's Voice*, 119.
[9] Allan Kaprow "The Effect of Recent Art upon the Teaching of Art."; *Art Journal 23*, no. 2 (1963). 136-38.

standing the relationships between every aspect of his pieces, because he needed to know how to create space within art to begin with. By explaining and demonstrating to students in his schools this dynamic and painting with this principle in his free time, Hofmann truly mastered it.

Frederick Wright's monograph *Hans Hofmann* describes Hofmann as an artist as well as history of his career, and an introduction to his ideas through the inclusion of one of his own essays. Wright then opens into a description of Hofmann's experience of the world and how this affects his work. Wright discusses the possible influences of location on Hofmann's work, as he frequently traveled between the locations of his schools. Wright comments on Hofmann's use of his adult years as a teacher, and the reader can tell that Wright does not believe that this was the best use of his time due to the stress placed on the fact that Hofmann was an artist. However, I think Wright actually contributes to my argument in his discussion of the location of Hofmann's works. He says:

> "For five months in the year Hofmann and his wife leave New York [the location of one of Hofmann's schools] for their home in Provincetown on the tip of Cape Cod. In Provincetown Hofmann has more time to paint, and it is here that he has produced some of his impressive recent work. The business of Provincetown has long been art, a product manufactured under the eye of the curious and merchandised on the spot." [10]

Wright mentions a few other locations of Hofmann's schools, including Munich. But what is important here is that Wright recognizes the changes in Hofmann's art in various locations, notably in locations that were home to some of Hofmann's schools. Without his schools Hofmann would not have had such a wide variety of exposure to contemporary artistic ideas, including those found in major "colonies" of artists, that helped him to develop his goals as an artist.[11] One does not learn so deeply from a place simply by visiting as by living there, as anyone who has taken a vacation can attest. Hofmann's spread out

(FIgure 3) Red Dancers, Kaprow, 1955.

(Figure 4) The Conjuring, Hofmann, 1959.

schools gave him the opportunity to learn from different cultures and contemporaries and allowed him to fully develop his own ideas.

Hofmann was also influenced by his students to try incorporating new techniques, colors, and forms into his work. Allan Kaprow, a student of Hofmann's mentioned above, was best known for his creation of art pieces he called "Happenings". These were site-specific, multimedia works that required active participation by the viewer. However, Kaprow was also a trained painter and completed *Red Dancers (fig.3)* in 1955. This piece shows somewhat abstracted red female figures frozen mid-dance on a white and black background. Their anatomy is blockier than is naturalistic but remain proportionate. The colors are vibrant and bold; their forms are created not by outline but by the differences in color between them and their background. The work is painterly and shows clear brushstrokes. Perhaps most importantly, the shadows and highlights seen in the work are created by the use of darker and lighter shades of the same color throughout an equally vibrant range and not by using black or white shading. Hofmann's method of creating shadows and highlights differs in that he uses entirely different colors to create this effect as opposed to very different shades of the same color, but we can see an interaction between how Kaprow chooses to create shadow and how Hofmann does. In 1959, four years after becoming a mentor to Kaprow, we see Hofmann's colors begin to gain the vibrancy his later works became so well known for and we also see an incorporation of large spaces of black, like is visible in *The Conjuror* of 1959. This piece features rounded indistinct forms of various colors, with an emphasis on reds, teals, and black. The two pieces are surprisingly similar in their composition; both feature an inverted "V" of color(s) on otherwise colorless background, bringing the eye clockwise around the work. Both feature the same shade of bright red, and in both cases the forms have been rounded out. Kaprow brought some interest and experimentation of the effects of black and red together into Hofmann's work. Although Hofmann did not continue to use much black and white in his works after the start of the 1960's, Kaprow gave Hofmann an idea for another means of creating color from within (via contrast with a solid background color) that he could use as a stepping stone along his path to his goals. The influence of Hofmann's students on his works, such as Kaprow's, was necessary for Hofmann to form new ideas on experimentation within art that eventually led him to methods that achieved his artistic goals.

Hofmann was able to create many powerful works, all tied together by his unique theories of spatial relationships, three-dimensionality of paint, and his use of vibrant color. The development we can see take place in his style and achievement of his artistic goals is a fascinating story to follow, and we must give credit to his time as a teacher for them. Hofmann mastered his use depth and light as he taught others to create their own techniques.

[10] Frederick Wight, *Hans Hofmann*. (Berkeley: University of California Press, 1957), 17.
[11] Frederick Wight, *Hans Hofmann*, (1957): 17.

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Kathryn Weidner

Senior Psychology Major
with a Minor in Art Therapy

Observation at its finest. Observational work or still life can sometimes be thought of as mundane and having no personality, but I love to add personality by adding or taking out detail. Whether that being a goofy title, adding color that was never there, or picking out the most random items to put into a still life. I love to take what most people find boring and adding new life to it in my own way and get people to think about it in a different way.

Burned Out
2016. Pastel on paper.

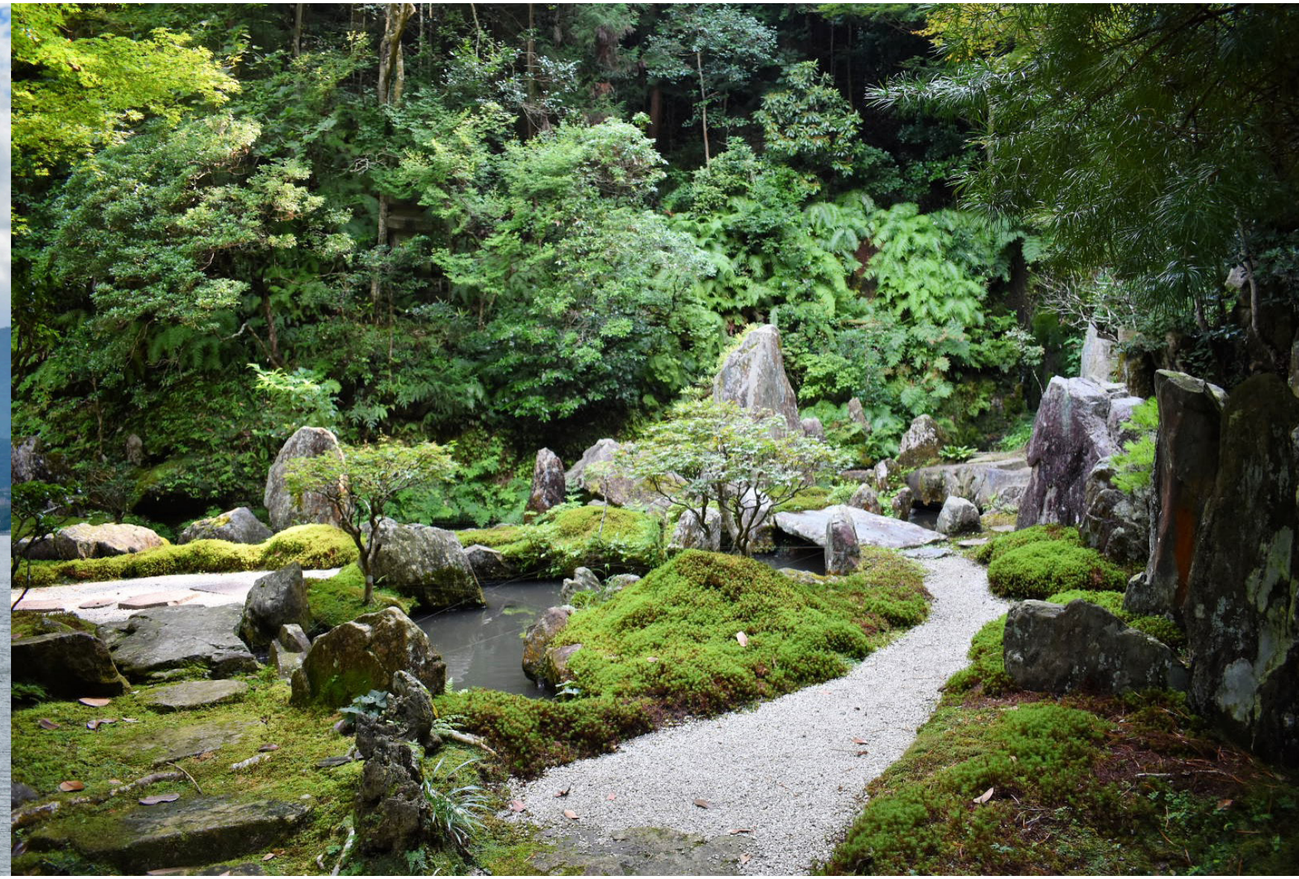
Raegan Waddell

Freshman Public Health Major
with a Minor in History

The unique thing about photography is its ability to capture the individuality of a subject. That subject will never be the same in other moments, it creates a unique experience for those who see it. My goal for these pieces was to give the audience a glimpse into the world from my perspective, the unique world I saw on these days.

Untitled 1 | Raegan Waddell

Untitled 2, Raegan Waddell

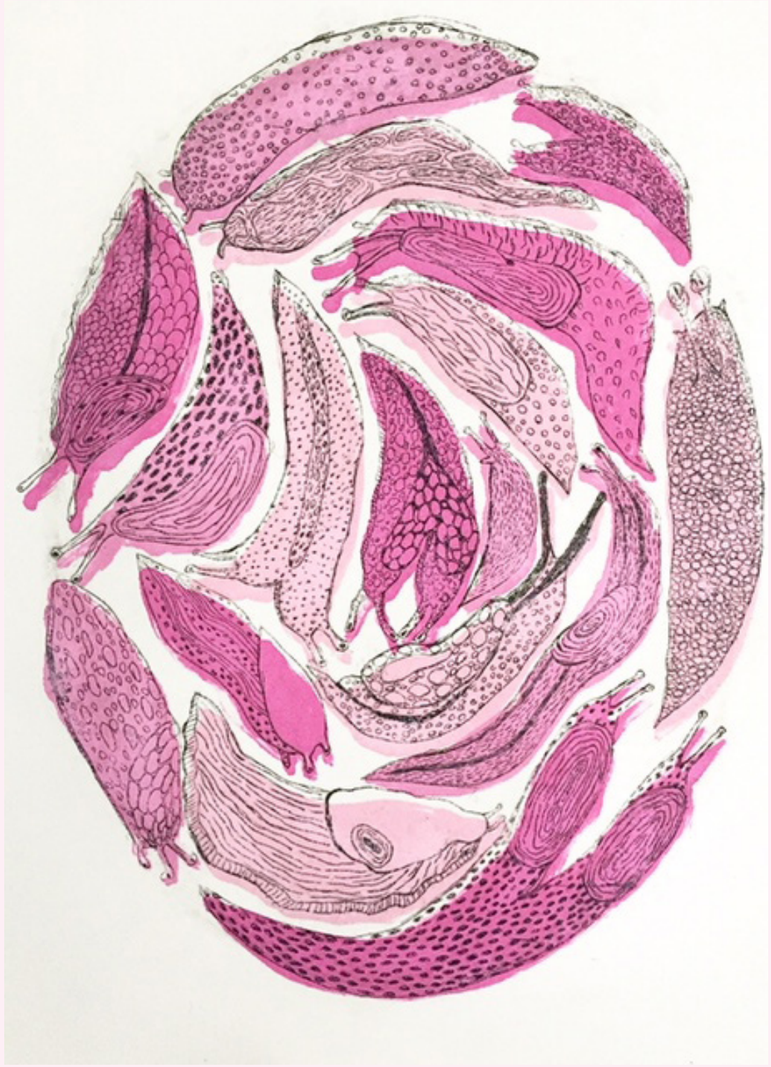


Untitled 3, Raegan Waddell

Erin McGuire

Printmaking
Post-Baccalaureate

My primary interest in printmaking is the ability to create illustrations in multiples. My subject matter often involves our environment and a look at the possibility of negative change while contrasting this with bright colors and fun images. It is up to the viewer to take the image as seriously as they choose. Recently I have enjoyed the illustrative ease of copper etching and will continue to determine the possibilities of this medium. Our world is deeply impacted by our actions. Every day creatures of our world are struggling due to changes to their environment caused by human action. I like my work to reflect my concern that all of these changes might soon start to have a larger, visible impact. The slugs at first glance seem as normal as a print of slugs can be, but on closer examination the viewer may notice mutations. The layering of color using monotype enhances the playful quality of the slugs while undermining the mutated forms.



Slugprint, 2017. Copper etching and monoprint. 10"x6"

Caroline Bastian

Junior Art and Architecture History Major

West African Masquerade: the Co-Dependance of Secrecy and Power

Masquerade, both dynamic and fervent, has a loose canon, embodying a variety of themes found across cultures within Africa and beyond. These multi-faceted displays of various rites of passage, ritual, and initiation are explicitly performed through multi-media performances including music, song, drink, dance, color, clothing, and masks. These masks create a "veil of secrecy,"a physical covering extending the metaphor of the esoteric knowledge these societies obtain that is unknown to the uninitiated audience.[1] Believed as the source of power and fear within the community, secrecy is a key element in conducting masquerade. Georg Simmel argues that the sociology behind all forms of secrecy comes from human's value of possession.[2] "Accordingly, subjective possessions of the most various sorts acquire a decisive accentuation of value through the form of secrecy, in which the substantial significance of the facts concealed often enough falls into a significance entirely subordinate to the fact that others are excluded from knowing them".[3] Here, he alludes to this natural instinct and need to know whatever that knowledge is, no matter how pressing or minuscule it may be and taking away from the initial importance of the secret all together. Furthermore, the intrigue and significance a secret may hold comes from the uncontrollable possibility that the information can be revealed, leading to the notion that this exposer is just another form of power.[4] Though the intentions of the original secret may have been to bestow acute knowledge to another, overtime, these secrets become this form of driving exclusivity and power, as seen through masquerade. This paper will further address this idea of secrecy, divulging into a myriad of esoteric societies throughout West Africa while creating a conducive understanding of how this secrecy drives the importance and prevalence of power.

[1] Jordan Fenton. "Unmasking Youths." in *Masquerade Currencies: Performing Space, History and Money in a Nigerian Metropolis.* (2017): 1-38.
[2] Georg Simmel. "The Sociology of Secrecy and of Secret Societies." In *The American Journal of Sociology*, Volume 11, Issue 4. (1906): 441-498.
[3] Ibid., 441-498.
[4] T. O. Beidelman. "*Secrecy and Society: The Paradox of Knowing and the Knowing of Paradox*" in Secrecy: African Art that Conceals and Reveals. (New York: The Museum for African Art, 1993),41-48.

Prior to this research, I fell guilty of allowing Western preconceived notions infiltrate my initial understanding of 'secret' societies. When I first heard the term secret society, I immediately pictured a group of people communicating through secret knocks or passwords to join a group meeting after dark in an undisclosed location. Maybe I have seen too many Tom Cruise movies, or maybe I was naive to the many interpretations of the term 'secret society.' I quickly eliminated this belief as I began to study masquerade and how different societies use their secrecy as power. I began to understand the various layers of these societies, including levels of initiation and how the term 'secret' relates directly with the knowledge learned, rather than the physical members or actions of the association.

Because of my own misunderstanding, I wish to further dissect a more inclusive definition of the masks and masquerades I am referencing throughout this essay. "Mask," a multi-faceted word, can be used as both a verb and noun. Throughout my research (and this paper in fact), I have continued to interchange both the noun and verb versions of mask, thinking more and more about what each version indicates when talking about masquerade. Throughout the West African masquerades noted in this paper, the physical "mask" mentioned for each references an entire costume that conceals the person wearing it and reveals the spirits within the mask itself, not necessarily a stylized cover that goes on someone's face as many understand it to be. Overtime, masks have been created and used to transform the person wearing it into a different character. As expressed by John Picton in a 2002 essay, masks have a both an internal and external viewpoint, further explaining this idea of transformation through masquerade.[5] Though he breaks masks down into an idea, metaphor, and artifact, I wish to focus on masks as a means of transformation. When a masquerader (or dancer) puts on the mask, he is embodied with the spirits harnessed within the mask itself. In speaking of masquerade, it is the whole multi-media performance put on by the specific society, including the various rituals performed throughout the day. As previously mentioned, masquerades include dance, song, food, drink, music, vibrant colors, and visual representations.

In Sangah, located in Dogon country in southeast Mali, thousands of tourists (still today) visit in order to see a "traditional" Dogon masquerade, anticipating to be entertained by a timeless ritual that has been performed for centuries. Dogon country became a holiday destination following the research of French anthropologist Marcel Griaule. After researching in Sangah during the 1930s, Griaule began to question the progressive nature of Dogon masquerade and was appalled to see that the masks were not in disrepair and his notions of 'primitive Africa' were false.[6] During this time, the area began to turn to desert, forcing the young work force to find work elsewhere. While Dogon men began venturing to cities further away from Sangah looking to make money, these men began finding new products that could be used for various masks throughout their society. As they returned with their new products, these mask makers began to create headpieces with ink, pill packets, wrappers, and cans. Dancers themselves dressed in graphic t-shirts, and jewelry; many explicitly wrote their names across their

[5] John Picton, "What's in a mask?". *The Performance Arts in Africa.* (2002), 49-68.

[6] Polly Richards, "Masques Dogons." *A Changing World.*" (2005), 46-53.

mask— a practice that had never been tested before.[7] Masqueraders began to create their own individual identity, a way to distinguish them from the rest. Though this was cultural progression within the Dogon, Griaule saw this as a loss of identity (ironic considering the masqueraders were establishing their own). Though this irony rang true throughout his research, tourists began to flood the area wanting to see a 'traditional' funerary masquerade. Due to demand and economics, the Dogon created tourist masquerades which simplified and shortened actual ritual performances. These masquerades were performed on the outskirts of the village, away from the sacred space designated for actual burial ritual.[8] Though the integration of tourism into Dogon culture is directly prying on the ignorance of the West, the Dogon have continued to progress, reiterating through writing their name on their own mask, that their power comes from the secrecy of their actual culture, keeping it preserved from Western attack and aggression. As the Dogon are able to obtain their secrecy in creating a different story for the West to see, Agaba society located in Calabar, Nigeria responds to political oppression and corruption in their own community by unmasking all together.

The Area Boys of Calabar's Agaba are notorious for commenting on political tensions within their state through violent and terrorizing masquerades and attacks. The Area Boys focus their core values of being empowered, found normally through copious amounts of drugs and alcohol, rather than conveying culture or learning origin.[9] Though this empowerment has continued to be bestowed upon new initiates, Agaba masquerade has commonly used physical masks in order to preserve their individual identity when being violent. In wearing these masks, these members are able to retaliate against the social precedent set by the government within their community.[10] Though these masks would be believed to ensure their identity is unknown, the Area Boys deliberately unmask during masquerade to protest political corruption within Calabar.[11] Though revealing their identity can be seen as a direct loss of secrecy, I argue that this unmasking reveals the true power Agaba has.

[7] Polly Richards, "Masques Dogons." in *A Changing World*" (2005), 46-53.
[8] Ibid. 48.
[9] Jordan Fenton, "Unmasking Youths." in *Masquerade Currencies: Performing Space, History and Money in a Nigerian Metropolis.* (2017),1-38.
[10] Ibid., (2017), 1-38.
[11] Jordan Fenton, "Unmasking Youths." in *Masquerade Currencies: Performing Space, History and Money in a Nigerian Metropolis.* (2017), 1-38.

(Figure 1) Dogon Tourist Masquerade. From: Richards, Polly. "Masques Dogons in a Changing World." 46-53. 2005.

(Figure 2) Area Boys Masquerade. From: Jordan A. Fenton.

(Figure 3) Dangme King. From: Justice-Ghana, http://justiceghana.com/blog/our-country/ada-oda-and-the-asafotu-fiame/.

My unveiling themselves, these youth masqueraders prove they have no fear in fighting back against authority. As mentioned previously, Western precedent creates the notion that all secrets are meant to be kept hidden in order to control its truth. Here, Agaba clearly challenges that, proving that they are still in control of their own power and more feared after unmasking. Because unmasking is rarely seen in masquerade, the Area Boys prove their power by fighting against the custom of masquerade, alluding to their fearless attitude when initiating their revolts. Moreover, by doing the unthinkable and unanticipated action of unmasking, the Area Boys are able to instill a fear within the community and state alike: they are unafraid of exposing their legitimate secrecy. In challenging this notion of secrecy, this faction is able to control their power in exposing their identity, a custom that is almost always kept secret.

The Dangme people of southern Ghana combine religion and politics into a legitimate society obtaining incredible power through their own secrecy. Within the society, there are two levels of secrecy: laam sane (confidential matters) and agbaa (communal secrets). Nii Otokunor Quarcoopome explains that agbaa "denotes religious and political matters that are vital to the community's survival [by] encompassing old ritual practices, oaths, certain forms of knowledge, and secrets about ancestral emblems".[12] From this, agbaa balances both Earth and space, spreading its knowledge and ensuring survival. The knowledge of agbaa is extremely desirable, as it is what governs political authority and has the ability to control the ordinary. Interestingly enough, Dangme's understanding of power comes from agbaa, which relates in the direct translation of what is most commonly used to express power. Rather than a word that alludes strength or prosperity, "hewam" refers to an internal force that energizes every object or person that is "drawn out" by Agbaa esoteric knowledge.[13] Hewam is received in three steps: 1) being initiated into Agbaa, 2) holding public office, and 3) studying under a member of Agbaa.[14] By doing these, members will begin to learn the powers of Agbaa and the importance of secrecy within the society. As later explained, a large portion of learning Agbaa's knowledge is through herbal and medicinal potions. This, in it of itself, is completely secret as only few Dangme members have this ability. In all aspects of Dangme society, secrecy is paramount in controlling power. Considered "fundamental" when talking about power, this secrecy is seen throughout the society.[15] For example, modesty denotes leadership as seen throughout the king's dress— they must wear understated clothing in order to disguise their power, further embodying secrecy in order to receive power.[16] In comparison to the extravagance as seen throughout royalty throughout the world, in history and today, it is clear the Dangme value the importance of secrecy to achieve hewam. Dangme explicitly conveys the importance of secrecy within Agbaa society, further proving that power is often obtained through secrecy.

Ekpe found in Calabar, Nigeria has diffused a sense of fear on its community for centuries because of the secrecy of their rituals. Prior to the rise of the slave trade, Ekpe executed masquerades

[12] Nii Otokunor Quarcoopome, "Agbaa: Dangme Art and the Politics of Secrecy." in *Secrecy: African Art the Conceals and Reveals*, (New York: The Museum for African Art, 1993), 114.
[13] Ibid., 114.
[14] Ibid., 114.
[15] Ibid., 113-122.
[16] Ibid., 11.

during the middle of the night—protected by the dark night sky and unseen from uninitiated community members.[17] Initiated members would use their voices to sing, chant, and make noises, circulating fear of the unknown to those who lay wide awake inside their houses. The most iconic sound of Ekpe is a sudden roar that erupts from the lodge in which all secret rituals and meetings take place.[18] From inside the lodge, this grumbling begins growing louder and louder, warning all uninitiated members to stay away. Ekpe is known to physically harm those who look onward as these nighttime rituals occur, as they are not to be seen by anyone outside the society. Over time, many aspects of this masquerade have become public, used as forms of entertainment or ritual, however this roar has continued to stay a mystery to those in the Calabari community. Though Ekpe members are well versed in their own secret knowledge, the masqueraders literally perform the nsibidi, or esoteric motifs, woven into the mask. The nsibidi displayed in the mask and the dance of the masquerader explicitly conveys the secret knowledge of Ekpe only initiated members know.[19] Not only does the secrecy of the motifs provide Ekpe with the ability to understand the masquerade, it also gives initiated members the ability to communicate with the ancestors through ancestral veneration and pouring of libation. Though these masquerades are being performed throughout the streets of the community, only those who have been initiated and taught the meanings of the motifs can understand the importance of the story being told. The constant public intrigue with this masquerade proves that these "secrets imply that their own disclosure and knowledge are desired, because secrets give power to those who know them".[20] Though this secrecy is widely displayed, the lack of knowledge the community has on the subjects performed reiterates Ekpe's power.

Each year, the Obong of Calabar Palace hosts a Nyoro

[17] Jordan. Fenton. "Nyoro Masquerade as a Hunt for Modernity: A View from a West African City." in *Behind the Masks of Modernism: Global and Transnational Perspectives*, (University Press of Florida: Gainesville, 2016), 184-205.
[18] Ibid., 184-205.
[19] Ibid., 184-205.
[20] T. O. Beidelman. "Secrecy and Society: The Paradox of Knowing and the Knowing of Paradox" In *Secrecy: African Art that Conceals and Reveals*, (New York: The Museum for African Art, 1993), 41-48.

(Figure 4) Ekbe Mask. From: Jordan A. Fenton

(Figure 5) Ekbe Mask at Nyoro Competition in 2007. From: Otuanwan Wodi

Competition, a contest to name the best masquerader in Calabar based off his ability to perform the various motifs and routines of the Ekpe mask while including his own personal interpretation and style. Even though this competition is not a true masquerade, it helps pose the argument that the means in which this these masqueraders are celebrated challenges the overall notion of 'secret societies.' Though many aspects of the various associations I have talked about possess some component of secrecy, whether it be its knowledge or practices, all secrecy throughout this competition is dismissed due to economics. Ekpe masquerade, as introduced preceding this, conveys various motifs pertinent to the society throughout the performance. The mask itself is created to aid in concealing the identity of the masquerader inside by covering the entire body in a nylon, woven body-suit and heavy raffia pieces meant to conceal the torso, ankles, and hands of the dancer. In addition, eagle feathers are inserted into the body suit just above the eye to further mask the dancer from recognition. Ironically enough, the masqueraders competing in the Nyoro Competition are independently known due to their outstanding ability to perform Ekpe. Masqueraders from Ekpe compete to win stacks of cash and sometimes even a brand new car.[21] In having prizes of this caliber, masqueraders perform their absolute best, furthering their chance of winning, but also creating an impression on those in the audience to possibly be hired for party entertainment in the future. I find this entire competition ironic in relation to the ideas of secrecy within Ekpe society because the costume and mask try to conceal the masquerader, whereas economic gain and future employment weighs more important than cultural precedent. Through this example, it is apparent that masquerade has progressed into a more money-driven sport, giving initiated members the ability to further themselves and their society's power. This idea creates a new-found progression of masquerade, illustrating that importance of secrecy for power is transgressing into money providing power.

Within the Ekine, a male society in Calabar, there are particular segments of masquerades that cannot be mentioned in front of or seen by women.[22] Here, Horton explains that, though it may come across as degrading or overpowering women, the women know many of the assets of the masquerade itself, including the plot, characters, and costumes associated. What they are not allowed to know is which individual plays which character.[23] As Horton further explains this distinction, he explains that the most important drive to why women cannot know who is wearing which mask is because Ekine cannot have personal reactions to the performance due to the actor.[24] Each character of the Ekine masquerade must be received by the audience as the performance was intended, not applauded for the men behind the masks. Diving further into the actual Ekine performance, a separate dance portrayed by initiated members who specialize in that specific routine is performed in front of a female audience, giving

[21] Jordan Fenton, "Nyoro Masquerade as a Hunt for Modernity: A View from a West African City." in *Behind the Masks of Modernism: Global and Transnational Perspectives*. (University Press of Florida: Gainesville, 2016), 184-205.
[22] Robin Horton, "The Kalabari 'Ekine' Society: A Borderland of Religion and Art." in *Africa: Journal of the International African Institute*, Vol. 33, No. 2. (1963), 106.
[23] Ibid., 108.
[24] Ibid., 108.

the women the ability to choose which dancer was the most entertaining (1963).[25] The women then throw coins at their favorite performer expressing their approval. In each one of these performances, the men dancing are completely disguised in order to ensure the secrecy of their identity remains. Though secrecy is demanded, as mentioned above, the members admit that the women usually know who they vote for, using their coins as a way to spark romantic affairs with in the future (1963).[26] Here, the identity of the men performing is commonly found out due to body recognition or mannerisms, proving that the women, though not a part of the society, know the information meant to be kept from them, completely disregarding the importance of individual secrecy within the masquerade.

Power, as seen throughout these societies, is harnessed through various ideas of secrecy, whether it be a legitimate mask shielding the public from recognizing the dancer within, terrorizing rituals conveying esoteric knowledge to the community, or fighting back against cultural precedent to attack government. Throughout this paper, I have discussed ample examples providing a conclusive report suggesting that secrecy and power are co-dependent within masquerade. To the West, this notion cannot be taken by definition, but rather by the explanation given throughout this paper. Here, ideas of secrecy, whether it be revealed or concealed, further provide these esoteric societies the power to conduct masquerades and have control over what happens within their given community. In breaking these ideas of secrecy precedent, I hope this paper provides an in-depth explanation of how secrecy is a driving force in earning power within secret societies.

[25] Robin Horton, "The Kalabari 'Ekine' Society: A Borderland of Religion and Art." in *Africa: Journal of the International African Institute*, Vol. 33, No. 2, (1963), 94-114
[26] Ibid., 94-114.

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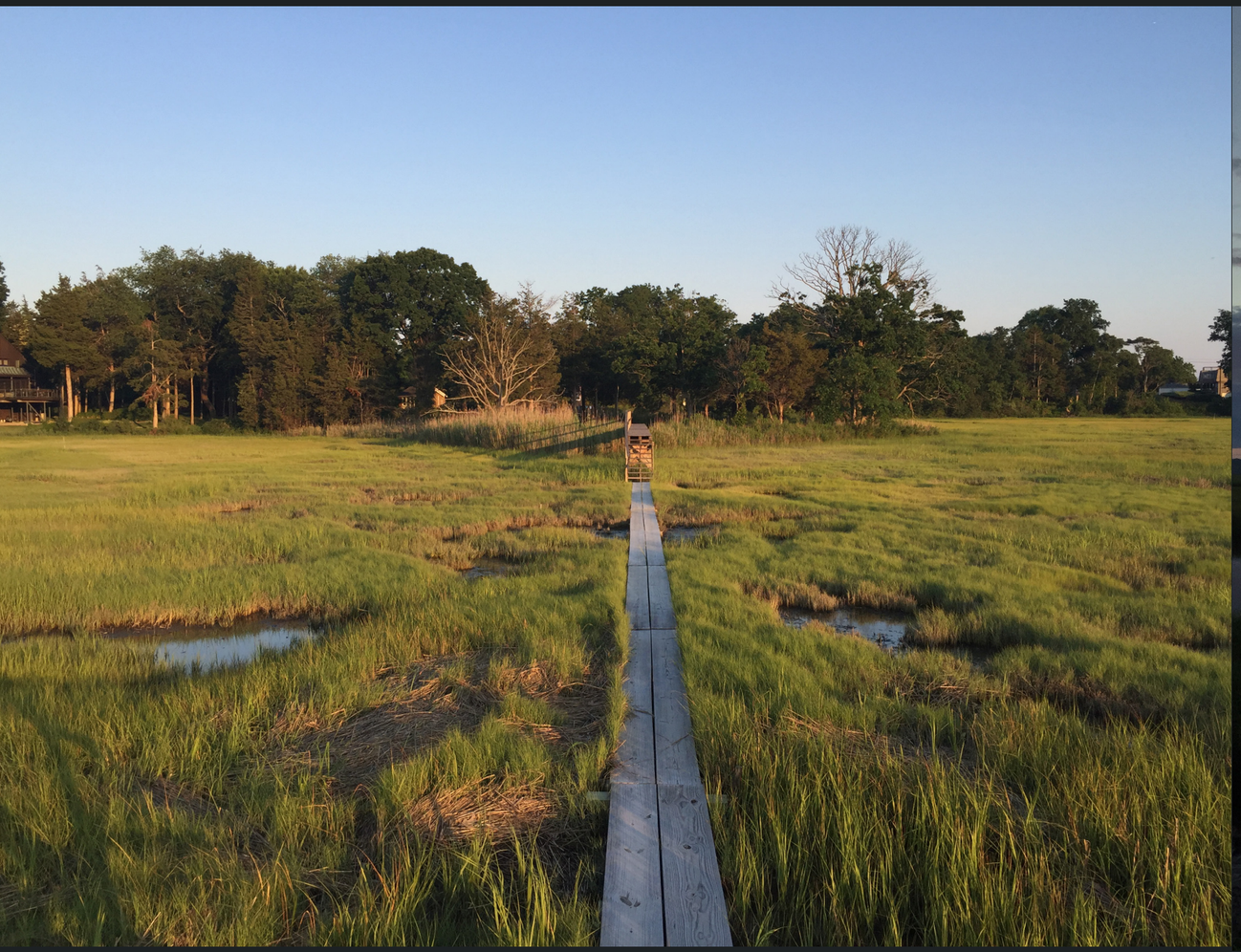
These images are from a collection of photographs taken in Madison, Connecticut. Madison is a historic shore town centrally located along the coast of Connecticut, 35 minutes away from Woodbridge, my hometown. In the spring of 2016, my parents announced that they bought a property in Madison and planned to tear the existing structure down and design us a new family home. At first, I was devastated by the news, for I could never imagine leaving my childhood home and friends behind and starting over in a new community. In a state as small as Connecticut, a 35-minute drive to see a friend could be an inconvenience, so I was discouraged to say the least. However, after visiting the property during the height of summer and watching my parents design and build the house of their dreams, I fell in love with the idea of moving. The property is located on a marsh overlooking Neck River and I quickly became obsessed with photographing the beautiful landscape that I now call home. As an art and architecture history major, photography is my artistic outlet and when I am here in Ohio, 12 hours away from home, I rely on pictures to keep me connected to my family and roots. The landscapes these pictures capture proved to me that moving wasn't about starting over, but was simply a chance to start a new chapter.



C.T. Moor, 2016. Diana Kate Karsanow

A Moment to Reflect, 2016. Diana Kate Karsanow

Salt Meadow, 2016. Diana Kate Karsanow

Jess Pax

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Analyzing the Context of Hai- Yun Jung's *Memory on the Way Home*

Although many works of art in East Asia and around the world depict landscapes or some form of structure, Hai-Yun Jung, born in Korea in 1972, creates some of the greatest artwork combining these two. Many of Jung's works show what appear to be drawers opening into the viewer's space, including her work *Memory on the Way Home (fig. 1*). Each drawer itself acts as an individual part of one whole general memory sequence. This work is incredibly dimensional and works to show how memories are stored within the mind.

Some of the scenes take place in the light with blue skies in the background, while others are dark and clouded, showing that this same trip had been completed many times and under many conditions, rather than it all being a single experience. The artist portrays memories saved in drawers to show an organization of sorts, in which each trip home could be stored, however memories change and move with time, and the unorganized fashion of the drawers themselves being at different points in space shows the fickle nature of the human mind. Each drawer is a different shape and size, which adds to the illusion that no two memories can be the same. Even when there are many similarities between two trips to the same place, at the same time of day, taking the same route, something will be different every time, and a new memory will be formed based on these small differences that make each trip unique and memorable.

Korean artwork dates back to the Neolithic Age, around 4000 BCE, with comb pattern pottery, later followed by megaliths, metalworks, and painting. However, it is not until the influence of the Chinese Sung and Ming dynasties that Korean landscape painting gains its fundamental principle: *hsieh-i. Hsieh-i* means understanding the essence of a subject, or at least the artist's conception of the essence, such as the mood he senses in the landscape he occupies.[1]

While this concept could have originally seemed to be a pretentious "You either get it or you don't," there is the almost-hidden purpose of the principle that if anyone contemplated a landscape painting for long enough, he would feel as hough he was really in that place, sitting alongside the artist, feeling the same emotions through the mood set by the work. One does not need to be educated in order to look at artwork or sense the essence of what is being portrayed, contrary to the idea that only an educated art student would be able to understand what another artist was working to show.

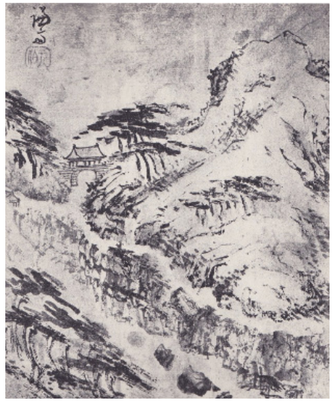
[1] J Barinka, *The Art of Ancient Korea*. (Prague: Peter Nevill Ltd, 1962): 13-43

This concept is timeless; for centuries, every landscape painting across cultures has been judged on its ability to show the essence of the place being painted. From "Kyomjae" Chong Son's (1676-1759) *Entrance to a Mountain Fortress (fig.* 2) giving the viewer a sense of exhilaration at finding a hidden doorway amidst busy mountains to Soch'i Ho Yu's (1809-1892) *Landscape in the* Rain by Moonlight *(fig.* 3) shrouding the viewer in comfortable isolation, the purpose of mood stands. This strong history behind the power of essence is what gives works like *Memory on the Way Home* the amount of feeling and influence over the viewer that it does. *Memory* does not just depict one landscape, but over a dozen different landscapes, each with its own essence of mood and place, sometimes changing from the outside of the drawer to the inside of the drawer, giving even more scenes for the viewer to contemplate.

While the artist works to create the essence of a landscape, the viewer goes through an opposite process trying to uncover it.[2] The viewer reads the picture, taking in minute details that gives him glimpses into his own past and his own memories which build to create a story of emotions and feelings that come together into one mood and one essence of the entirety of the work. Certain elements within works will give different reactions, like a heavily wooded area or a cloudy sky, but these can work together to form an essence of enclosure, even if neither aspect would give that impression on its own. The way in which memories are accessed during this process is similar to what is depicted *Memory on the Way Home*, with the way the rawers look as if they can move within space, becoming more or less prominent as specific memories are called upon. The drawers shift around and change places as the viewer finds all things in his mind that would relate him better to the painting in front of him, trying to find common themes and connections between the picture's elements and his drawers. What comes next is seen more in other of Jung's works, such as *Relation (fig. 4)*, in which there are strings in the beaks of chickadees that connect drawers to each other. This process of connection shows how the mind works to find relationships between seemingly disparate elements of a work and draw together themes into the one true essence originally conceived by the artist.

In creating an essence of a place, an artist will make certain stylistic choices when building the scene. Some elements may be blurred while others are sharpened in order to give feelings of intensity, importance, relaxation, serenity, or whatever else would be significant. This gives way to many styles of art, two areas of which are prevalent in *Memory on the Way Home.* These are the portrayal of natural landscapes and architectural structuring.

(Figure 1) Memory on the Way Home, 2009, Hai-Yun Jung,,Oriental watercolor on thick Mulberry paper



(Figure 2) The Entrance to a Mountain Fortress, Kyomjae Chong Son, Ink painting on paper

[2] J Barinka, *The Art of Ancient Korea.* (Prague: Peter Nevill Ltd, 1962), 69-70.

(Figure 3) Landscape in the Rain by Moonlight, Soch'i Ho Yu, Ink and delicate colors on paper

(Figure 4) Relation, 2015, Hai-Yun Jung, Oriental
watercolor on thick Mulberry paper

Some of the earliest documented Korean paintings are of landscapes and are painted by An Kyon during the 15th century.[3] An painted a series of four landscapes, two in winter and two that do not give an indication of season, which all are characterized by thick contour lines, flattened forms, and monumental terrain *(fig. 5).* The mountains in the background of each picture are boldly outlined and some seem to even defy gravity, growing straight and tall before bulging out to either side, giving the impression of a heavily eroded cliff. Some of the large boulders seem to have been carved away by the nearby river, which, along with artistic choice, could account for the distinct shape. Any buildings shown, or other parts of the landscape that are in the foreground, are very flat and two-dimensional, as the painting truly owns up to being a single-plane medium. The general largeness of the background compared with the small-scale details of buildings truly shows the great size of the mountains. They instill a feeling of being overwhelmed at the size, which is in contrast to other works completed later, such as Yi Kyong- Yun's *Landscape (fig.* 6), painted in the 16th century. Yi uses human figures as a natural comparison to the scenery rather than buildings, giving the impression that the mountains around are a much more humble size. Yi's work also uses light and dark ink without such bold outlines in order to begin to give three-dimensionality to the rocky cliffs of the mountains. The simple softening or strengthening of the contour lines leads to a completely different reading of the paintings that do not truly have so many dissimilarities.

In a style more similar to Yi Kyong-Yun, Hai-Yun Jung depicts the landscapes within *Memory* with softer edges that would render more dimension and more modesty. The general softness of the images is also linked to the fact that the drawers depict memories, which are not typically remembered perfectly clearly, giving sense to the fuzzy quality. Jung also shows the influence of sharply-lined works in *Memory*, but this is for the edges of the drawers themselves. The very clean-cut, distinct sides do not give the same flattening quality as An Kyon's works, however, and instead add another type of dimension to the work. The straight lines show the drawers receding in a way that makes the viewer feel as though the drawers are coming out of the page and into the viewer's own space, directly contrary to An's flatness by a similar ethod.

Briefly mentioned above is an artist who was one of the most celebrated painters of the late Yi Dynasty, Chong Son, known as Kyomjae. He was known for traveling around Korea in order to paint landscapes that he saw firsthand, such as the Chong-pung Valley and

[3] Asian Art Museum of San Francisco. *5,000 Years of Korean Art.* (San Francisco: Samhwa Printing Co., 1979.): 181.

Mount Inwang, both of which he painted later in his life.[4] His painting of the *Clear Skies Over Mount Inwang (fig.* 7) uses simple techniques, such as having large, flat areas of ink represent rocks and small dots represent vegetation. Open spaces in the painting come across as mist, seeming to cover thed arker rocks, even without the use of ink in these areas. This shows the importance of understanding and controlling the medium being worked with, as the nothingness of the work covers the art that is physically present. Even as the scene is broken up into different registers by the mist, it still feels strong and stable, as though the mountain itself knows the mist will pass and it will again stand tall and visible. This speaks to *Memory on the Way Home* in the shared separation of elements that will return to be one. Each drawer can move independently and is not attached to any others, although they all form one whole memory that stays within the mind. Connections are made between drawers, growing them into their own mountains that are not forgotten, much like Mount Inwang.

Mountains may be one of the most common aspects of Korean landscape painting, but rivers are also prominent. Some works, like *The Nine-Bend Stream of Mount Wuyi* by Yi Seonggil *(fig. 8)* include both. This work has voids and solids of water and mountains that give rise to sweeping diagonals and counter-diagonals that end in a range of mountain peaks and lowlands receding into the distance. Dissolving solid forms into the atmosphere in this way leads the viewer into a world that extends beyond the painted area.[5] This is similar to *Memory,* as the drawers each recede into the unknown background. There is no way of knowing how far each goes back or what can be found within, giving the impression of infinity in a box and drawing the viewer closer, begging him to explore further. The fact that each drawer heads toward a different vanishing point means that there is an infinite amount of space left undiscovered and unseen, leading in any number of directions and to any number of places. This boundless expansion beyond a simple plane of a picture induces an excitement of possibility.

A unique part of *Memory on the Way Home* is the structure involved. The main place that structure is found around a viewer is in the architecture of the area, whether it be the room he sitting in or the buildings around him as he travels. Traditional Korean houses of a form that arose in the 1920-30s are known as Hanok and are built very specifically for the climate. The eaves of the roof are long enough to allow winter sunlight in and keep summer sunlight away, while many floors are heated in winter and paper windows allow in light but keep

[4] Asian Art Museum, *5,000 Years,* 133- 181.
[5] Soyoung Lee, *Art of the Korean Renaissance, 1400-1600.* (New York: Metropolitan Museum of Art, 2009), 80.

(Figure 5) Four Landscapes, An Kyon, Ink and light colors on silk

(Figure 6) Landscape, Yi Kyong-Yun, Ink and light colors on silk

(Figure 7) Clear Skies Over Mount Inwang, 1751, Kyomjae Chong Son Ink and light colors on paper

(Figure 8) The Nine-Bend Stream of Mount Wuyi, Yi Seonggil, 1592, Ink and color on silk

(Figure 9) Cheongdam-Dong Complex, Cho Minsuk, 2003-05, Reinforced concrete structure

away wind. Hanoks are built in a variety of sizes, but most will follow similar patterns starting with a stone base and foundation for heated floor, then wooden framing, a roof, walls, floors, and windows.[6] Typically, only wood, stone, clay, and paper were used in the building process, with small amounts of iron for hinges and locks. In a homogenous fashion, the only metal seen in *Memory* is on the very corner of the drawers, and the rest of the elements appear to be natural. The relative similarity with difference in size of the Hanoks translates into the drawers of *Memory*, which all show nearly identical scenes, just in difference sizes. The outer and inner appearance of a Hanok will differ from each other as well as from the next Hanok, just in the way that the drawers do. The glass knobs on the front of the drawers seem to be an invitation to open the drawer, like the front entrance of a house being the most presentable doorway. Within the Hanok, things are usually organized comfortably, much like the way that the human mind is comfortable dwelling upon memories that it remembers well.

Other ways that architecture plays into structured works like *Memory on the Way Home* include window patterns and floor plans. The "skipped matrix" pattern on buildings such as the complex in Cheongdam-Dong *(fig. 9)* deliberately forces windows to vary in shape and size, with some pushed further back from the street than others. It uses a type of reflective glass that does not show a bystander into the building, but rather reflects the sky opposite. The variance in size and shape of drawers in *Memory* pairs with the reflection of nature that is seen by the viewer to help him connect the bigger idea of architectural structure to the painting. Floor plans simply show different sized rooms all fitting together in a puzzle-like fashion, just as the difference drawers of *Memory* are all different yet fitting together. There is not just one way to incorporate a certain number of elements into a floor plan, and one can change the size or shape of certain rooms to make more or less space in others. The flexibility of a floor plan is what is most similar to *Memory*, with the way that the drawers seem to be able to move about in space and change before the viewer's eyes.

Many works of art combine landscape and structure in the same way as Memory on the Way Home, especially more contemporary works. One such work is the UNESCO garden *(fig. 10)* in the heart of Paris, designed by Isamu Noguchi. Noguchi built the sculptural garden to link the two disparate buildings of the complex, being sure to stay mindful of the public relations involved in the international organization.[7]

[6] Nani Park, and Robert J. Fouser. *Hanok: The Korean House*. Tokyo: Tuttle Publishing, 2014), 10.
[7] Katie Campbell, *Icons of Twentieth-Century Landscape Design.* (Hong Kong: Frances Lincoln Ltd, 2006), 75.

This landscape work is being integrated into the structure of not only the building complex but also the bustling center of Paris, as the UNESCO headquarters are a less than ten minute walk from the Eiffel Tower. The landscape interrupts the structured linearization of Paris and injects nature into the architecture. Other works perform the opposite task of interrupting nature with structure, such as is the case of earth art. One of the most renown works of earth art was created by Robert Smithson in Rozel Point, Utah, and is know as the ***Spiral Jetty (fig. 11)***. The massive work is 1,500 feet long and the spiral itself is 15 feet wide, although the water level of the Great Salt Lake means it is regularly covered by water and unable to be seen from land.[8] This work shows the other side of the combination of structure and nature, as a structure is forced into the water's natural path, but still is a blend of the two, just like Noguchi's garden and Jung's ***Memory***. The drawers with their harsh edges show an intense structure, while the landscapes within depict soft nature. Even though these three works are created through very different mediums, they still serve the purpose of combining landscape and structure, art and architecture.

A heavy aspect of ***Memory on the Way Home*** is the sense of organization that comes from the drawers each holding their own memory. There is something unique and distinct about each drawer, which is why it exists on its own and is not combined with any others, showing the importance of small details in our own minds. Humans are comfortable around organized things, as the simple nature helps to put our minds at ease and help us feel clean. The desire to see ordinary items sorted and in order is seen in much of what people create, including architecture and other art forms, such as chaekkori painting. Chaekkori literally translates to "books and things," a reference to the items usually seen in this type of work. The works themselves are typically printed on silk folding screens that would have multiple panels and be able to be moved around the home.[9] As is seen in a work only known as ***Books and Scholarly Utensils (fig. 12)***, the screens try to show a combination of three-dimensional and flattened items, with most of the subjects being in the same plane and of the same size but having dimension within. Looking exclusively at the books of this work, for example, gives the impression of them being stacked on top of a flat surface, while when the stacks are compared to the vases and other items in around them, they appear to be flattened within the same picture plane. This overlapping relates to the drawers of ***Memory*** covering and trying to move around each other. They all

(Figure 10) UNESCO Garden, Isamu Noguchi, 1956

(Figure 11) Spiral Jetty, Robert Smithson 1970, Black basalt

(Figure 12) Books and Scholarly Utensils, Unknown Artist, Late 19th century, Ten-fold screen, embroidery, silk on silk

[8] Katie Campbell, *Icons,* 120.
[9] Jane Portal, *Korea: Art and Archaeology.* (New York: Thames & Hudson, 2000), 151.

exist independent of the others, and each has its own dimensionality that is not shared with any of the items around it. The major difference is that chaekkori works give an overall flatness, while there is dimension and movement in *Memory.*

To examine the place of actual memory formation and storage in ***Memory on the Way Home***, it is natural to look toward philosophers or scientists who have studied memories, yet one of the greatest explanations of memory comes from 16th century Catholic missionary Matteo Ricci. While on a mission in China, Ricci taught the Chinese how to build what he called a memory palace: a mental structure stored in one's mind to provide space for the concepts that make up our human knowledge.[10] Generally, memory palaces are drawn from reality, completely made up in the mind, or a combination of the two, with the starting point being a real place then fitted with fictitious features. Within the palace that one imagines, everything that he wishes to remember becomes an image that is stored in a location where it can be accessed when called upon. Only through expanding the number of palaces and images inside can memory be strengthened, and so Ricci claimed that fictive places helped memory more, as the one who created it is the one who knows it to be real.[11] The idea of a memory palace is very intriguing and makes one question how they remember things if not in this fashion. In ***Memory,*** Hai-Yun Jung seems to be giving the viewer a look into her own memory palace, specifically the one that stores her memories of traveling home. Each memory is an image that fits into her palace and moves around, allowing the drawers to find their way to the forefront of the mind rather than she herself searching around for the drawer that she desires. This still follows Ricci's ideas however, as it just appears that Jung's memory palace is a fictitious void in which her memories can travel. Jung strives to show the ordering of memories in ***Memory on the Way Home*** just as Ricci challenged the Chinese to form memory palaces as a way to order and strengthen their memories.

Overall, Hai-Yun Jung's seemingly simple ***Memory on the Way Home*** contains much more depth and importance than can be seen from the surface level; just as the viewer of the piece can tell that there are more scenes within the drawers and more drawers hidden out of the frame of the painting. The work portrays the combination of landscape and manmade structure along with the human desire for organization in both reality and within the mind. Jung paints her landscapes in and on the drawers with the intention of capturing the essence of the places she is traveling on her way home in order to help show the viewer the feeling that she gets when making this journey. Jung shares her experiences with the viewer by allowing him to look into her mind and see the way she thinks and stores memories, which begs the viewer to assess his own mental organization just at Matteo Ricci did with the Chinese. One is left looking at the painting and wondering what makes each of his own memories unique from each other, and in his curious wonder of the formation of memory, he creates his own drawers.

[10] Jonathan D. Spence, *The Memory Palace of Matteo Ricci.* (New York: Viking Penguin, 1984), 1-2.
[11] Ibid., 2.

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Heather Burich

Junior Honors History Major with a Minor in Art and Architecture History

The Sight of Truth: August Sander's *Proletarian Intellectuals* in *People* of the *Twentieth Century*

"The individual does not make the history of his time, but he both impresses himself on it and expresses its meaning"[1]

The interbellum era of the Weimar Republic can be characterized by its vigorous assimilation of photography within the art world. Pictures acted as stimuli that possessed a transformative power in revolutionizing content-consumer relations, claiming photography's fundamental place in modern art.[2] A defining aspect of the medium was the multiplicity of creation it allowed, for various pictures could be taken with the intent of a sequential order of viewing. This aspect is most notably recognized in August Sander's *People of the Twentieth Century,* a project which raised questions of memory, legacy, and identity through portraits of German peoples in the 1920's. As Andy Jones summarizes in his essay "Reading August Sander's Archive", Sander saw his work as a search for truth, trusting the photographic process as the clearest path for historical veracity. He contends, "Nothing seems better suited than photography to give an absolutely faithful historical picture of our time".[3] His ethnographic approach aligns photographic art with history for the intended benefit of mankind.

This ideological theory fascinates me, and studying Sander's artistic approach in general has definitely augmented my appreciation and acknowledgement of photography. Specifically, my shift in mindset occurred when studying his specific photograph, *Proletarian Intellectuals (Else Schuler, Tristan Remy, Franz Wilhelm Seiwert, Gerd Arntz)*, c. 1925. The portrait was ultimately not included in *Faces of Our Time* (the published booklet compilation of many images from *People of the Twentieth Century*), yet the implicit truth it possesses

[1] August Sander. "*Photography as a Universal Language.*" (1931): 147
[2] Johannes Molzahn, "Stop Reading! Look!" *Das Kanstblatt,* (1928): 120.
[3] Jones, Andy. "Reading August Sander's Archive. " *Oxford Art Journal 2*3, (2000): 123.

about working-class women of early twentieth-century Germany demanded first my admiration and then deep contemplation. *Proletarian Intellectuals* claims a place for women in German history alongside men, simultaneously creating a bold narrative of female agency and challenging assumptions of gender and class in the Weimar Republic.

Four individuals pose for the picture, each conveying a sense of self while collectively embodying the group Sander intended to document. Though none of them smile, all engage with the viewer by gazing directly at the camera lens. Rather than have the four stand next to each other, Sander establishes a balance of connectivity with three different levels of figures: the foreground of two sitters, both profiles mirroring the other in uniformity; the middle ground, with the kneeling man's arms stretched over the two's shoulders to form a triangular composition; and the background, the final figure arched over the triad, balancing the space with his elbow propped in one gap and his head positioned in the other. The four pose in front of a wall slightly shadowed on the edges of the frame but otherwise bare, indicating viewers are meant to interact with the photograph solely through the characters it exhibits.

The figure that drove me to choose this photograph to analyze is the clear outlier in the group: a woman. She is identified by Sander as Else Schuler, a Jewish-German poet affiliated with the Expressionist movement in Berlin who composed several successful volumes celebrated in German literary history during her lifetime. As an adult, she embodied the "new woman" identity that proliferated the public sphere of Weimar Germany, a phenomenon that directly corresponded with newly-decreed political and civil rights for woman, such as universal suffrage and health insurance. Countering fin de siècle ideals of femininity, German women of the twenties embraced short haircuts, drop-waist dresses, and exposed ankles. Additionally, a rise in female professionalism quickly integrated women in the workforce, simultaneously dismantling limitations and redefining societal expectations on gender.

Else Schuler stands out especially with her all black outfit, high-necked and longed sleeved, cloaking her body and making her pale face and stark hands all the more prominent. The black cap that covers a majority of her head and hides all of her hair suppresses any sense of femininity. One can imagine Sander angling her head just right so the flash did not obstruct her bespectacled eyes. It probably would have been easier if she did not wear the glasses for the portrait at all, but Sander

(Figure 1) Proletarian Intellectuals (Else Schuler, Tristan Remy, Franz Wilhelm Seiwert, Gerd Arntz), August Sander. c. 1925

clearly thought they were important to include and thus profiled her face and turned down her chin so the glare would rest at the top of the lenses. Schuler needed something to objectively equalize her with the men she poses with, and popular associations of glasses lend an essence of masculine intelligence and wisdom, such as a professor or banker who needs them to comprehend small texts. Yet an aspect of her femininity is maintained with the visible earing on her right ear, a shiny piece of jewelry that only a woman would wear. Her hands, slightly tensed, enclose each other, which I suspect is nervous energy of the picture being taken rather than subliminal self-doubt posing with colleagues, as a vibe of comradeship and camaraderie pervades the photograph.

The man in the background is largely hidden by those he stands over, making his face our only avenue of observance. His hair is longer than anyone else's, decorated with a slight widow's peak at the top of his forehead. Facial hair and bushy arched eyebrows add to his hirsute aspect, while the wrinkled lines on his forehead and under his eyes convey erudite age and tiredness. Standing over them, left elbow framing the three others, he resembles a patriarchal figure, the master who has much to teach to his newer intellectual companions.

Below him squats a man slightly eclipsed by natural shadow. His chin is slightly more downturned, emphasizing his large forehead and strong brow. These elements, along with being surrounded by the other figures (thus hidden), all contribute to a peculiar aura. What stands out to me the most are his hands: the left, decorated with a wedding ring, only slightly touches the man's shoulder, while his right rests comfortably on the woman, raising inquiries of each person's relationship to each other. How do these people know each other, and how well? Does he have a closer friendship with the woman? Or perhaps touching another man was simply an uncomfortable interaction in this society? This tactile interaction creates a mysterious dynamic between the characters, blurring any lines of a sagacious hierarchy that could be assumed from the pyramidal composition. Thus we are meant to see the figures as individuals ambiguously connected to one another through their defining title.

The man in the foreground is most obviously portrayed through the pose of his entire body. He sits with his shoulders squared and right leg crossed over the left, hands at different levels resting on top and under his right thigh. His hair is combed and parted, showing care for his appearance. His handsome facial features are symmetrical and his cleft chin is the zenith of a notably strong jaw. The suit he wears is patterned in Glenn plaid, perhaps made of wool, and distinguishes him as important and stylish. Yet he contrasts this with a gingham shirt and polkadot tie, an idiosyncratic combination of patterns that suggest embracement of individuality and rejection of social norms, similar to how a teenager would dress for the sake of being different. The man appears the youngest out of everyone, from his lack of facial hair to his lack of facial wrinkles, and his outfit certainly echoes this assumption. I conclude that he represents the younger side of this intellectual community, those not yet weathered by the world.

This photograph is classified in the "Working Types – Physical and Intellectual" group, uniting the two powers of brawn and brain into an admirable, coexisting category. There are thirteen other pictures included in the sub-category, ten of which depict passive skilled laborers (hence the greater catego-

rization of "The Skilled Tradesman") in their uniforms but otherwise unpreoccupied with their jobs; the other three involve a different type of the titular "working type" – that is, members of the working class that embrace and defend its heritage: intellectuals. What differentiates our proletarians from the portraits *Revolutionaries and Communist Leader* is that their activism is expressed through intellectual pursuits rather than socio-political mitigations.[4] Through this taxonomical framing, we view the subjects of this photograph to be representatives of Germany's proletariat working class within the academic and cultural sphere of influence. Members of the proletariat class are theoretically designated by the valuable labor power they provide in a capitalist society, meaning their ability to work is the only factor that constitutes their worth. Sander's image challenges this theory, however, when he entitles his photograph *Proletarian Intellectuals,* communicating that the worth of these republican citizens exists in their intellectual and scholastic contributions. He further challenges schemas of what it means to be classified as an intellectual by including a woman physically welcomed among men into the photographic frame: as the sole woman, her voice speaks louder than the three men, articulating a specific politics.[5] Sander's portrayal demands respect of people simultaneously hardened and empowered by their societal status, regardless of gender. In *Photography as a Universal Language,* he aligns himself with an egalitarian politics in relation to his artistic attitude, stating, "But with the advance of civilization verbal expression has become progressively more complicated and abstract, until more and more knowledge and intellectual training is needed to understand it. In contrast, photography has the advantage of being instantly and immediately perceptible" (Sander, 145). His artistic attitude, and arguably this specific portrait, exemplifies his social beliefs in its universality and democratic representation, respectively. I absolutely love this photograph for the simple but powerful statement it makes in every aspect of its composition. More importantly, I candidly empathize with Else Schuler and the imperative role she dignifies.

Students that make up Miami's history department are predominantly male and there is an obscure phenomenon that I've noticed that often occurs in my classes. When a professor asks a question, the first student to raise their hand is a man; in fact, male students tend to dominate all class discussions regardless of topic. Of course, this could be because they dominate the percentage of the class in general (three boys for every one girl), but it almost seems like female students are less likely to verbally participate in the classroom setting when they are outnumbered. As a history major, this is discouraging; as a woman, this is perturbing. It doesn't end with the history department either: I've talked about this with other female friends who all agree that a higher male ratio in the classroom more or less leads to infrequent female participation. I don't believe any female student does it consciously, nor that male students purposefully try to dictate class contribution. From a personal standpoint, being the minority gender is admittedly intimidating. I can only image how this phenomenon plays out in the greater world rather than the small stage of a college classroom.

In this sense, I aspire to be the Else Schuler whom Sander captures: a woman representing her female intellect among men, equalizing them all in their respective scholastic pursuits. As a twenty-one-year-old female college student, I am proud to express my endless fascination of history and have thoroughly relished every learning experience it has given me. For me, studying and exhibiting history is a way to form a bridge of time for teaching, inspiring, and provoking thought in those willing to learn it. I study history to understand my inexplicable passion for it and introduce it to others – therefore, I feel I have a responsibility to myself to defy the internalized convictions that limit me. If Else Schuler could attain a prominent role in the intellectual proletarian community in a time of newly acquired gender equality (legally, of course; socially was an entirely different story), then I can attain a prominent role in my academic community as a confident scholar and woman. Else did not make the history of her time, but she certainly impressed herself on it, and subsequently Sander expressed her meaning on it through this image.

History has taught me that truth is objective. When I view this photo, I see a truth of gender equality that inspires me. Not everyone would want to face this truth, especially many of Sander's contemporaries, but that is unimportant to the artist. *People of the Twentieth Century* was a project intended for the future, a tool for viewers to understand the past, especially actors of the past that are unrepresented. He spoke on how "we must be able to bear the sight of the truth, but above all, we must transmit it to our fellow human beings and to posterity, regardless of whether this truth is favorable to us or not" (Jones, 123). In *Proletarian Intellectuals*, the active voices of proletariats are given a stage to portray the sight of their truth in the Weimar Republic for generations to learn from.

4 "Proletarian Intellectuals" [Else Schuler, Tristan Rémy, Franz Wilhelm Seiwert, Gerd Arntz], C. 1925." August Sander - *People of the 20th Century*. http://augustsander.org/md20jh/motives/view/170.

5 Andy Jones, "Reading August Sander's Archive, " *Oxford Art Journal* 23, (2000), 127.

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August Sander, *Proletarian Intellectuals (Else Schuler, Tristan Remy, Franz Wilhelm Seiwert, Gerd Arntz),* c. 1925, "The Skilled Tradesman: Working Types – Physical and Intellectual", II/11/13, in *People of the Twentieth Century* Archive. http://augustsander.org/md20jh/motives/view/170

Kala Mansfield

Freshman Psychology Major

This is my favorite piece that I have done, and the only personal artwork I have displayed in my dorm. It was drawn from life in watercolor pencils. I absolutely love flowers and always dry them if I can once they start to die, especially roses. This particular flower was a beautiful red rose that I received on a date and it dried gorgeously with all the petals open on the stem, unlike many blooms which either rot or fall apart. I had it displayed on a shelf for a while, even after I stopped seeing the guy who gave it to me, until it unfortunately fell and the petals broke from the stem. Instead of discarding them, I decided to paint them. Most people would have thrown the petals away when the rose died, when they seperated from the one who gifted it to them, or when it fell apart. To this day I have kept all the dried petals that I can from all my flowers because they are beautiful and so are the memories that they hold inside.

Dried Memories
Watercolor pencils
12" x 11"

Rachel MacNeill

Freshman Studio Art Major with a Photography Concentration

Medium: Photography

This car screamed personality even while it was sitting quietly in an unlocked barn. The leather seats and bright blue exterior were so charming. I wanted to capture the detail of color in the Cadillac logo on the car's trunk. I made the rust more vibrant to emphasize the silver letters. The shot of the car seat was more serious. I added grain to the photo's texture to make it look like it was an old photo taken by someone riding around in the car during its glory days. I wanted the focus to be on the contrast between light coming in from the back windows and the dark shadow on the inside seat. The robin egg blues and yellow/brown neutrals in these photos sit well together, both are muted but make each other pop.

Boxed and Burlap 1, 2017. Rachel Macneill

Boxed and Burlap, 2017. Rachel Macneill

Lauren Donges

Senior Interior Design Major

I completed this historical ceramic piece in the fall of 2016 in Ceramics 1. For our first project, we were to research a culture from before the industrial revolution and find a piece of pottery to recreate. The original piece I selected dates back to 675-650 BC. My piece is a 18 inches replica of an archaic Cycladic pottery jug with a spout of a griffin's head, constructed by hand with half inch coils and painted with a decorative slip. The construction process included scaling a 2D picture of the original piece of pottery to 9 inches, and then doubling every measurement to complete the 3D work of art.

Historical Ceramic Jug, 2016. 3D Replica of Ceramic Jug *18"x 9".*

Paige Ross

Junior History Major

Fruits of Devotion: Still-Life Elements and Religiosity in Dutch and Flemish Paintings of the 15th, 16th, and 17th Centuries

The three centuries following the 1300s in the Northern European countries were times of social, political, artistic, and religious change. The whole of Europe was transitioning out of the medieval period and into a more modern era. As this transition occurred, Flanders and the Netherlands were drawn into the ever-changing cultural and geopolitical environment that dominated the 15th, 16th, and 17th centuries. Following the medieval period, Flanders experienced pointed religious upheaval as Protestant and Lutheran forces entered during the Reformation of the 1500s. While the Reformation, Counter-Reformation, and subsequent war helped to shape Flanders and the territories of the Netherlands politically and religiously, these movements and developments also contributed to the shaping of artistic expression.

With the shifts in belief and the expression of devotion during these tumultuous centuries came various expressions in religious paintings and works pertaining to faith. The purposes for creating religious works began to alter themselves in addition to a blending of the old with the new to create an entirely different expression of devotional art. As new conceptions of faith entered Northern European countries, it combined with older artistic tendencies, and most specifically, that of still life elements carried over from centuries prior. By tracing still life elements through time, and in this case, three centuries worth, I hope to illustrate a pointed change in the way these still life elements have evolved alongside depictions of the Madonna and Child in painting. I intend to uncover the various nuances between religiosity and still life/nature elements in the Dutch and Flemish depictions of the Madonna and Child through the 15th, 16th, and 17th centuries in an attempt to understand the true purpose behind the appearance of these "natural" elements in religious works. What might be the relationship between natural elements such as fruit and flowers, and that of artistic expressions of faith?

On the whole, scholars and art historians have argued that Dutch and Flemish works of this time include biblical allusions to the Garden of Eden and other biblical narratives, as the main reason still life features and natural elements such as trees, flowers, and fruits are present in these otherwise faith-based depictions. Particularly, these natural elements are present in renderings of the Madonna and Child. As arguably one of the most important figures in the Catholic and Christian faiths next to Christ himself, Mary's connection to these still life and nature elements presents an interesting meeting to examine. In my research, I will argue that while specific biblical allusions (such as the Garden of Eden) are certainly part of the explanation for the natural elements previously discussed appearing in depictions of the Madonna and Child, there exist other explanations for the meeting of natural elements with Mary and the baby Jesus. These include: the providing of nourishment for the baby Jesus, the placing of Mary in a domestic scene to influence individual piety, and perhaps the potential for the concept of Mary as an extended metaphor for nature. The paintings I examine illustrate a scene of breastfeeding or the creation of a maternal bond between Mary and the baby Jesus with still life or natural elements included. Through the 15th, 16th, and 17th centuries I will trace depictions of these episodes between Mary and Jesus in an attempt to illustrate that the potential for several explanations about the reason behind still life/nature elements present: one being the obvious and scholarly confirmed biblical allusions to the Garden of Eden, another, the reflection of domestic piety in Northern Europe at the time, and lastly, the conception of forming an inseparable bond between mother and child through the instinctual act of breastfeeding or maternal care, in which the still life/nature elements present symbolize Mary's giving of nourishment to her baby just as nature provides for mankind.

Beginning in the 15th century, depictions of the Madonna and Child as well as religious expression in general began to flourish during the age of the Renaissance. Renderings of biblical figures became commonplace, their detail and purposes varied. In Northern Europe, the frequent depiction of holy figures and biblical allusions found no exception to that of the rest of Europe. As art historian Craig Harbison writes, "In fifteenth-century Flanders we find a religious art in which individual piety is the prime motivating force; not scholastic disputation, transcendent ecstasy or liturgical ritual, but a calculated, personal religious experience, the vision or meditation is found at the center of things [...] Above all, fifteenth-century men and women are shown so fervently engaged in their own prayers that the subject of their devotions, whether it be the Virgin or an event from Christ's life, stands before them or indeed surrounds them.[1]"While individuals continued to challenge their own conceptions of faith and devotion, they turned to art to express these feelings and to devote themselves more completely to a sense of piety.

Hans Memling's *Virgin and Child* (1475-1480) depicts a scene between the Virgin Mary and the baby Jesus against a backdrop of lush green forests and rolling hills. Mary and Jesus take up nearly the entire circular frame, forcing the viewer to focus solely and completely on the two. Mary appears almost stoic, a direct comparison perhaps to the nature in the background. The scenery provides a sense of calm which dominates the work, as Mary looks upon her child with quiet reverence. The baby Jesus clings to his mother who wears emerald green robes, perhaps a reference to the earthy tones occupying a majority of the background. What the work is devoid of however, is that of stereotypical still life elements such as fruit and flowers which would appear later. However, the nod towards the placid green hills and trees in the background of the painting foreshadow a future move towards incorporating natural elements in the depiction of biblical figures, and most importantly, that of the Madonna and Child. The fact that typical still life elements

[1] Craig Harbison, "Visions and Meditations in Early Flemish Painting" in *Simiolus: Netherlands Quarterly for the History of Art*, 15(2), (1985): 87.

(Figure 1) Virgin and Child Hans Memling 1475-80

(Figure 2) Madonna and Child Nursing Anonymous Flemish Artist 16th Century

(i.e.: fruit and flowers) had yet to appear in the majority of Northern European devotional works also illustrates the potential for the explanation of Mary as a metaphor for the natural elements as she provides nourishment for her baby from her own body, just as nature provides for man.

As devotional works continued in the 16th century in territories such as Flanders and the Netherlands, conceptions of faith grew stronger, and the appearance of traditional still life elements began to emerge. While religious piety remained and even strengthened, elements of nature and still life began to work more frequently and with a greater fervor into the Northern European works of the 16th century. Yet another shift also occurred during this time that was a direct product of the art from the previous century, and this shift also appears alongside the introduction of still life elements. As art historian Rebecca Nelson writes,

> "The presentation of the Madonna and Child motif in Flemish painting changed during the fifteenth century, becoming more maternal. Her setting became more domestic, while her features became more motherly. This may have been caused by societal pressures that kept women in the home, defining motherhood as their greatest contribution to society, or by the Church's emphasis on maternity as a path of virtue. People increasingly used devotional images of the Virgin Mary and Christ in their own homes, and they may have identified more with a Holy Family that appeared similar to a typical Flemish family."[2]

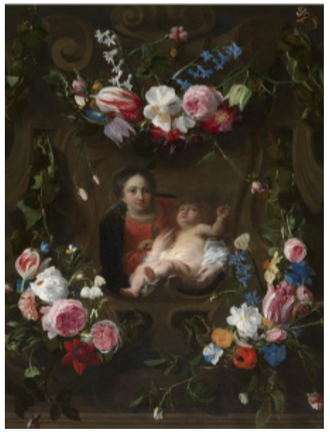
The shift to a conception of the Madonna and Child in a more 'accessible', "domestic" setting is obvious in the works of the region during this time, and permeated the art community focusing on devotional images. In addition, the move to illustrate Mary as a more "maternal" figure, not just a vessel of faith and provision, once more proves the idea that perhaps there was more to elements of nature in these works that had less to do with biblical allusions and more with the instinctual bond between a mother and her baby.

[2] Nelson, Rebecca Lee, The Virgin Mary in Northern Renaissance Art. (n.d.). Retrieved November 17, 2017, from http://rebeccanelson.com/virgin.html

In a work entitled *Madonna and Child Nursing* by an anonymous Flemish artist of the 16th century, Mary is seen once more breastfeeding the baby Jesus, only this time, the scenery and setting have been altered dramatically. The two figures once more occupy the foreground, yet Mary and the baby Jesus now occupy an interior space rather than an exterior. Within the domestic setting, the fundamental relationship between mother and child has not changed, nor has the deep, earthy, emerald tone of Mary's robes. However, the move to place the Madonna and Child in a scene of relative domesticity marks a pointed change in the evolution of the two figures in Northern European art. The overall colors of the anonymous work are also much darker than Memling's previous painting, and a quaint cottage can be seen through the window behind the figures of Mary and Jesus, perhaps harkening back to a new emphasis on domestic life. In sharp contrast to Memling's *Virgin and Child* of a century prior, Mary and the baby Jesus have moved from an exterior setting to an interior setting, perhaps reflecting Nelson's earlier observation that women were increasingly confined to the home, and in illustrating Mary breastfeeding the baby Jesus in a domestic setting speaks to the prevailing sentiment of the time that maternity was a virtue.

Yet another painting entitled *Madonna and Child with Apple and Pears* by artist Bernard van Orley from 1530 also depicts the Virgin and Child in an interior setting that appears to have domestic overtones as well. Once more, a similar cottage scene is illustrated through a window behind Mary and the baby Jesus, and once more, Mary is clothed in deep green robes as she holds her baby close. The two figures appear slightly more intimate and close to one another in comparison to *Madonna and Child Nursing* by the anonymous Flemish artist. In addition, Orley chose to incorporate bright red tones in his work, and this gives Orley's work a somewhat "brighter" and "bolder" quality that appears less earthy than that of the anonymous artist's work. While the scene Orley depicts does not include Mary breastfeeding her baby, it does provide a sense of maternal care and protection. As the bare figure of the baby Jesus rests in his mother's arms, she holds him close and her robes appear to wrap around him perhaps in order to provide warmth or metaphorical protection.

While these two paintings differ in that one of them depicts a scene of breastfeeding and the other does not (yet mater-



(Figure 3) Madonna Surrounded by a Garland of Flowers, Cornelius Schut and Daniel Segher 17th Century

(Figure 4) Madonna and Child with Apple and Pears, Bernard van Orley ca. 1530

nal care is obvious in both) they share a commonality in the introduction of still life elements such as fruit and flowers, in conjunction with the devotional image. This meeting of still life elements had been hardly utilized at all in previous centuries when depicting the Madonna and Child. When looking at the religious works of the 16th century in Northern Europe, one can see the gradual implementation of still life elements such as pears, apples, and other fruits or flowers in compositions of Mary and the baby Jesus.

Art historian Reindert L. Falkenburg discusses these fruits, flowers, and other "garden allegories" at length in his book The Fruit of Devotion: Mysticism and the Imagery of Love in Flemish Paintings of the Virgin and Child, 1450-1550. According to Falkenburg, these "garden allegories" present in 15th and 16th century Flemish depictions of Mary and the baby Jesus are usually symbolic of either biblical texts or virtues. Falkenburg writes, "Whether these garden allegories have the form of a sermon, a prayer text, edifying tract or meditation manual, they are always composed with the intention of offering the devout reader a guide or assistance in laying out, planting and caring for a spiritual garden in his or her own soul. [...] Above all Christ, but also Maria, as a person and as an example of virtue and patient suffering is identified with a range of gardens, orchards, flowers and fruit etc, in order to be a model to the devout in the laying out of his own soul garden."[3] The Fruit of Devotion argues that above all, the fruits, flowers, and natural garden elements present in depictions of the Madonna and Child serve as a way to guide the viewer into a higher spiritual and devotional place. So, perhaps the very idea that the Madonna and Child are depicted with fruits, flowers, and other "garden allegories," is intended not to allude to any specific part of the Bible, but perhaps to the elevation of one's spiritual devotion.

However, perhaps the introduction of fruit and still life elements alongside a growing sense of maternity and emphasis on domestic life, combined with more frequent depictions of episodes of breastfeeding between Mary and the baby Jesus, also point to the direct nurturing relationship between a mother and a child in a more natural and less allegorical manner. Following the 16th century, Northern European countries began to move to a more Baroque style in art, and with it, changing conceptions of religious art became obvious. With this shift, one can also see the emergence of garland paintings and garlands in religious works. In a move away from still life elements and more towards natural elements in the 17th century, painters began to incorporate elaborate garlands rather than basic fruits and still life subjects. Susan Merriam traces the transformation of the first garland painting in 1607-1608 into a form of decoration as well as a form of devotional. Merriam writes, "...in many cases, the garland pictures should be read in relationship to the iconoclasms of the preceding century. Consideration of the garland pictures over time showed that many of the paintings share in common the representation of an object—a picture, a sculpture, the host—in the place of a holy figure. In each case, the representation of the object appears to have a relationship to the Protestant critique of images."[4] The intimate tie of garland painting to devotional works would become apparent throughout this century.

This pointed shift to depict religious figures in conjunction with garlands is apparent in a 17th century work entitled Madonna Surrounded by a Garland of Flowers, painted by Cornelius Schut and Daniel Segher. The work depicts Mary and the baby Jesus against a dark background surrounded by a garland of bright flowers in shades such as lavender, pink, blue, and white. The garland forms a kind of "wreath" around their bodies, framing the two as the centerpiece of the work. As in the works of the previous centuries, Mary holds her baby close to her with a sense of maternal affection and care, and the garland of flowers harkens back to the still life and nature elements previously seen. However, this depiction of the Madonna and Child differs greatly from any century before in that the two are in no real discernable setting, and the figures appear to be almost "ornamentally" placed. This work and others of the 17th century indicate a shift in the way religious figures were rendered to one of a more "decorative nature," and hint at the idea of illusion in a viewer. As Merriam states, "...many of the garland paintings constitute a new type of devotional picture. In part the garland pictures are novel because they ask the viewer to be attentive to perception in specific ways. In a general sense, still life painting attracted viewers to contemplate the nature of illusion. The garland pictures' disjunctive form, its juxtaposition of still life with another image, propose the viewer be attentive to the many different kinds of marks used to produce illusion."[5]

Throughout the 15th, 16th, and 17th centuries, Northern Europe underwent massive social, political, and perhaps most importantly, religious change. These changes are reflected artistically in the devotional works produced throughout these centuries, and most especially in renderings of the Madonna and Child. By tracing the ways in which various Northern European artists depicted Mary and the baby Jesus, one can see the development from a realm of simplicity, to one of complex illusions and allusions. One of the ways in which this transformation can be seen is in the implementation and evolution of still life and nature elements in these depictions. There were pointed shifts in religiosity and the daily lives of Northern Europeans and these changes are reflected not in the devotional images these periods produced, but also in the purpose of these images.

Some possible explanations include specific biblical allusions, the placing of Mary in a domestic setting to elevate individual spirituality, Mary as a metaphor for nature in that she is both a caregiver and provider (as seen particularly in breastfeeding depictions). However, these interpretations as well as the works themselves carry a certain subjectivity in that the true purpose or interpretation of the work cannot be proven, and each purpose reflects the time in which it was created as well as the belief systems and values of the faithful at any given moment in time. While specific purposes cannot necessarily be proven, it can be proven that varying depictions of the Madonna and Child in conjunction with still life and nature elements served different purposes throughout the history of Northern Europe besides the obvious specific allusions to biblical episodes.

[3] Falkenburg, Reindert L., and Sammy Herman. *The Fruit of Devotion: Mysticism and the Imagery of Love in Flemish Paintings of the Virgin and Child, 1450-1550.* (Benjamins, 1994), 50-51.

[4] Susan Merriam, Seventeenth-Century Flemish Garland Paintings: Still Life, Vision, and the Devotional Image. (Routledge, 2016), 148-149.

[5] Susan Merriam, *Seventeenth-Century Flemish Garland Paintings: Still Life, Vision, and the Devotional Image.* (Routledge, 2016), 148-149.

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Katie Wickman

Sophomore Media & Culture and
Interactive Media Studies major

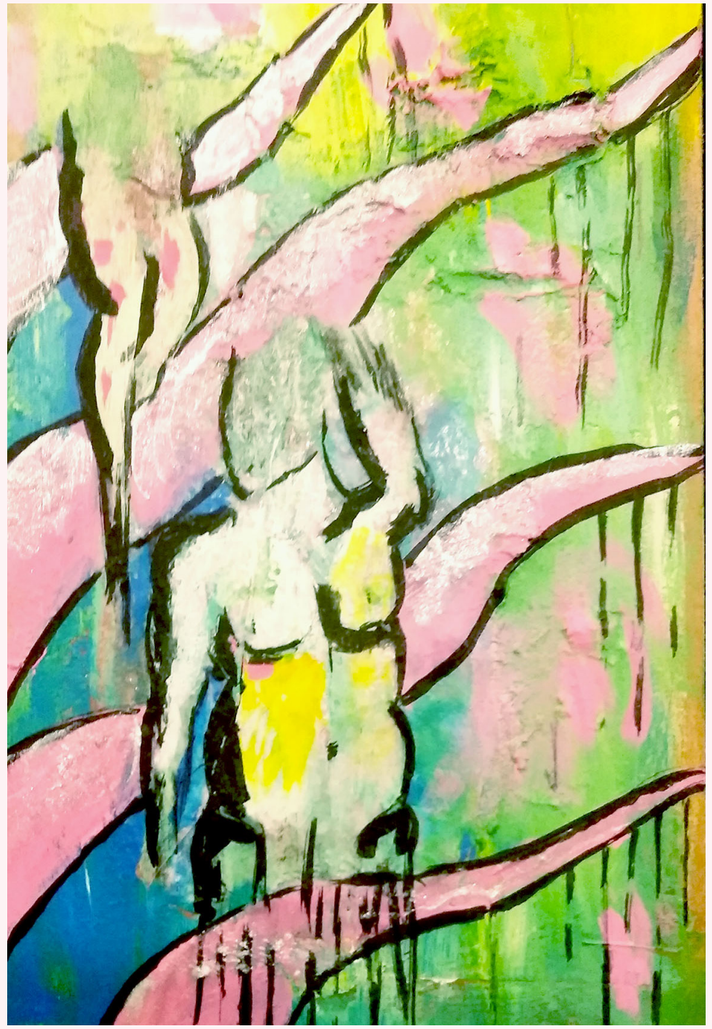
I created this promotional video in coordination with the release of UP Fashion Magazine's Winter Issue: Purpose. This video highlighted the photo editorial shoot: Lux Cars that was featured in the issue. The Purpose Issue focused on glamorous styling, elegant embellishments, luxurious materials, and overall high fashion editorial photography created with intent

Link to video: https://www.youtube.com/watch?v=POSiU36U83A

Aspen Stein

Freshman Studio Art and
Interactive Media Studies
co-major

I love to work with color because it tends to give a meaning that differs for each individual viewer. When my paintings start off as doodles, much like this one did, I never establish a plan or message for the viewers. Instead, I let color create message and meaning. I believe color associations allow for individualized contextualization of my works, whether someone see this as "happy" or "sad" depending on their personal association with the colors I use. In this way, meaning is given to my works through the color itself.



Untitled, 2017. Multi- Media 4"x6"

Ryan Hartman

Sophomore Interactive
Media Studies Major

This piece is meant to encompass, what college is to a majority of college students, in addition to myself, within a multimedia sculpture. Each component of this project has a deeper meaning that represents a certain aspect of college. The components include grades, time, sports, food, technology, love and money. The grades are symbolized by the hanging letters on the field goals, which, juxtapose the relationship between school and sports, as grades should come before sports in college. The sports aspect of college, is seen in the field goals and the football fields. Money is represented by the coins hidden below the water that suspiciously seeps towards the sporting aspects of college. The ramen, which supports the sculpture, represents the money available to college students. The ramen also portrays dorm life in college, and comprises at least half of our diet. Technology is represented by the computer, with the broken heart on it. The broken heart depicts all the tragedies of college romances that will inevitably happen. Lastly, time can be symbolized by the clock on the table, which is set to 8:30, a time which all Miami University students dread.

College Life
Multi-Media sculpture
22"x30"x23"

Ries Yuellig

Senior Art and Architecture History Major

Bernardo Strozzi's *David with the Head of Goliath*

Bernardo Strozzi's David with the *Head of Goliath*, currently on display at the Cincinnati Art Museum, was produced in Venice in 1636. When analyzing this painting as a baroque work of art, it clearly demonstrates features typical of the period. Its composition is dramatic, with its gruesome severed head and strong use of contrast. Its use of chiaroscuro, contrast of light and dark, focuses attention on the figures. Biblical subject matter was a central theme all throughout the baroque period and the subject of David and Goliath was very popular itself. This work demonstrates the realism and naturalism typical of the era and distinguishes itself from artistic movements of the past. The subject of the painting is direct and obvious and the David depicted is posed very dramatically, with ornate trappings. David's wistful gaze towards the heavens serves to remind the viewer of the divine nature of the subject. Yet, this work makes a strange stylistic departure from some other works of Baroque art and especially other works by Strozzi himself. In this paper, I will explore possible explanations behind the stylistic choices made in this painting and the historical context behind them when applied to the Baroque era as a whole.

As is commonly agreed upon among Baroque art historians, Baroque art as a result of the Council of Trent, itself a reaction to the Protestant Reformation, served a specific purpose and was motivated by a particular attitude, perhaps uncharitably characterized as a method of propaganda.The straightforward and obvious depiction of biblical material would have been easy for even illiterate Catholic viewers to understand. The painting serves as a clear reminder of the divine and could easily inspire pious thoughts and actions in its viewers. David resembles the androgynous angelic figures present in many other baroque works and, as mentioned above, his gaze towards heaven creates a direct connection between the mundane earthly life and the otherworldly. In depicting David in this way, Strozzi creates a role model for devout Catholics to emulate, both in thought and action. While calling attention to the divine, the subject is still very much anchored in the real

(Figure 1) David with the Head of Goliath, Bernardo Strozzi Venice, 1636

(FIgure 2) David with the Head of Goliath, Bernardo Strozzi, Venice ,1635

world, refraining from showing over-the-top, extravagant manifestations of the ethereal.

It is known that Strozzi was well acquainted with and greatly influenced by the works of Caravaggio earlier that century. At the time, it was not at all uncommon for artists of the day to paint multiple works depicting the same subject matter throughout the course of a lifetime, and Strozzi is no exception. In the course of his career Strozzi painted five separate versions of *David with the Head of Goliath*.[1] Just one year prior to completing his *David with the Head of Goliath* currently housed in Cincinnati, he had completed another painting of the same subject and title. This *David with the Head of Goliath* of 1635 is on display in the Hermitage Museum in Saint Petersburg. This earlier version of his *"David"* (as I will refer to it henceforth) is a quintessential example of Caravaggisti tenebrism. The extreme contrast of light and dark, the pitch-black background, emotive expression, and distinct naturalism emulate images of earlier Caravaggio paintings.

Caravaggio's extensive influence on Strozzi and his work is broadly recognized and acknowleged. And yet, Strozzi's *"David"* of 1636, painted only one year after his previous rendition of the subject, makes a peculiar departure from his established style. In comparing these two Strozzi works the painting retains a similar composition, dark vague background and, a certain extent of naturalism. However, even with the nondescript background, Strozzi employs a much greater use of vibrant colors, with a red undertone visible throughout the painting, accentuated by the presence of the bright red plumage of David's hat. While Strozzi still utilizes a degree of chiaroscuro, the contrast between light and dark is more subtle, a far cry from the tenebrism of his earlier "*David*" of only a year before. Though the two Davids are posed similarly, their facial expressions are entirely different. The Cincinnati "*David*" gazes skyward with a brightly illuminated face. He looks serene, almost angelic, in his countenance. His expression conveys pious devotion and thanks to God. In contrast, the Saint Petersburg "*David*" seems to project a feeling regret or apprehension. The Cincinnati David also possesses a peculiar foggy sfumato not present in his Saint Petersburg David or Caravaggio's David. In the Saint Petersburg David, Goliath's head is oriented differently and is considerably smaller than in the Cincinnati David. The Cincinnati David makes a departure from the theatricality and powerful emotion characteristic of much of baroque art. This comparison of the two works helps illustrate Strozzi's versatility in adapting his style and incorporating alternative influences in his Venetian paintings.

To fully understand why there might be such salient, otherwise perplexing, differences in Strozzi's artistic styles from painting to painting, one much understand the circumstances under which he created them. His instruction in painting began when he was a youth of fifteen and he studied for a short while under several painters present in Genoa.[2] At the age of seventeen, Bernardo Strozzi became a Capuchin monk; the Capuchins themselves being a branch of the Franciscan Order. The death of his father compelled Strozzi to leave the monastery to remain in Genoa so that he could care for and support his infirmed mother and unmarried sister. It was during his time in Genoa, from 1595 to 1630, that Strozzi produced his works now considered as his "Genoese Period".[3]

His early works in this period were greatly inspired by a unique Genoan combination of influences from the mannerists of Tuscany, painters from Milan, and artists of Lombardy. Indeed, until about 1620 Strozzi's work very strongly resembled art of Mannerists of the past. His painting, *St Catherine* is a prime example of this, utilizing enlongated, elegant forms and facial types. Shortly before 1620 however, the work of Caravaggio had been introduced to Genoa. As we know, Caravaggio had perhaps the most profound impact on Strozzi's work from this point onward, as it is seen in the stylistic shifts in his painting. Like Caravaggio, Strozzi's style becomes more reliant on realistic naturalism as well as the use of strong chiaroscuro and tenebrism. None of his paintings serve as a better example of this than his Saint Petersburg *David with the Head of Goliath* of 1635 we have talked about at length.

In 1630, with the death of his mother and the marriage of his sister, Strozzi was presured to return to monastic life, with even the threat of imprisonment. With no further interest in devotional life and a thriving career in painting, he escaped to Venice to avoid coercion to reenter the monastery. This relocation marks the end of his "Genoese Period" and the beginning of his "Venetian Period". Strozzi remained in

Venice until his death. During his years in Venice Strozzi's artistic style continued to develop and evolve. It was also during this period that both

(Figure 3) David with the Head of Goliath, Caravaggio, Rome, 1610

[1] Ella Siple. *The Burlington Magazine for Connoisseurs*, Vol. 73, No 428. (Burlington Magazine Publications Ltd. 1938), 220-221.

[2] Barry Hannegan. "Strozzi's Saint Sebastian" *Boston Museum Bulletin*, Vol. 71, No. 364. (Boston: Museum of Fine Arts, 1973), 60-74.

[3] Krawietz, Chiara. "Strozzi, Bernardo" Grove Art Online.

of the discussed David with the Head of Goliath of 1636 were painted. In Venice, Strozzi understandably became much more interested in Venetian artistic styles of the past, such as those of the renaissance master Titian. I believe the Cincinnati David is the result of a syncretized style created from the combination of the styles of Titian and Caravaggio.

Where the Saint Petersburg David seems very organic and invites the viewer to share in David's emotions, the Cincinnati David seems highly posed, in a way reminiscent of renaissance portraiture. The Saint Petersburg David suggests motion or energy, as if David had been encountered mid-action, whereas the Cincinnati David is static and comparatively unemotional, if more ornate in his appearance. The marked differences between these two works can be explained by the circumstances of Strozzi's life. Caravaggio was not the only artist to have an impact on Strozzi's work. Early in his career, as I have mentioned, Strozzi painted in his native Genoa. Genoa was a metropolitan crossroads of Europe where many different ideas, including styles of art, intermingled and influenced Genoese residents. In addition to Caravaggio, Strozzi was influenced by the work of Rubens, which is responsible for his bold use of bright colors, as well as the Tuscan mannerists. After his relocation to Venice, Strozzi was also very heavily influenced by the Venetian renaissance works of Titian.[4]

I contend that all of these differences in style and attitude between the two Strozzi Davids can be attributed to a difference in the intentions behind the works, respectively. Though both paintings deal superficially with the same subject matter, I believe they were painted for different audiences and with different intended messages in mind. The Cincinnati David appears to have been painted in a distinctly Venetian style, likely for Venetians specifically. Strozzi was a particularly prolific artist and he was known to paint for different clienteles and in different genres. In addition to religious devotional art, Strozzi worked in murals, portraiture, and genre painting as well. He was able to stylistically customize his works to appeal to whomever the intended audience might be.

Of the several important regions of Italy, The Republic Venice stands out as unique environment for producing works of art. As a center of trade, Venice was given access to a much wider variety of trade goods and resources from the east. Canvas was more readily available in Venice than in Genoa. There was also a greater availability to many different kinds of pigments from throughout Europe and the Orient.[5] This access to more varieties of paint could itself be a cause for the Venetian love for, and use of bright, bold coloration in their paintings. Strozzi, it seems, embraced this Venetian ideal in his work, to an extent. Venice was interesting in that it primarily produced art for itself, for trade and for the enrichment of its own citizens. This stands somewhat in contrast to art produced in Florence or Rome, for example, which was commonly produced for clients outside these cities, often the Church. This allowed Venice, leading up to and through the Renaissance, to develop its own distinct, personalized and unique artistic style.

[4] Henry Francis. "a 'Pieta' by Bernardo Strozzi." *The Bulletin of the Cleveland Museum of Art*, Vol. 40, No 8. (Cleveland: Cleveland Museum of Art, 1953), 182-183.
[5] Barry Hannegan. "Strozzi's Saint Sebastian" in *Boston Museum Bulletin*, Vol. 71, No. 364. (Boston: Museum of Fine Arts, 1973): 63.

Embodied prototypically by the Renaissance works of Titian, this style had continued use into the Baroque era. Venetian style was Characterized by the strong use of bold colors as well as softer figural edges than those used in art from other regions. A soft, foggy sfumato was common in many Venetian paintings.[6] Our Cincinnati David, in addition to its aforementioned baroque characteristics, also utilizes these characteristics of Venetian Renaissance provenance. When compared with many other works of his "Venetian Period", The Cincinnati David makes a significant departure from the Caravaggisti influences so prominent elsewhere. Rather than the sharp, clearly defined edges of Caravaggio, the Cincinnati David, is softened with broad, loose brushwork that help shapes and colors blend together.

The difference in attitude or mood in the Cincinnati David can also be attributed to Strozzi attempting to cater to the sensibilities of the Venetian Republic, specifically. Stylistically and visually, the Cincinnati David seems to cater to Venetian tastes, but, perhaps more importantly, the painting does so attitudinally as well. Depictions of David and Goliath could be interpreted, as Caravaggio and Strozzi himself sometimes do, as a somber scene, tinged with regret and apprehension. But Strozzi also explores an entirely different interpretation of the subject. In contrast to the more morose tone of Strozzi's earlier David, this painting communicates a feeling of triumphal exuberance. The work feels like a celebration of the victory of good over evil, light over dark, justice over tyranny. The Venetians could have viewed this painting as an allegory for Venice itself. Venice was not alone among the Italian republics in its view of itself as bastion of order and just rule. With this attitude combined with more traditional Venetian styles of painting, one can understand how such a work could have been in demand, and Strozzi might have seen this as well.

In the preceding analysis of Bernardo Strozzi's painting *David with the Head of Goliath* of 1636, I have tried to provide possible explanations for the somewhat peculiar choice of style when compared to other Venetian works by Strozzi and other works in the broader context of Baroque Europe. In general, the paintings of Strozzi are the product of a highly unique amalgamation of artistic styles from all throughout Europe. Strozzi was adaptable in his style and technique. His stylistic dispositions grew and evolved continuously, never settling in one distinct form. The locations in which he painted, and the potential viewers therein, undoubtedly affected his art, even from individual painting to painting. His strong use of chiaroscuro and tenebrism inspired by Caravaggio, his soft and elegant forms inspired by the Tuscan mannerists, his bold use of vibrant colors taken from the works of Rubens as well as the Venetian artistic tradition cement Strozzi as a unique and influential icon of Baroque art as whole and in Italy most especially. Along with Johann Liss and Domenico Fetti, Bernardo Strozzi is recognized as one of the most influential artists and renowned foreign contributors to the proud tradition of the Venetian School. I believe eighteenth century critic Abate Luigi Lanzi puts it concisely and elegantly: "In his style of coloring he is original and without example... He is esteemed the most original artist of his own school, and in strong imposto, in richness and vigor of color, he has few rivals in any other."

[6] Barry Hannegan. "Strozzi's Saint Sebastian" in *Boston Museum Bulletin*, Vol. 71, No. 364. (Boston, Museum of Fine Arts, 1973): 60-74.

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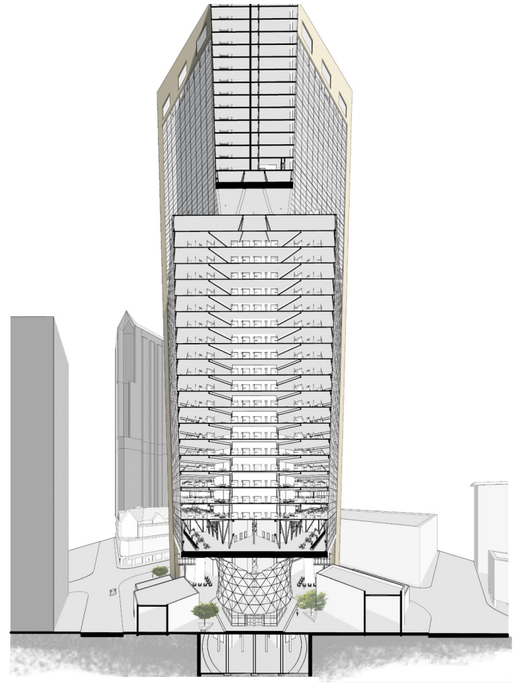
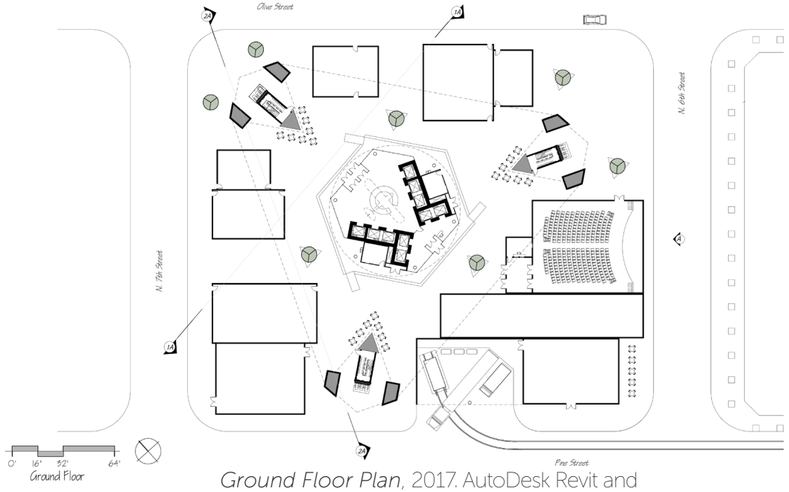
Grant Griffith

First year Architecture Graduate Student MFA

The design proposes a new high-rise headquarters for Amazon located in downtown St. Louis, Missouri. My solution to the complex site and programmatic functions of the new headquarters, involved raising the entire skyscraper up off the ground to create a new urban hub of activity and commerce. The large stilts, or piers upon which the building sits, highlight some of the activities that would take place within Amazon such as, drone manufacturing, shipping logistics, and shopping.



Section 1B, 2017, AutoDesk Revit and Adobe Photoshop



Ground Floor Plan, 2017. AutoDesk Revit and Adobe Photoshop

Rendering at Lobby, 2017
AutoDesk Revit and Adobe Photoshop

Rendering from Olive and 7th Street, 2017

Megan Moretti

Freshman
Pre-Communication Design
Major

These pieces were made for the Master Interpretation project in Color Theory. I received a swatch cutout from a painting in a masterpiece magazine and was assigned to create two works that best represented it. As soon as I saw my swatch my immediate thought was: sponges. What if I made one piece out of sponges and the other one with sponges as the main painting technique. For *Color Wreck* I knew that I wanted to put sponges together to create a form, but I was also interested in trying to mix different elements together, so I chose to use a found stone as the base and add dispersed wood to balance out the sponges. Coming up with an idea was difficult for *Yomi*, but I was inspired by my friend's afro hair style and decided that I could add all the colors from the swatch into his hair and make that the focal point of the piece. This project allowed me to think in a new direction by making color and texture the focus in creating my ideas, something that I hadn't thought as much about before.

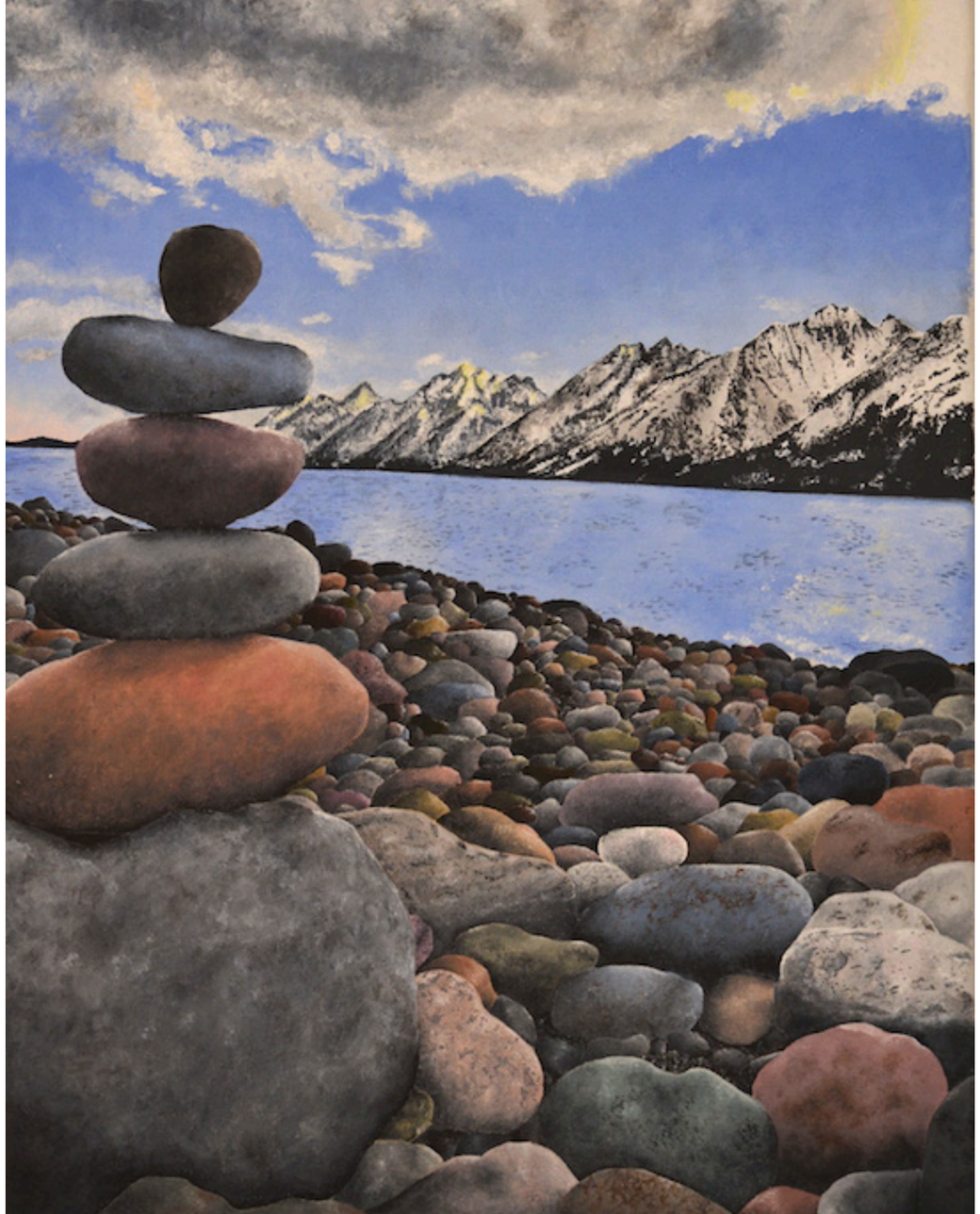
Color Wreck.
2017. Multi-media sculpture.
6" x 6" x 6"

Yomi. 2017. .Acrylic on Illustration Board. 12" x 16".

Kevin Hansbauer

Sophomore Marketing Major
Medium: Acrylic Paint on Canvas

I based this painting off of a picture I took in Jackson Hole, Wyoming this past summer. About a week after taking it, I was diagnosed with Lyme Disease, which resulted in limited mobility and energy. While stuck within the confines of my house, I decided I wanted to be productive in some way. I decided to start another painting, knowing I would actually have the time to finish it. Whenever I had the energy to do anything other than sleep, I would work on my painting. This painting represents my journey back to health, the struggle that I associate with the summer of 2017, and the growth of my talents. After 250+ hours of work, I am very happy with the result and look forward to doing more of them in the future.



Looking Past
2017.
Acrylic paint.
20" x 24"

Caroline Godard

Junior French BA/MA student with an Art and Architecture History Minor

The Viewer's Absence in Goya's "Hasta la muerte" *Capricho* 55

And if imitating Nature is as difficult as it is admirable when one succeeds in doing so, some esteem must be shown toward him who, holding aloof from her, has had to put before the eyes forms and attitudes that so far have existed only in the human mind, obscured and confused by lack of illustration, or excited by the unruliness of passions. [1]

This passage, which Francisco de Goya wrote in 1799 as an advertisement for his *Los Caprichos* prints, emphasizes the artist's role as an "artificer" and "inventor."[2] The artist who chooses not to imitate "Nature," Goya argues, constantly struggles with the act of representation, of translating an internal idea that "existed only in the human mind" into an exteriorized image visible to others. Although here Goya seems interested in the role of the artist, this passage also prompts me to interrogate the viewer's process of interpreting Goya's enigmatic image/text combinations. Goya's Los Caprichos prints create the illusion of objectivity by emphasizing the viewer's ability to see what those within the images cannot. However, similar to the elderly woman's mirror reflection seen in Goya's "Hasta la muerte" Capricho, the viewer's distanced perspective from the *Los Caprichos* prints also inspires distanced self-reflection that aligns Enlightenment-era appeals to reason and social reform.[3] In this essay I will explore the following question: is the role of the viewer a cyclical and repetitive performance, as is suggested in the "Hasta la muerte" print, or can self-reflection ever prompt social change?

In the "Hasta la muerte" image, a woman sits on an

[1] Francisco de Goya. "On the Caprichos," (1799). Reprinted and translated in *Art in Theory*, 1648-1815. Edited by Charles Harrison and Paul Wood (New York: Blackwell Publishing, 2000): 975-6
[2] Francisco de Goya, "On the Caprichos," p. 976.
[3] James Voorhies, "Francisco de Goya and the Spanish Enlightenment," in *Heilbrunn Timeline of Art History*," October 2003.

ottoman in the center of the frame. She appears old and shriveled. Her nose juts out of her face at a nearly horizontal angle, sharply contrasting the wavy, indefinite lines that signify her wrinkled visage. Her eyes and brow seem to form one single body part, scrunching together in intense concentration as she examines her reflection in a rectangular mirror that rests upon a vanity table. The woman's arms reach over her head, bending slightly in front of her as she affixes a garish, ostentatious hat upon her slightly greasy bangs. The woman's entire outfit contrasts her sharp figure. She wears a girlish dress that cinches at her ribcage, complete with puffy sleeves that emphasize her bony elbows and wiry knuckles. To add to the irony between the woman's physical attributes and her comportment, two dainty slippers peek out from underneath her filmy gown. Therefore, the woman's outfit further accentuates her old age. The elderly woman is the subject of the image but, as she looks at her reflection in the mirror, she also becomes a viewer. The mirror reflects another image of the elderly woman, but the representation of the mirror image differs from the representation of the woman's body. While the right side of the woman's figure is bathed in light, the mirror reflection appears as one single, darker shade; the bright light instead falls on the negative space around the woman's face in the mirror. The woman's mirror image appears much more loosely sketched than her body; it almost looks as if it were a drawing. Thus, the elderly woman's reflection draws attention to both the mirror and the capricho as a mediator.

The woman is not alone, however; other viewers also populate the scene. One younger girl positions herself slightly behind the older woman's left shoulder, leaning her elbows on the corner of the vanity table. Her face, too, appears bathed in light. Whereas the elderly woman dresses as if she were much younger than her actual age, the girl's outfit appears much more conservative. Her sleeves reach down past her elbows, and her gown seems to cascade completely to the floor, leaving no dainty slippers exposed. The girl looks intently at the mirror, holding a small bundle of fabric (presumably a handkerchief) to her face; she seems extremely focused—even transfixed—at the elderly woman's reflection. Two men also lurk in the background behind the elderly women. Although enveloped in shadows, they clearly mock the scene in front of them. The figure closest to the young girl casts his eyes down at the older woman, lifting a hand to his smirking mouth in a motion of suppressed laughter; the other figure casts his eyes upward, similarly sporting a small smile. Their bodies appear in the same linear plane of the image as does the mirror, which limits their view of the scene; they cannot see the woman's reflection in the mirror. In fact, each of the figures in this image has a limited view of the scene: the men look at the elderly woman, not her reflection; the young girl and the elderly woman both look at the figure within the mirror. Although they all seem intensely engaged in the act of looking, only we exterior viewers see the scene completely. Thus, our exteriority—our absence from the action within the images—creates the illusion of an objective representation.

The viewer's all-seeing angle also appears in other *Los Caprichos* etchings. For example, in "A caza de dientes" ("Out hunting for teeth"), a woman shields her face with a handkerchief as she attempts to pull teeth from a hanged man's mouth, presumably for their value in witchcraft. A manuscript source for this print explains that a hanged man's teeth "are very efficacious for sorceries," but later clarifies that

it is "a pity the common people should believe such nonsense.[4] The woman's face contorts into an expression of horror even as she performs this gruesome act; she wants to look, but she fears what she will see. However, both the dead man and the woman cannot clearly see the scene. The woman's arm, which reaches upward into the man's gaping mouth, forms a parallel line with the man's bound wrists; the former motion signifies the woman's freedom, while the latter suggests the man's captivity. Additionally, the verb "cazar"—to hunt—further emphasizes the woman's carnal, inhuman behavior; she acts as if she were an irrational animal as she reaches into the depths of this dead man's mouth. Similar to the "Hasta la muerte" capricho discussed above, this etching thus emphasizes the exterior viewer's ability to see the scene objectively. Other particular caprichos that reinforce the associations between exteriority and objectivity include "Nadie se conoce" ("Nobody knows himself" and "El sueño de la razón produce monstruos" ("The sleep of reason produces monsters"). These text/image combinations also incorporate ambiguous, abstracts subjects—"nobody" and "sleep"—while allowing the viewer to see what those in the image cannot, whether this is a combination of interior dreamscape and exterior surroundings or a combination of masked and unmasked individuals.

Goya also communicates the viewer's absence through language, both within the passage from the Los Caprichos advertisement quoted at the beginning of this paper as well as within the individual Caprichos. For example, in the advertisement, Goya uses the passive voice to claim that "some esteem must be shown" toward the caricature artist who is, in this case, Goya himself (who shows this esteem?); he states that the artist must "put" these ideas "before the eyes" (whose eyes?); and he ends the sentence by again focusing only on the artist's "lack of illustration" and potential "unruliness of passions," not on the ideal viewer's response to these visual representations.[5] In all of these quotations, the viewer's linguistic absence seems to allow him to see himself objectively. This viewer is similarly absent from the textual inscription in Goya's "Hasta la muerte" Capricho. Although the message seems simple— "hasta la muerte," or "until death" —this language lacks a clearly defined subject and, thus, could signify multiple interpretations. Perhaps the "muerte" reference here relates to the elderly women's obsession with her reflection, suggesting that she will engage in this repetitive, monotonous act of self-absorption until her demise. However, it also could describe the other viewers' responses to the scene: maybe the young girl will continue looking in the mirror until she resembles the elderly woman, and maybe the men will continue looking at the elderly woman, mocking her actions "until" their own deaths. Additionally, although the text may critique individual figures within the scene, it may also criticize this entire performance of looking. In this case, then, the "until death" text becomes even more startling because the preposition "until" implies that the performance has a life, but it is also cyclical. Thus, the performance may continue "until" its "death," but when—and how—can a performance ever die?

Perhaps those who viewed this "Hasta la muerte" scene also engaged in this circuitous, repetitive act of looking. Goya states that he created these prints to "ridicule" the "multitude of follies and blunders

[4] This quote appears in the Metropolitan Museum of Art's online catalog description for the print. https://www.metmuseum.org/art/collection/search/378019.
[5] Francisco de Goya, "On the Caprichos," p. 976.

common in every civil society."[6] Similar to the elderly woman looking at her reflection in the mirror, the Spanish contemporary viewer would have seen his society's own distorted reflection in the Caprichos prints. This idea of a collective performance of introspection adds further dimension to existing scholarship on the carnivalesque nature of Goya's *Los Caprichos*. In their chapter on "The Carnival of Language,' Victor Stoichita and Anna Maria Coderch focus on the between Goya's prints and the carnivalesque grotesque body, but they largely focus on the text/image combination.[7] However, I would like to further develop this idea of the carnivalesque to include specific conditions of the viewer that I discussed above. As I have noted, the repetition of performance draws each individual viewer into one collective audience, similar to the way in which the Carnival atmosphere appealed to—and, indeed, united—those of differing educational, social, and cultural backgrounds. Additionally, the carnivalesque also signifies a specific ephemeral temporality to these aspects of "ambiguous and allusive decoys" in the Caprichos; the Carnival will not last forever, and neither will the specific cultural and political conditions that Goya critiqued in the Caprichos. Therefore, although the combinations of image and text may serve as "ambiguous and allusive decoys," the notion of the carnivalesque may also be applied more specifically to the intended viewer.[8] Viewing the caprichos, through distance and self-reflection, becomes akin to a carnivalesque performance.

However, given these considerations, I would like to clarify the difference between the intended Spanish contemporary viewer and the Caprichos' actual audience. Goya sold only twenty-seven sets of *Los Caprichos* in his native Spain before they were censored by the Spanish government, so many of the intended viewers—Goya's Spanish contemporaries—were also, ironically, physically absent from the scene.[9] Despite the viewer's distanced perspective, he was never quite able to objectively analyze the scenes of "blunders" and "follies" as Goya intended.[10] The circulation of the Caprichos prints was censored by a pre-Enlightenment monarchy in order to prevent this collective audience from engaging in this very act of distanced self-reflection and introspection, which highlights the very absence of reason that Goya critiques in his Caprichos prints. The Spanish viewer's metaphorical absence also unfortunately became physical, thus preventing the viewer from engaging in this distanced act of self-reflection.

[6] Francisco de Goya, On the Caprichos, p. 975.
[7] Victor Stoichita and Anna Maria Coderch, "The Carnival of Language," in *Goya: The Last Carnival* (London: Reaktion Press, 1999) 192-218.
[8] Stoichita and Coderch, "The Carnival of Language," in Goya: The Last Carnival (London: Reaktion Press, 1999) p.192-218.
[9] Francisco de Goya, "On the Caprichos," p. 975.
[10] Ibid., p. 975

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Ashely Carroll

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Femininity, dreams, identity, and pop culture heavily inspire my prints. With these themes, I intend to create artwork that inspires and evokes emotion. Lately, my prints have revolved around cultural stereotypes. Dreams have also made a big appearance in my work. With feminist ideas, I push the idea of natural bodily functions almost to their limits, making the artwork slightly uncomfortable, while remaining aesthetically pleasing. Living and attending the University of Kentucky for my undergraduate studies had a big impact on my work. Such a diverse school allowed me to explore many different cultures in one setting. This exploration furthered my knowledge and eventually led me to explore different art mediums. I am known to make screen prints, but also work with photo-lithography, linocut, and monoprint. Currently I am working towards making my work more graphic and constructing digital prints. I enjoy being able to work with a variety of themes and in a vigorous manner, bringing certain social issues to light, or even just making casual fan art for local shops.

Whose Hands, 2014. Linocut, 19x13

Hair Probs, 2015. Screen Print, 20x20

Worked to Death, 2014. Linocut 14x11

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Witnessing the Grotesque: Seeking Purpose in Pleasure

Gruesome and grotesque art have an uncanny ability to enthrall the viewer. This interest in gruesome images and scenes is experienced in daily life as we experience accidents and violence, but reasons for our voyeurism is not easily explained. Artists who engage with the grotesque are often understood as shedding light on the darker side of humanity, searching to uncover the ugliest parts of society as to suggest the need for change. As the first modern artist, Francisco Goya depicts an eternal darkness through barbarity that creators have engaged with 150 years after his life. The duration of relevancy permits us to think no change among men has occurred. This paper will explore Goya's print series *Disasters of War* with a focus on the print "On Account of a Knife," and the enduring impact of the series on the Chapman brothers. The prints will be discussed through a culturally traditional humanist lens in relation to the significance of the artist as witness and the voyeuristic qualities of the grotesque. Through this paper I set out to explore how witnessing a grotesque scene through the cultural humanistic voyeuristic lens is limiting to our understanding of voyeurism in art.

Being a witness to a scene of destruction has deep psychological and sociological implications tied to it. Voyeurism and horror became an increasingly popular topic of discussion with the advent of photography, however, the ideas were also present as Goya's contemporaries wrote about the sublime.[1] It is understood that Goya would have taken notice of these ideas as he was working. Two of Goya's influential contemporaries were Edmund Burke and James Beattie.

Published in his 1757 work, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, Edmund Burke states that scenes of horror and suffering cause more pleasure than scenes of joy.[2] Whether the images are fictitious or real, their elements of "pity" and "terror" causes the "sublime." Unable to grasp the moral dilemma posed by the pleasure in the sublime, Burke asserts the interest is based on sympathy.[3] Opposing Burke was James Beattie. Beattie's "Illustrations on Sublimity," was published in 1783. Elaborating on the pleasure one finds in horror, Beattie opposes Burke's sympathetic viewpoint. Rather, Beattie considers that the pleasure produces a gloomy satisfaction.[4]The two arguments come down to opinion. Neither could ever be fully supported through aesthetics alone. Whichever side of the sublime the viewer identifies with, they are still applicable to the wider consideration of human nature. The ideas presented by Burke and Beattie impacted Goya's compositions, but his subjects were derived from the Spanish War of Independence.

(Figure 1) On Account of a Knife from *Disasters of War,* Francisco Goya

(Figure 2) One Can't Know Why. from *Disasters of War,* Francisco Goya

Disasters of War was created throughout the duration of and beyond the Napoleonic invasion of Spain, otherwise known as the Peninsular War. Posing a greater challenge than Napoleon had anticipated, the Peninsular War eventually led to the fall of Napoleonic rule.[5] To serve as a form of documentation, propaganda, and increased nationalism, Goya was asked by Spanish generals to document the events taking place in their homeland.[6] The long and gruesome battles provided Goya with rich details and circumstances to serve as influence. While creating these prints, Goya also held a position within the

[1] Given time, it was not feasible to discuss how the implications of the psychology and perspective of photography impacted Goya's print series. The series was published after Goya's death, during the rise of war photography in the late 1800s. This occurrence directly yet unintentionally impacts how the prints were viewed and discussed by scholars and the public.

[2] Jacques, Callot. et al. *Fatal consequences: Callot, Goya, and the horrors of war.* n.p.: Hanover, N.H.: Hood Museum of Art, (Dartmouth College, 1990): 38

[3] Edmund Burke, A *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful,* edited by James T. Boulton, (Notre Dame and London, 1958), 45-6

[4] Callot, Jacques, et al. *Fatal consequences.*

[5] Robert Hughes. Goya. n.p.: (New York : Alfred A. Knopf, 2003.), 266.

[6] Jesusa Vega. "The Dating and Interpretation of Goya's "Disasters of War." *Print Quarterly* no. 1 (1994): 3

government.

Prior to the war, Goya served as the First Court Painter for Charles IV of Spain. His position transferred as Napoleon placed his brother, Joseph I, as the king of Spain.[7] Goya's position as a commissioned painter to the leading political personalities complicates our understanding of his political standing and opinions. Positioned between opposing forces, Goya was confined to restrictive representations, the opposite position any other war propagandist would be in. The difficult discernment of his political stance places the *Disasters of War* in the nearly perfect position as timelessly modern representation of war through a level of vagueness from necessity that no other artist could ever achieve.

Goya's depictions of war are unlike any other before his time. The prints do not suggest war as heroic, and instead it draws attention to the grotesque violence of mankind. The prints avoid references to specific events, places, and people, eliminating the hero but also the villain. The backgrounds are presented in their simplest forms: small bands of earth, rocks, and abstract shadows.[8] The anonymity may be in part to protect Goya and his income opportunities if the prints were ever to be published, but we can truthfully only speculate why Goya's prints are so specifically anonymous. The lack of descriptors in *Disasters of War* increases the universality of the images and draws the viewers' attention to the brutality of all war. The specific actions and parties of the Peninsular War are not imperative to understanding the *Disasters of War*. We can view the prints today and still understand their essence, their grotesque sublimity. The Peninsular War only served as the historical vehicle allowing Goya to have the larger discussion that has influenced others well beyond his time.

To demonstrate his depictions of war, I will be focusing on the print "On Account of a Knife," (Fig. 1). Goya shows a man being killed in front of a crowd. The man wears a heavy black robe, surrounded by people in the background, and nothing beyond them: a simplified, generic setting. The stark black and white coloration heightens the moral contrasts, you know the scene should not be one to be invited into, yet you cannot help but investigate it.[9] The man faces the viewer, and instead of becoming a member of the crowd surrounding the man, the viewer becomes an onlooker invited to see the mixed emotions on the faces of the crowd and the agony of the man at the same time. The viewer cannot become an individual that can blend into the crowd. There is no intermediary distance, no safety for the viewer. This can be seen as a deliberate decision if "On Account of a Knife" is placed next to "One Can't Know Why" (Fig. 2). The latter print shows a similar scene to the former, but it is a group rather than one man. Though the scene is showing the same event, the viewer is placed as a member of the crowd at eye level with the stage.

Following suit to the other titles in the series, "On Account of a Knife," is vague while still suggesting the scene's context. Goya's captions reveal as much as they hide, giving the viewer just enough to understand without offering any predisposed ideas or opinions.[10] "On Account of a Knife," shows the

[7] Vega, "Dating and Interpretation," 3.
[8] Hughes, "Goya," 295.
[9] Geoffrey Bent. "The Original." *Boulevard* 22, no. 2/3 (Spring 2007), 177.
[10] Bent, The Original., 177.

man being strangled by an iron collar, specifically known as garroting, a common occurrence in Spain. As the title indicates, he is being killed for possession of a knife; holding any weapon was a capital offence in the French issued decrees between 1808 and 1809.[11] Understanding the laws enforced under Joseph Bonaparte assists the viewer's understanding of the scene, but even without this knowledge no viewer is left without feeling a sense of violating curiosity. As the viewer becomes a witness, it is unknown if Goya actually experienced the scene himself, but as it is understood through Burke and Beattie's arguments, fact and fiction do not influence a viewer's interest in experiencing suffering that is not their own. There is an appeal in being the witness, even if the scene is fictitious, that heightens voyeurism.

Goya's titles in combination with his compositions heightens the idea of the artist as the witness to these atrocities. Many scholars focus on the print "I Saw This," in their argument and understanding of the artist as witness (Fig. 3). Similar to the tactics Goya uses in the title of "On Account of a Knife," the title addresses a level of vagueness that leaves assumptions to the viewer. The difference on this account is the use of the possessive "I." The "I" is referring to the viewer, Goya, and the men in the scene simultaneously. The strength in this print in relation to facilitating opinions of witness is the subject matter. Less horrific than previously mentioned prints, "I Saw This," shows Spaniards fleeing a town. The horror is instead implied by the pointing gesture given by the man on the left of the composition.[12] Horror and shock is evident on his face, but the viewer is left to imagine what he is seeing, yet again increasing the vagueness while maintaining the grotesque. Through Goya's prints, we all become a witness to the barbarity of war, and they become influential beyond his time.

Scholars have fixated on and found this influence in people ranging from Georg Grosz to Ernest Hemmingway; the influence can be found in creations from filmmakers, choreographers, poets, writers, and dramatists.[13] More contemporarily, the influence is found in work by the Chapman brothers. More subtle connections can be drawn between other creators influenced by Goya's series compared to the Chapman brothers' engagement with the topic. Jake and Dinos Chapman's interest in Goya, and specifically *Disasters of War,* can be described as obsessive. Utilizing the prints to achieve their own desired end, the Chapman's give Goya's images a new life.

The Chapman brother's engagement with Goya's series can be seen as early as 1993. Since then, they have made at least eight works varying in medium responding to the prints.[14] The Chapmans' art is marked with libidinal imagery, harsh cultural images like swastikas, and overtly sexual comments in unlikely places. It is confrontational and disturbing, the images both attract and repel the viewer, bringing us the desire to witness the scene again. The brothers are interested in Goya's twofold

[11] "The Sleep of Reason: Reality and Fantasy in the Print Series of Goya," 71.
[12] Jacques Callot, et al. *Fatal consequences,* 40.
[13] Kathleen Stewart Howe in Goya's war: *los Desastres de la guerra.* n.p.: Claremont, Calif.: Pomona College Museum of Art; Newark, Del.: University Museums, (University of Delaware, 2013), 3.
[14] Nicola Bown. "Ultimate Ugly: Jake and Dinos Chapman's disasters of war and the theology of ugliness." Theology 119, no. 6 (November 1, 2016), 428

crisis as he struggled through man's brutality toward other men, and man's deeper inner battle with himself.[15] Through an appeal to the inner battle, the brothers reframe Goya's art.

The Chapman brothers have engaged with these prints in more than one way as they are continually fascinated with them.[16] One of the most alarming works is *Great Deeds Against the Dead 2* made in 1994 (Fig. 4). The life size sculpture directly recreates a scene that Goya presented in Disasters of War (Fig. 5). Rather than utilizing a 2D medium, *Great Deeds Against the Dead 2* uses shop dummies, paint, wigs, and a leafless Hornby tree. The quality of their work is intensely prefabricated and cheap, and the blood is a garish red, making the work superficial especially in juxtaposition to Goya's original print.[17]

Goya's print is one of the most gruesome within the entirety of the series. The scene shows three men, brutally killed, and tied to a tree. The bodies have been mutilated, characterized in Goya's depiction through dark, thick cross-hatchings representing fresh, dripping blood. The body that is mutilated to the highest degree is on the far right of the scene. He is decapitated, his body hangs upside down from a branch. Another branch impales the base of his head, and his arms hang from a neighboring branch. Like the previous prints discussed, the background is minimal, consisting of distant trees and shadows. Even through the lifeless bodies, Goya's print possesses a level of depth that is lost in the Chapman's three-dimensional work. This distance and coldness is rooted in how the Chapmans engage with Goya's intentions.

There are differing viewpoints on how to engage with *Great Deeds Against the Dead 2*, but that is just the purpose. Arguments can be rooted in what the Chapmans themselves say about their work and their motivations, or it can focus on

[15] Jennifer Ramkalawon. "Jake and Dinos Chapman's "Disasters of War." *Print Quarterly* no. 1 (2001), 64

[16] A show recently opened in Zaragoza at the Goya museum revisiting the Chapman's 2001 work T*he Disaster of War* IV and is set to run until February 11, 2018.

[17] Bown. "Ultimate Ugly," 430

(Figure 3) I Saw This. From Disasters of War, Francisco Goya

(Figure 4) Great Deeds Against the Dead 2, Jake and Dinos Chapman 1994

(Figure 5) Great Deeds Against the Dead, Francisco Goya

an individual's opinion based on their experience with the piece. As they work to reposition the piece within art history, the viewer struggles with what to think. The Chapmans focus on the "unconscious values" within *Disasters of War,* seeking to take away the element of humanism we use to discuss Goya's series.[18] If we no longer engage with the images in reference to thinking about human barbarity, then we are strictly seeing a grotesque scene without cause or meaning. Utilizing the plastic dummies that provide the prefabricated feeling generates a lifeless coldness that goes beyond Goya's dead bodies. As they work to refuse idealistic ideas that "burdens art," *Great Deeds Against the Dead 2* eliminates any element of aesthetic beauty.[19] Even lacking aesthetic beauty, the sculpture still does not eliminate voyeuristic pleasure elicited as the witness.

Great Deeds Against the Dead 2 lacks the depth that Goya creates through his cross-hatching techniques even though it is a three-dimensional work. Without this depth, Nicola Bown says her attention wandered and she found the images "too shallow to hold the eye," I disagree.[20] The Chapman's approach was to strip the image of any aesthetic elements, but even through an intense deadness, we cannot help but continually turn away in shock and look again in interest. To say it does not hold the eye is to purely compare it to how Goya's print holds the eye. This comparison is not logical because they are two different works of art.

If we view Goya as the first modern, his prints would have been the first time this violent voyeurism was captured, frozen in time. Goya's violent juxtapositions and emotive contrasts with humanist roots have transcended time becoming relatable to generations beyond his.[21] Its ability to stand the test of time is telling for society's lack of progress in terms of war and barbarity. Though stripping *Great Deeds Against the Dead 2* of identity,

[18] Philip Shaw. "Abjection Sustained: Goya, the Chapman brothers and the Disasters of War." *Art History* 26, no. 4 (September 2003), 480

[19] Bown. Ultimate Ugly, 431

[20] Bown. Ultimate Ugly, 432

[21] Shaw, Abjection Sustained, 490

depth, and life, the brothers still work to reduce "the viewer to a state of absolute moral panic."[22] The moral panic does not come by repeating Goya's tactics. It comes through emptiness.

Returning to Burke's moral dilemma posed by the sublime, voyeurism works to find the deeper humanistic meaning in grotesque aesthetics. The work is not shallow, but it is empty. We cannot identify with the scene because there is seemingly no reason for the violence. We are not voyeuristically curious in the traditional understanding because we can see exactly the outcome. But we also cannot look without feeling the guilt of looking into a window we were not invited to yet returning anyway. The Chapman's work negates the need for aesthetic beauty and the greater humanistic desire in the grotesque voyeurism equation.

Goya's vagueness did not identify a hero or a villain, but through a humanist lens there is an implied purpose for the fight. Removing the humanist lens, we are left with a dissatisfaction and hopelessness. There is no fight to fight, it is only man's barbarity for barbarity's sake. There really is "No One to Help Them" because "It Cannot Be Helped," because even 200 years later we work to find purpose and justification in our obsession with witnessing grotesque scenes. Goya invites us to be the comfortable voyeur with purpose, the Chapmans strip us of any remaining security or idea of purpose that remained. As we search for meaning in *Great Deeds Against the Dead 2* we cannot find it in the same place we can find meaning in Goya's prints. Perhaps this barbarity makes the viewer a little too uneasy because it is a little too close to the world we live in, a world of empty savagery.

[22] Shaw, Abjection Sustained, 495

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