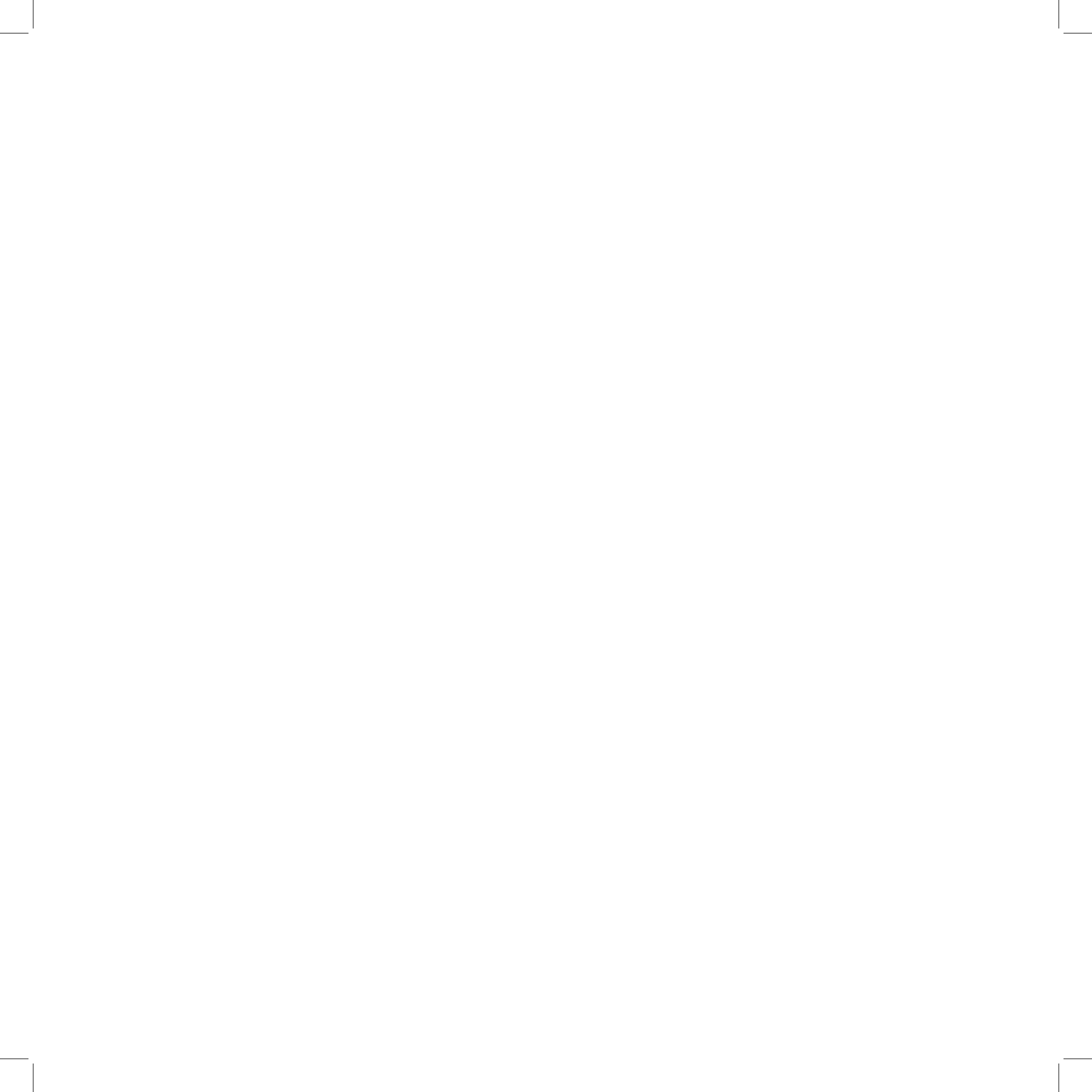




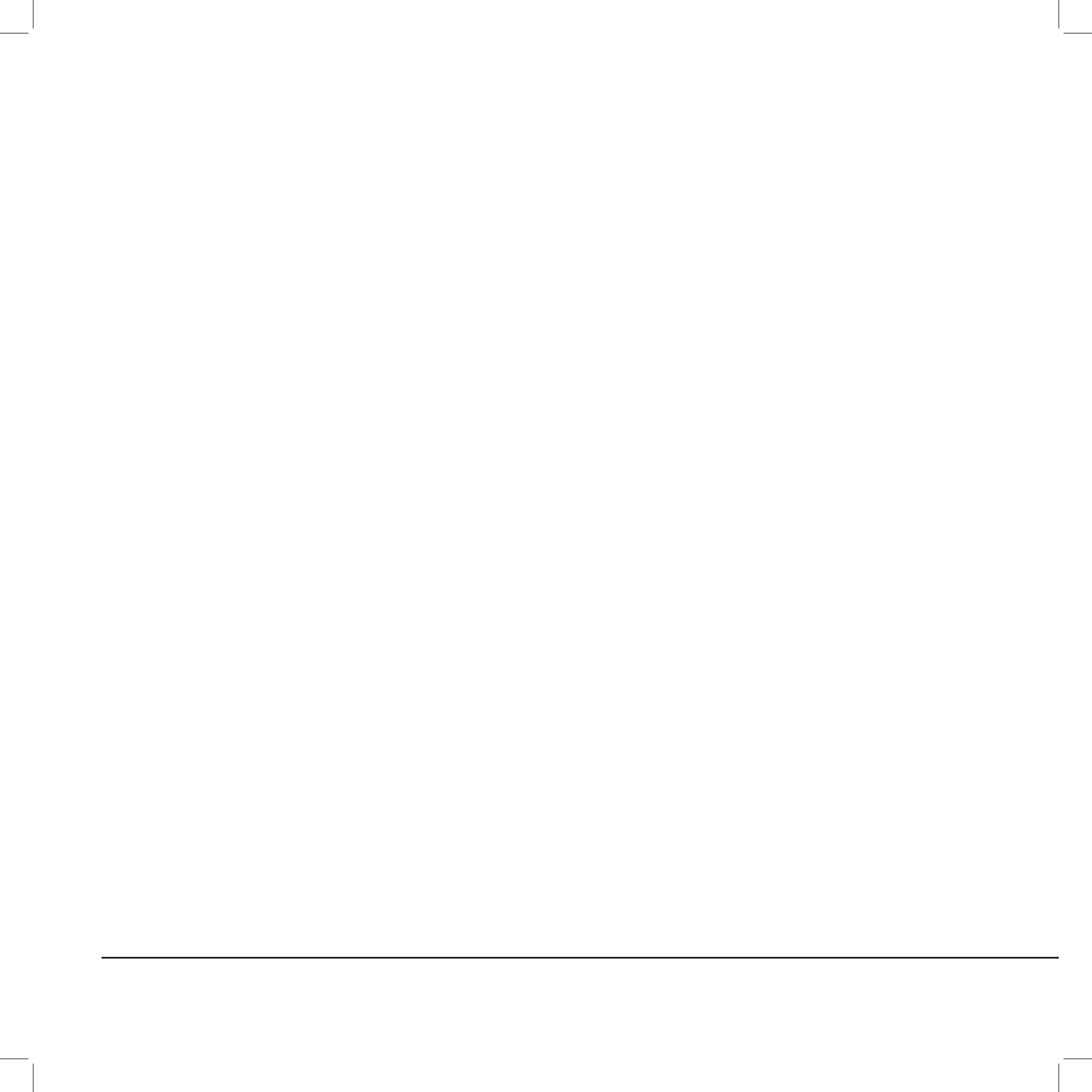
ffusions





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Cover Art: *Strata Overcast*, 2016 | Tara Hayes | oil painting and sand on canvas | pg. 13



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## NOTE FROM THE DEAN | ELIZABETH MULLENIX, PH.D

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"The Possible's slow fuse is lit by  
the Imagination."

- Emily Dickinson

As we begin to reflect back on this year of Creativity and Innovation, my colleagues and I have recently had some important conversations about who we are as a College of Creative Arts. These significant discussions prompted me to re-evaluate our Vision Statement, and I realized—to my deep satisfaction—that we are in fact living out this vision every day in the CCA and are very actively engaged in continuing to realize this vision for the future. As a statement of who we are and who we want to be, it is elegant and profound, and it is something I believe in, just as I believe the arts are essential to life on earth.

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."

I highlighted above certain phrases and words that are critical to our vision, ideas that foreground the creative arts as central to our human condition, and demonstrate that without the interplay between other aspects of culture and other disciplines, artistic exchange and expression would be compromised.

*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!

A handwritten signature in black ink, appearing to read "Elizabeth Keitz Mullenix".

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

## NOTE FROM THE CHAIR | ANDREW R. CASPER, PH. D

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It is my honor as Program Coordinator in Art and Architecture History to welcome you to this edition of *Effusions*. This publication represents a joint effort from students across the Department of Art at Miami University to showcase their creative and intellectual engagement in the visual arts. I am confident that I speak for everyone in the Department—faculty, students, and staff alike—in expressing my awe and pride in the way the arts are represented in this journal. In the face of certain voices who profoundly misunderstand the role of the arts and humanities in higher education and even in society at large, it is efforts like the one you are presently reading that reveal the deep intellectual engagement and hard work intrinsic to the making and study of visual art throughout history and across cultures. The quality and relevance of the visual arts represented in this edition of *Effusions* speaks for itself, and it is my sincere hope that you are as inspired by this issue as we all are by the achievements we witness every day in the Department of Art at Miami.

A handwritten signature in black ink that reads "Andrew R. Casper". The signature is fluid and cursive, with a long horizontal stroke at the end.

Andrew R. Casper, Ph.D.  
Associate Professor and Program Coordinator  
Art and Architecture History

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

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It is my pleasure to present to you the 2016-2017 issue of *Effusions*. In this journal you will find a student-curated sample of the wide array of creative and scholarly work of students in the arts at Miami. The *Effusions* team worked throughout the year to solicit contributions, select work for inclusion, and design and edit the finished issue. Thanks to their work and dedication—and especially the leadership of senior Sam Summerlin—students published in *Effusions* will be able to introduce their artwork and scholarship to a wider audience. I hope that you enjoy this issue of *Effusions* as much as I have enjoyed working with our talented and dedicated students this year.

*Annie Dell'Aria*

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



## NOTE FROM THE EFFUSIONS TEAM

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Allison Dykes



Bridget Garnai



Bridget Garnai



Anthony Mussari



Margaux Newell



Sam Summerlin

Not pictured: Izzy Aristizabal, Amanda Messeri

*Effusions* has allowed students an opportunity to express their creative endeavors as artists, art historians, architects, graphic designers, composers, photographers, interior designers, and otherwise. With the help of passionate and enthusiastic members of the team, *Effusions* has aimed to showcase the brilliance and variance of the work represented in the journal. We hope readers will derive the same joy as we had while constructing this edition. With this in mind, we are proud to announce the Spring 2017 edition of *Effusions Art Journal*.

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# MIXED MEDIA

TARA HAYES

Senior Studio Art with a concentration in Painting and Art Education Double  
Major, Art & Architecture History Minor

**Medium & Dimensions:**

*Diptych, 2016:* Left & Right Painting: oil, sand, primer, on plexiglas, 30" x 18"

*Tactile Terrain, 2016:* Painting, oil, sand, primer, on plexiglas, 36" x 30"

*Strata Overcast, 2016:* Painting, oil, sand, on canvas, 36" x 36"

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Every day, I generate energy from my surrounding natural environment. I transform this energy into an action within my painting. My current work focuses on geological interaction in minute spaces. Sedimentary layering, rocks, and organic elements, including geologic processes that those elements experience, inspired me to create this series. My fascination expands to the unique color that can be created naturally in strata. I visually explore the possibilities of what nature can be through the formation process in the painting.

As I layer these paintings, I reflect on the physicality of the surface. I interact with the surface structure with additive and subtractive methods. My work contains a combination of transparency and opaqueness, which forms barriers and create spaces. The barrier of white space of these micro-macro environments is inspired by my recent work in photography. The mysterious white surroundings create an intimacy of a captured moment. The centrality of the paintings takes a deeper look into the internal layering of topographical and rock-like spaces.

**DIPTYCH: 1, 2016 (LEFT); 2, 2016 (RIGHT) | TARA HAYES**

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**TACTILE TERRAIN, 2016 | TARA HAYES**

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**DETAIL: TACTILE TERRAIN, 2016**



STRATA OVERCAST, 2016 | TARA HAYES

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# PHOTOGRAPHY

TAYLOR NARAGON

5th Year Senior Studio Art Major with a concentration in Photography

**Medium:** Digital Photography

**Series:** *Look Closer*

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One of my favorite things to photograph has always been water, as I have always been drawn to it and am fascinated by the way it moves and appears in different situations, reflecting and refracting light and color into patterns and textures. Photography allows me to freeze time and look closer at these things I may not be able to see with my own eyes in real time. By capturing water mid-flow, mid-ripple, or mid-wave, my photos function as studies of how easily the familiar can become unfamiliar, and how we can find simple, abstract beauty in aspects of our everyday lives.

LOOK CLOSER | TAYLOR NARAGON



LOOK CLOSER | TAYLOR NARAGON

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LOOK CLOSER | TAYLOR NARAGON

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# PAINTING

CAROLINE WARD

Senior Individualized Studies Major, concentrations in English  
and Entrepreneurship

**Medium & Dimensions:**

*Madame X and Me*: Oil Paint on Panel; 32" x 18"

*Apart But Never Separate*: Oil on Canvas; 36" x 18"

*A Dog and His Donuts*: Acrylic on Canvas; 8" x 10"

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In *Madame X and Me*, I was tasked in my realist painting class to incorporate myself into a recognizable painting. I chose John Singer Sargent's *Madame X* due to the interesting backstory. Paris society was scandalized when this portrait was revealed- due to her strap being slightly off her shoulder. Once he fixed the strap in his painting, society was content. I wanted to explore this idea by restoring Madame back to her original glory and including myself acting scandalized, even though my own dress is strapless.

In *Apart But Never Separate*, I am relating my sense of likeness to my twin, Morgan, and our relationship being challenged by our separation through school and other forces. The tendrils twisting closer to us represent the need to feel a connection with one another and that a part of growing up is being apart from those you love.

In *A Dog and His Donuts*, a Basset Hound is playfully studying the delicious treats on the top of his head. My usual work consists of serious portraits, so for this piece I wanted to explore silliness and light. The dog wants the donuts (who doesn't?), but exerts self-control and curiosity before he reaches his treats. I want the audience to smile when they look at the painting and think about what happens when the dog finally eats the donuts.

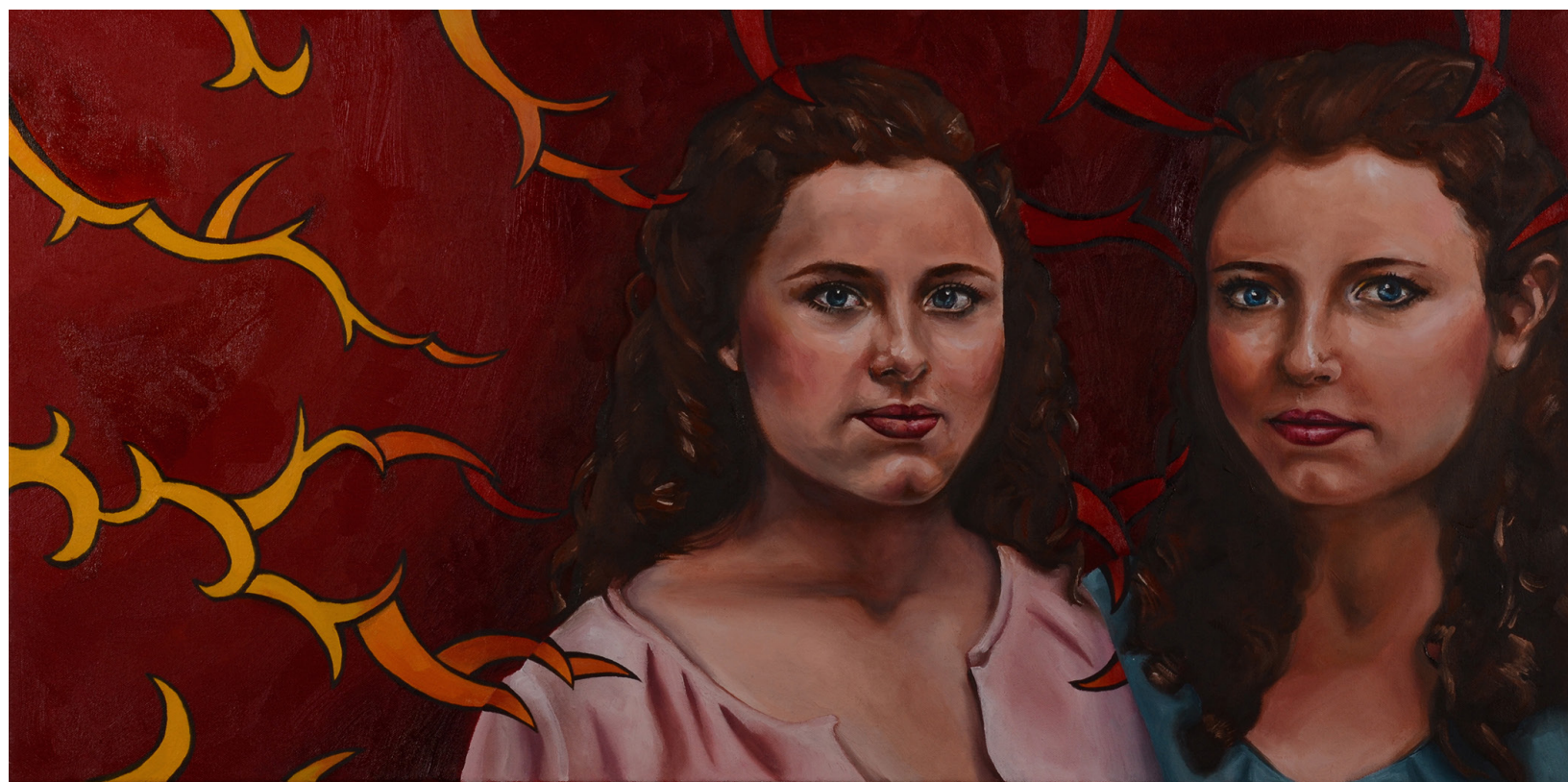
MADAM X AND ME | CAROLINE WARD

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APART BUT NEVER SEPARATE | CAROLINE WARD

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A DOG & HIS DONUTS | CAROLINE WARD

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# PAINTING

CLAUDIA TOMMASI

Senior Studio Art Major with concentrations in Painting and  
Printmaking, Arts Management, Art & Architecture History, and  
Interactive Media Studies Minor

**Medium & Dimensions:** Acrylic on canvas; 40" x 30"

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The experiential effects of my materiality possess dual identities, enforce contested spaces, and even speak to environmental degradation. *Eutrophication* illustrates the consequences of human byproducts in water systems as algae takes over the oxygen and kills a large amount of fish. This natural process, accelerated by acts of human intrusion, demonstrates the fine line between what is gross and what is tantalizing. The relations between masculine versus feminine, acts of aggression versus acts of suppleness, and the natural versus the constructed, all thematically appear throughout my work.

EUTROPHICATION, 2015 | CLAUDIA TOMMASI



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# INSTALLATION

CLAUDIA TOMMASI

Senior Studio Art Major with concentrations in Painting and  
Printmaking, Arts Management, Art & Architecture History, and  
Interactive Media Studies Minor

**Medium:** hot glue, spray paint, string

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Everything in the material world is multifaceted. Nets, weaves, structures, systems, and grids are definitive of many of my chosen materials. They have the potential to consume, engross, encapsulate, immerse, and catch onto the space around them, as well as carry an inherent history of function and aesthetics. *Engrossed* is an immersive environment formed from webs of hot glue and string, in which the participants can situate themselves within the piece and derive their own experiences from what the material perpetuates.



**ENGROSSED, 2016** | CLAUDIA TOMMASI

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# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

IN HAWTHORNE'S *THE MARBLE FAUN*

BRIDGET GARNAI

Senior Art & Architecture History Major, Arts Management and  
Museums & Society Minor

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This paper became part of a larger Departmental Honors Thesis project about photography and memory in which I related the Tauchnitz edition of *The Marble Faun* with the history of photographic albums and Roland Barthes' *Camera Lucida*. My research centers around the analysis of objects- even objects that are not always considered art historical, such as books and photo albums. I am interested in the history of photography because of the medium's accessibility of use and connection to the art of everyday experiences.

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# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

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Photography and architecture are directly related to tourism and memory. People take photographs of the places that they visit, often defined by the well-known architecture. These photographs serve as reminders of the memories made in those places. Although many examples of tourist photography look remarkably similar, each photograph holds a different reminder of a memory for each individual tourist. Maria Antonella Pelizzari explores the relationship between photography and architecture and turns to three examples of tourist photography in Rome to make her point that nineteenth-century photography and writing about Rome echoed guidebooks and contributed to a commercial tourist experience that either confirmed or failed to live up to romantic expectations both in the moment and in the imaginative memories of the tourist.<sup>1</sup> One of the examples that Pelizzari employs is the 1860 novel, *The Marble Faun*, by American author Nathaniel Hawthorne, written after the author made a trip to Italy.<sup>2</sup> A specific edition of *The Marble Faun*, published in Leipzig by Bernhard Tauchnitz, allows for visitors to extra-illustrate their copies of the book with both personal and commercially-produced photographs of Rome that coordinate with the narrative. The construction and content of the Tauchnitz

edition of *The Marble Faun* make the novel an object of memory that is uniquely personal and mass-produced.

The novel centers around four characters: Miriam, Hilda, Kenyon, and Donatello. Hilda and Kenyon are decidedly American, Miriam is of unknown Anglo-Saxon origins, and Donatello is a boyish Italian noble whose estate is in the Apennine mountains. The three foreigners are artists, and all four are living in Rome. Miriam is haunted by her past and the other three characters get mixed up in her troubles in unfortunate ways. The novel ends inconclusively, leaving the reader confused and with questions as to what exactly will happen to the characters. *The Marble Faun* was considered one of Hawthorne's great romances during the late nineteenth century, but even at that time it paled in comparison to some of his other novels, such as *The Scarlet Letter*. In fact, some contemporary reviews claimed that it failed at being a romance altogether. It was appreciated, however, for its rich descriptions of Rome, which were enhanced by the extra-illustrations of the Tauchnitz edition. An 1860 British review says of *The Marble Faun*, "By those who have never seen Rome, either actually or through the eyes of modern travelers, much may be learnt from Mr. Hawthorne's books; but as a work of fiction we can

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<sup>1</sup>Maria Antonella Pelizzari, "Retracing the Outlines of Rome: Intertextuality and Imaginative Geographies in Nineteenth-Century Photographs," in *Picturing Place: Photography and the Geographical Imagination*, ed. Joan Schwartz and James Ryan (New York and London: I.B. Tauris & Co. 2003), 72-73.

<sup>2</sup>*Ibid.*, 67.

# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

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only denounce it as a vapid extravagance.”<sup>3</sup> Henry Bright, author of another 1860 review, suggests that the conclusion of the novel is the most disappointing element, because the plot was deeply interesting throughout, but Hawthorne leaves the reader with loose ends. Bright believes that the most admirable quality of the novel is “the beauty and truth of the descriptions of Italian scenery and Roman ruins.” He attempts to dissect what is so charming about the descriptions, and decides that Hawthorne’s “fresh, peculiar impressions” of the scenery offer something that photographs could not.<sup>4</sup> While it is not clear whether Bright read an extra-illustrated edition of *The Marble Faun*, it is still interesting that he made comparisons between Hawthorne’s narrative and photography. This comparison alludes to Pelizzari’s ideas about the text and photographs, working together to recreate the tourist experience in *The Marble Faun*.

The combination of photography and narrative was recreated in later editions of Hawthorne’s novel, but originally occurred in the two-volume Tauchnitz edition of *The Marble Faun*. Bernhard Tauchnitz was a publisher based in Leipzig who produced inexpensive editions of popular British and American books intended for sale in continental Europe. By 1860,

when he published *The Marble Faun*, also known as *Transformations, or the Romance of Monte Beni* in Europe, Tauchnitz was an established publisher. That same year, the publisher celebrated the five-hundredth volume in his series “Collection of British Authors.” Tauchnitz was one of the only publishers of his time who paid authors for the rights to publish their works. The publisher chose what to reproduce based on both cultural importance and popularity, so it was considered an honor to be published by Tauchnitz.<sup>5</sup> Although it is clear that Tauchnitz was a creative businessman, it was not the publisher himself who created the opportunity for his edition of *The Marble Faun* to be extra-illustrated, but the Italian booksellers who sold it. They would receive the paper-bound editions by Tauchnitz and transform them into coveted souvenirs by binding them in sumptuous materials and “tipping in,” or gluing, unfolded blank sheets of paper where coordinating photographs could be added. Booksellers would then add the photographs themselves or sell the customer a set of photographs.<sup>6</sup> Some readers also added personal photographs from their travels, further customizing the book and transforming it from souvenir to something more closely resembling a family photograph album. Susan S. Williams suggests that this is where the unique appeal

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<sup>3</sup>“New Novels,” *Literary Gazette: A Journal of Art, Science and Literature*, 10 March 1860, 306-307, in *Nathaniel Hawthorne: The Contemporary Reviews*, ed. John L. Idol, Jr. and Buford Jones (Cambridge University Press, 1994), 249.

<sup>4</sup>Henry Bright, “Transformation,” *Examiner*, 31 March 1860, 197, in *Nathaniel Hawthorne: The Contemporary Reviews*, ed. John L. Idol, Jr. and Buford Jones (Cambridge University Press, 1994), 250-251. *Transformation* is the European title of the novel, see next paragraph.

# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

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of the Tauchnitz edition lies, “in its production of a personalized souvenir, a book that would reflect the tourist’s particular experiences in Rome.”<sup>7</sup> It is at this intersection of personal and mass-production that memory plays such an interesting role.

Both the personal and mass-produced photographs employed in the extra-illustration of most copies of the Tauchnitz edition are albumen paper prints, characterized by their high resolution, successful reproduction of details, and rich brown tones.<sup>8</sup> Although the Tauchnitz edition was first published in 1860, extra-illustration by Italian booksellers did not become popular until around 1868.<sup>9</sup> An inscription in a copy of the Tauchnitz edition at the Ohio State University (OSU) notes that the book was purchased in Rome in 1867 and later rebound in Rome in 1870. This copy has been extra-illustrated with thirty-four photographs, each around three and a half inches tall and two and a half inches wide. The paper on which the photographs are adhered is marked with watermarks of a coat of arms and the name “Whatman,” designating the publisher or paper manufacturer.<sup>10</sup> A copy of the Tauchnitz edition at Miami University (MU) has fifty-eight photographs and these photos are larger in size than the OSU copy, taking up almost the entire tipped-in plate at

around four inches tall and three inches wide. Besides being larger, these albumen prints are also of better resolution and less brown in tone.<sup>11</sup>

By 1879, photogravure became a more common way to illustrate books. Photogravure is an engraving process based on carbon prints rather than a negative printing process, and it is characterized by a rich range of black, white, and gray tones. Photogravures could be directly printed into a book, and did not require pages to be tipped-in.<sup>12</sup> The American publishing company Houghton, Mifflin took advantage of this technology and the commercial success of the Tauchnitz edition, and in 1889 published a two-volume edition of *The Marble Faun* with photogravure illustrations. This marks a shift from a private souvenir with mass-produced elements to a truly mass-produced consumer object which gave each reader a very similar experience. While the Houghton, Mifflin edition homogenized the reading experience, the discrepancies between copies of the Tauchnitz edition made the experience of reading different from reader to reader. It is the differences between these editions and copies that expose how the content and construction of the relationship between the text and illustrations of *The Marble Faun* make it a unique object of memory that is both personal

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<sup>5</sup>Susan S. Williams, “Manufacturing Intellectual Equipment: The Tauchnitz Edition of *The Marble Faun*,” in *Reading Books: Essays on the Material Text and Literature in America*, ed. Michele Moylan and Lane Stiles. (Amherst: University of Massachusetts Press, 1996), 119-121.

<sup>6</sup>*Ibid.*, 124.

<sup>7</sup>*Ibid.*, 127. The family photograph album was first patented in 1861, just a year after *The Marble Faun*’s initial publication.

<sup>8</sup>Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: The Getty Conservation Institute, 2009), 112.

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and mass-produced.

This relationship is evident in the content of the narrative and photographs in chapter twelve of volume two, "Altars and Incense." This chapter of the Tauchnitz edition is one of the most heavily extra-illustrated of the OSU and MU copies of the novel. In this chapter, the protestant painter Hilda is drawn in by the beauty and artistry of various structures of the Catholic Church in Rome and struggles with wanting to cleanse her soul of the knowledge of the sins of her friends. This chapter leads up to her confession to a Catholic priest in the next chapter, a turning point in both her religion and her personal happiness.

As Hawthorne describes the structures that inspire her in great detail, these two copies of the book provide photographs to illustrate the descriptions and mimic the experience of the spaces in reality. The first spaces described by Hawthorne are St. John Lateran, the Pantheon, and the steps of the Ara Coeli. The first photograph in this chapter of the MU copy is of the nave of St. John Lateran (fig. 1), followed by an image of the exterior of the basilica after the next full page of text (fig. 2).<sup>13</sup> The OSU copy begins with a photograph of the exterior of St. John Lateran in its piazza with an Egyptian obelisk in the foreground (fig. 3), and includes a photograph of the steps of the Ara Coeli,

but not until the end of the chapter even though this space was only mentioned at the beginning (fig. 4).<sup>14</sup> Next Hawthorne describes St. Peter's basilica and the sights that Hilda witnesses, including the kissing of the feet of a statue of St. Peter. Both copies of the Tauchnitz edition show multiple views of St. Peter's, recreating the experience that one might have of being in the space. The MU copy contains an image of the nave of St. Peter's including Bernini's *Baldacchino* (fig. 5), and the statue of St. Peter mentioned in the narrative (fig. 6).<sup>15</sup> The OSU copy begins in St. Peter's square with a photograph of the basilica and its obelisk (fig. 7), followed by the nave of St. Peter's (fig. 8), and the statue of the saint (fig. 9).<sup>16</sup> By following along with the natural succession of entering the building, the photographs recreate Hilda's experience and that of the reader if they had been to the spaces, although maybe not entirely truthfully.

According to Williams, readers of *The Marble Faun* complained of being disappointed by the spaces of Hawthorne's narrative in reality.<sup>17</sup> Echoing that sentiment, in this chapter, Hilda herself remembers her imagination of St. Peter's as a hazy "jewel-casket, marvelously magnified," but was initially disappointed upon entering the basilica when she arrived in Rome.<sup>18</sup> Hilda shares the same frustrations as the readers of *The*

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<sup>9</sup>Williams, "Manufacturing Intellectual Equipment," 124.

<sup>10</sup>Nathaniel Hawthorne, *The Marble Faun* (Liepzig: Tauchnitz, 1860). [William Charvat Collection of American Fiction, in the Rare Books and Manuscripts Library of the Ohio State University Libraries]

<sup>11</sup>Nathaniel Hawthorne, *The Marble Faun* (Liepzig: Tauchnitz, 1860). [Walter Havighurst Special Collections of Miami University Libraries]

<sup>12</sup>Williams, "Manufacturing Intellectual Equipment," 127.

# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

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*Marble Faun* in that the highly anticipated attractions that they long to experience do not quite add up to the descriptions that they know more intimately. In this way, the individual experiences clash with their mass-produced, commercial, tourist expectation of reality.

Besides mediating his readers' experiences of Rome with his narrative, Hawthorne also inspired tourist experiences based upon his novel.<sup>19</sup> An example of this phenomenon lies in the building in the Palazzo Scimmia known as "Hilda's Tower," because a photograph of it was often used in Tauchnitz editions to illustrate Hilda's home in Rome. In the MU copy of the Tauchnitz edition, a photograph of the tower is placed in chapter ten of the second volume, which is titled "Hilda's Tower" (fig. 10).<sup>20</sup> The OSU copy of the novel does not include a photo of Hilda's tower, however the 1889 Houghton, Mifflin edition does include a nearly identical photogravure of the structure with the caption "Hilda's Tower" included on the sheet of tissue paper tipped in to protect the illustration. However, unlike the MU Tauchnitz edition, this illustration is included in chapter seven of volume one, "The Virgin's Shrine," in which Hawthorne introduces the reader to Hilda's charming home above the chapel where she tends a shrine of the Virgin Mary.<sup>21</sup>

Williams suggests that the popularity of

"Hilda's Tower" for tourists mixed the fictional character of Hilda with the reality of the site.<sup>22</sup> The nature of photography even furthers this relationship because of its associations with "reality" and "truthfulness." Tourism inspired by *The Marble Faun* occurred because the readers of Hawthorne were able to connect more easily to his fictional world than to the authentic world of ancient Rome, according to Williams.<sup>23</sup> The content of Hawthorne's narrative and the photographs of the Tauchnitz edition aided this belief in the reality of the imaginary world of *The Marble Faun*, and opened up the book for use as a personal record of the reality of Rome experienced through travel as well as a story produced by Hawthorne inspired by his own travels.

The construction of the relationship between the photographs and text in the Tauchnitz edition of *The Marble Faun* adds to the book's unique position as both a personal and mass-produced object of memory. An example of personal photographs in a copy of the Tauchnitz edition can be found on the frontispiece of the OSU copy (fig. 11). This page includes two photographs. The top photo is of a building on top of a hill surrounded by scaffolding and with smaller buildings in the lower area of the photo. It is unclear whether this is a personal photo or not, but the subject matter is not as easily recognizable or

<sup>13</sup>Hawthorne, *The Marble Faun* [MU], 129-130.

<sup>14</sup>Hawthorne, *The Marble Faun* [OSU], 134, 135, 137.

<sup>15</sup>Williams, "Manufacturing Intellectual Equipment," 132. Williams refers to William Dean Howells' term for the book, "aesthetic handbook," to explain how *The Marble Faun* inspired both of these experiences.

<sup>16</sup>Hawthorne, *The Marble Faun* [MU], 106.

<sup>17</sup>Williams, "Manufacturing Intellectual Equipment," 137.

<sup>18</sup>Hawthorne, *The Marble Faun*, 134-135.

<sup>19</sup>Ibid., 131.

<sup>20</sup>Hawthorne, *The Marble Faun* (Boston and New York: Houghton, Mifflin and Company), 68.

<sup>21</sup>Williams, "Manufacturing Intellectual Equipment," 137.

<sup>22</sup>Ibid., 131.

# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

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clear as a commercially-produced photo would be. Perhaps this is a photograph of where the owners of the book stayed while in Rome or some other building that was important to their experience of Rome, but not to the narrative of *The Marble Faun*. The second photograph is of a man standing amidst gravestones in a crowded cemetery. Because of the lack of people in other photographs in the Tauchnitz editions, this seems to be a personal photograph of the owner/reader of the book or one of their travel companions.<sup>24</sup> It was common to purchase photographs for use in memoirs and travelogues until the early twentieth century as well as combine those images with personal photographs, and this copy of the Tauchnitz edition uses both kinds of photographs.<sup>25</sup> Williams references the second photograph on this frontispiece to make her point that by choosing which photographs to tip in to their copy of the novel, readers could insert themselves into the narrative and become a co-author with Hawthorne.<sup>26</sup> The practice of including personal photographs along with purchased views of Rome that coordinate with the narrative turns *The Marble Faun* into more of a personal travel memoir than a commercial souvenir, but still manages to be both simultaneously.

Another element of the construction of extra-illustrated Tauchnitz editions that contributes to the

formation of an object of memory is a reference to reality. A photograph in the second chapter of the first volume, "The Faun," in the MU copy, gives the reader a view of "Faun in rouge antique marble" (fig. 12).<sup>27</sup> This statue is from the collection of the Capitoline Museum, where the four characters of the novel find a striking resemblance between Donatello and the marble statue of a faun by the sculptor Praxiteles. This photograph is similar in style and composition to other photographs of statues in this book, but it has fingerprints on the lower right corner and left side of the photo. In a similar way that "Hilda's Tower" inspired thought about the reality of Hawthorne's narrative, here the reader is confronted even more directly with the knowledge of reality inspired by the fingerprints. It is impossible to ignore the fact that a human touched and left a physical mark on this photographic print. The reader is reminded that however fictional Hawthorne's narrative might be, many of the spaces and objects that are central to his story exist in reality. This truth is supported by the photographic record of the object that was made and touched by human hands during the printing process before it was added to this book. If the spaces and objects of this story are real, what is keeping the reader from believing in the reality of Hawthorne's

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<sup>24</sup>Hawthorne, *The Marble Faun* [OSU].

<sup>25</sup>Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal & Kingston: McGill-Queen's University Press, 2001), 81.

<sup>26</sup>Williams, "Manufacturing Intellectual Equipment," 138.

<sup>27</sup>Hawthorne, *The Marble Faun*, [MU] 16.



# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

BRIDGET GARNAI

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narrative and the characters? None of the other photographs in the MU and OSU Tauchnitz editions contain such physical marks and reminders of reality as these fingerprints. While the owner of this book was probably disappointed with the mistake and took the marks as a sign of poor printing quality, these fingerprints are an important reminder of reality. This photograph also illustrates the accidents that can make an object feel more personal and less mass-produced even though the photographs in this copy were likely purchased as a commercially printed set.

The Tauchnitz edition of *The Marble Faun* is a romance that is not very romantic, a guidebook that is not very helpful for tourists, and a photographic memoir that is not very good at reminding the reader of real memories. However, it is a very unique object that reminds the reader of their own memories of travel to Rome while also exploiting the assumed qualities of photography in order to blur the distinction between reality and fiction. The rich details of Hawthorne's narrative combined with the photographs that mimic and inspire experiences of Rome illustrate how the content of *The Marble Faun* makes the novel a unique object of mass-produced and personal memory. The chain of authorship beginning with Hawthorne, distributed by Tauchnitz, enabled by the Italian booksellers, and completed by the reader with both personal and commercial photographs demonstrate the same qualities of the Tauchnitz edition of *The Marble Faun*.

This rare example of such unique collaboration and distinctively nineteenth-century American literature demonstrate the power of photography, architecture, and memory in tourism.

# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

BRIDGET GARNAI

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# PHOTOGRAPHY, ARCHITECTURE, TOURISM, AND MEMORY

BRIDGET GARNAI

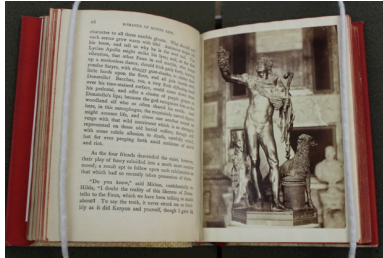


Figure 1

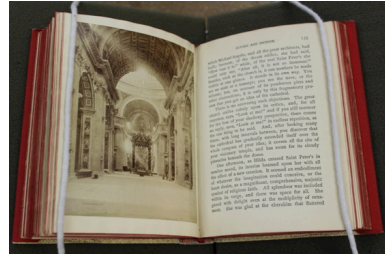


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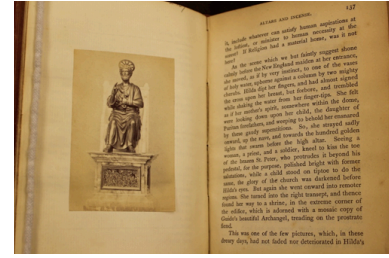


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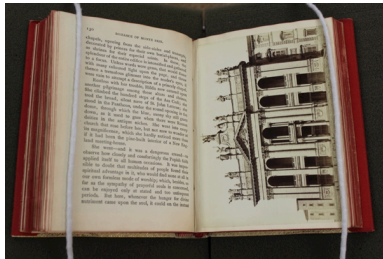


Figure 2

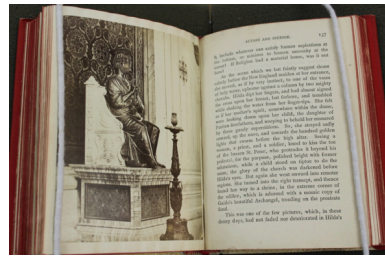


Figure 6

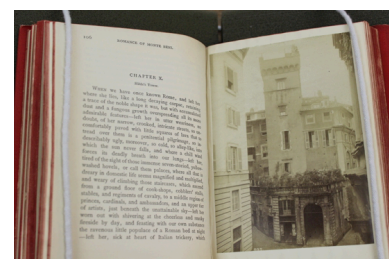


Figure 10

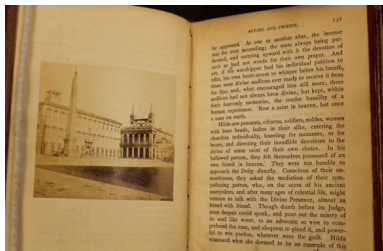


Figure 3

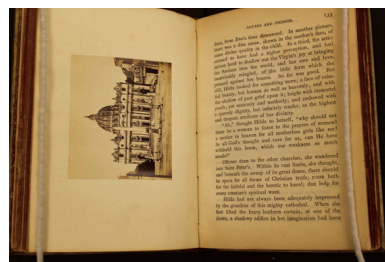


Figure 7

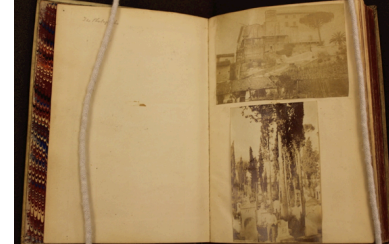


Figure 11

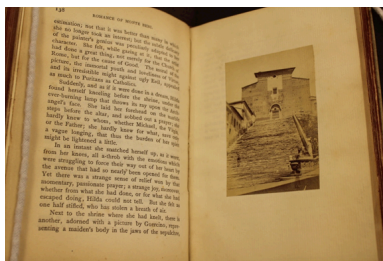


Figure 4

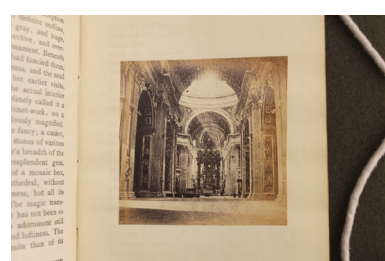


Figure 8



Figure 12

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# MIXED MEDIA

SYDNE REATHERFORD

Senior Studio Art Major with a concentration in Photography

**Medium & Dimensions:**

*Grand Canyon: ,14" x 9"*

*Sedona: ,9" x 14"*

*Nassau: ,36" x 24"*

*Waikiki: ,36" x 24"*

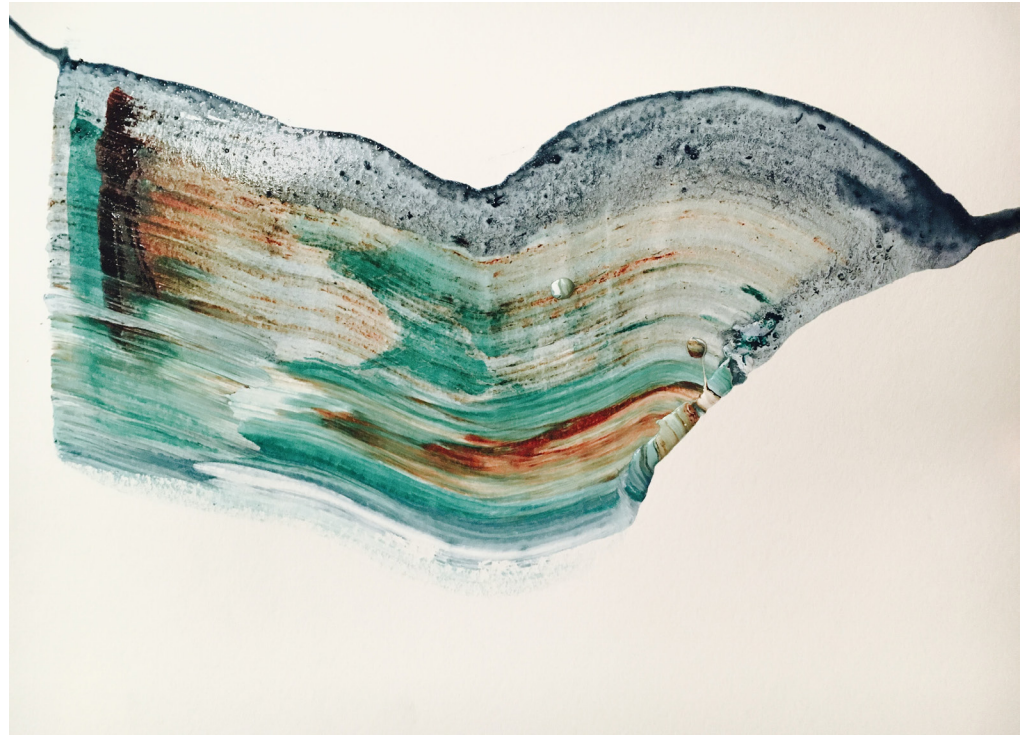
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In my recent work I am expressing my fascinations with the untouched earth and the ways in which we can see it. In these abstractions, I am referring to photographs and memories of my travels and interactions with the Ocean and the Earth.

I am using nontraditional materials such as food coloring and powdered fabric dye along with acrylic paint, and watercolor. When creating these forms I pour or drop the paint on the flat paper, then use a joint knife, palette knives, and an abundance of paper towels to move the materials in the space. When reducing my memories of the ocean and earth to a handful of shapes, colors, and textures, the spontaneity and partial lack of control in creating these forms keeps this process exciting & true to my inspiration.



**SEDONA**  
SYDNE REATHERFORD



**NASSAU** | SYDNIE REATHERFORD

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# MIXED MEDIA

ANTHONY MUSSARI

Freshman Interactive Media Studies Major

**Medium & Dimensions:** Digital Art, 8.5" x 11"

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This is a mixed media piece created on the computer. It is a composite of sketching, photography, and watercolor brushes used to create a distressed effect that you see before you. I had a lot of fun creating this piece that originally was going to remain as a photograph. However, I decided to push the tension and add compositional emphasis through an array of effects. It is magnificent how even in a barren environment beauty continues to push through and emerge.





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# THE LANGUAGE OF LOOKING

CAROLINE GODARD

Sophomore English Literature and French double Major,  
Art & Architecture History Minor

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In this essay I explore the multiple meanings of displacement (historical, spatial, and personal) that we may experience when looking at art. In addition to describing the act of looking at art, I also comment upon the displacement we may feel when we are these displaced objects. This essay allows me to question the connections between art and language: how, if at all, are these two methods of making meaning similar across time and space? Finally, this essay comments upon the difficulty, the discomfort and—eventually—the joy of learning, wherever our home may be.

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## THE LANGUAGE OF LOOKING

CAROLINE GODARD

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*Voir*: to look.

During the summer after my freshman year of college, I studied abroad for five weeks in Dijon, France. As the capital of Burgundy, Dijon is a small but vibrant town steeped in history. During the Middle Ages, the Duke of Burgundy was the most powerful figure in all of France, and Dijon was the economic, political, and artistic locus of Northern Europe. As the dukes gradually lost influence, the vineyards of Burgundy grew in value until the earth itself—not its inhabitants—became the center of life in Dijon. Today, everything (the colorful rooftop tiles, the cobbled streets, even the surrounding countryside) seems to belong unquestionably to the *terroir*, the microscopic bits of earth that determine the entire character of the region.

Although I understood French, I wasn't fluent. Surrounded by those in Burgundy who were born and raised to love their homeland, I was always sort-of-but-not-quite a part of everything: the market on Tuesday mornings that spilled out onto the streets; the café where I drank espresso in the afternoons; even the pedestrian streets at twilight, packed with brothers and sisters and mothers and fathers who amiably, unreservedly chattered away in French. I was looking at everything—absorbing it completely—but I

was also intensely aware of being looked at. Would these onlookers see past my accent, my clothes, my confusion at the ease with which they drifted through the day? Did they notice when I smiled a moment too early or laughed a second too late? And, I wondered, to what degree did I value their ability to see me completely? Was I a student from Cleveland, Ohio with a love for art and language—a love so strong and uncontrollable that it propelled me across an ocean and to another continent—or was I another faceless foreigner, one whose desire for anonymity merited her own insignificance?

*Voir*: to look.

One of my French courses focused on the art and architecture of France, so my class spent every Monday and Wednesday afternoon ensconced in Dijon's Musée des Beaux-Arts—the art museum—which was formerly the palace of the Dukes of Burgundy. I loved the familiarity of this museum in Dijon because the most mundane details (the coat check, the gift shop, even the overpriced café) reminded me of the Cleveland Museum of Art back home in Ohio.

When I first walked into *la salle des tombeaux*—the room of the tombs—in the Musée des Beaux-Arts, I remember how silently I looked around the room, unable to find words in French or English to

# THE LANGUAGE OF LOOKING

CAROLINE GODARD

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describe my awe.

On the wall furthest from me a massive decorated fireplace stretched upward into the ceiling, which was so tall that it seemed to continue into eternity. Repeating vaulted arches were carved into the stone edifice, causing the fireplace to seem even grander. The dim, murky light contrasted the bright sunlight streaming through the three windows on the crimson red wall to my right. The grandeur of the architecture was countered by two huge, ornate tombs that grounded the space in the center of the room; everything seemed grander, bigger than I could have ever imagined. Other observers glided around the tombs so I began to as well, stepping onto the stone tiles that formed a gold and black checkered pattern on the floor.

Surrounding the bases of both tombs were sculpted figures that appeared no larger than a foot tall. They were all carved out of the same white stone, but each figure was unique. They seemed to exist in a trancelike state of grief, suspended in an eternal expression of melancholy. Many of these figures used the hoods of their robes to hide their faces, as if their grief were far too personal for any viewer to see. These figures, I learned, were first sculpted in the fourteenth century to honor the death of Philippe le

Bon, one of the most powerful Dukes of Burgundy. Later sculptures were also created for his son and daughter-in-law. Known as *pleurants*, or mourners (derived from the verb *pleurer*: to cry), they were primarily sculpted by Claus Sluter and Claus de Werve, two of the most renowned Burgundian artists during the Middle Ages. These mourners and I understood each other: their desire to stay hidden was both heartbreakingly beautiful and uncomfortably familiar.

“As far as we know, almost all of the *pleurants* still exist today,” my professor explained, cutting through the silence. “Nearly all of them are located here in Dijon.”

“Where are the others?” I asked.

“One of them is part of a private collection. The other four are in the United States at the Cleveland Museum of Art.”

Cleveland? The other *pleurants* belonged to the very museum that I had frequented since childhood, the museum to which I credited my appreciation for art and love of looking? How many times had I walked by the four *pleurants* in Cleveland, unaware of the connection we would one day share? My home seemed unfamiliar, further from me than ever before.

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## THE LANGUAGE OF LOOKING

CAROLINE GODARD

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*Voir*: to look.

Upon my return to the United States, I went to the Cleveland Museum of Art to see the other four pleurant figures.

“Excuse me,” I asked a museum guide, “where is the French medieval art?” I was embarrassed to ask for directions in a museum I thought I knew. The guide gestured to the back of the museum and I followed the direction of his hand, entering a small, dark room tucked away from the main exhibition area. My eyes scanned the collection of tapestries, paintings, and ornaments, anxiously searching for my *pleurants*.

*Voir*: to look.

Suddenly I was looking at those four sculptures. I saw their grieving expressions, the carefully chiseled alabaster, those beautiful folds of drapery; then everything disappeared and I was standing in Dijon, listening to my professor explain the history of *les ducs de Bourgogne et le puit de moïse et l’architecture gothique du Moyen Âge et...*

...my mind slipped casually into French, finally fitting easily into a language that I had been trying to understand for the entire summer.

Why was I so comfortable in this quiet gallery on the first floor of the Cleveland Museum of Art, surrounded by paintings and sculptures that

were over six hundred years old? Was it because I was in Cleveland—my birthplace, my home—and thus felt reassured by the stability of my immediate surroundings? Or was it because I was in a museum, a physical space that venerates the idea of displacement? Many of these objects had traveled further than I ever would, they were certainly much older than my nineteen-year-old self, and they could still be here long after I die. Their visibility as objects on display caused our mutual displacement to seem respectable, even admirable.

I looked at those *pleurants* and they looked back at me. Together we remembered those five weeks in Dijon when I, too, briefly belonged to a life so far from everything I had ever known.

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# DRAWING

ALISSA COOK

Freshman Graphic Design Major

**Medium & Dimensions:** Charcoal and pencil, 14.5" x 20.5"

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This piece was inspired by the prompt "Hand, Face, Emotion." We were to convey a sense of emotion using figures. I knew that I wanted to use foreshortening in order to elevate the composition and evoke a sense of drama. I also used drastic light to make the figure and flute more contrasting. At the time, I was developing my art, applying for colleges, and balancing schoolwork. I had to remain determined and disciplined during that time, which I believe is best conveyed by a musician practicing his music. I used charcoal in order to achieve the deep blacks and create a sense of overall drama. This piece was awarded the Silver Key at Scholastic Art & Writing Awards in Dayton, Ohio and First Place in the Miamisburg Art Guild Show in Miamisburg, Ohio.



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# INSTALLATION

LORIN PUCEL

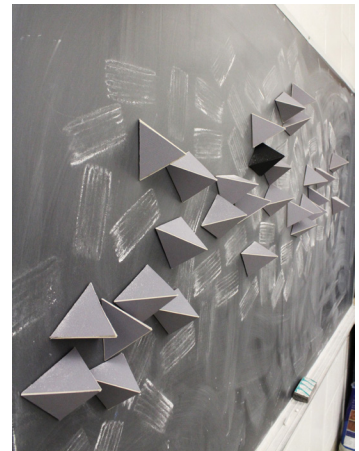
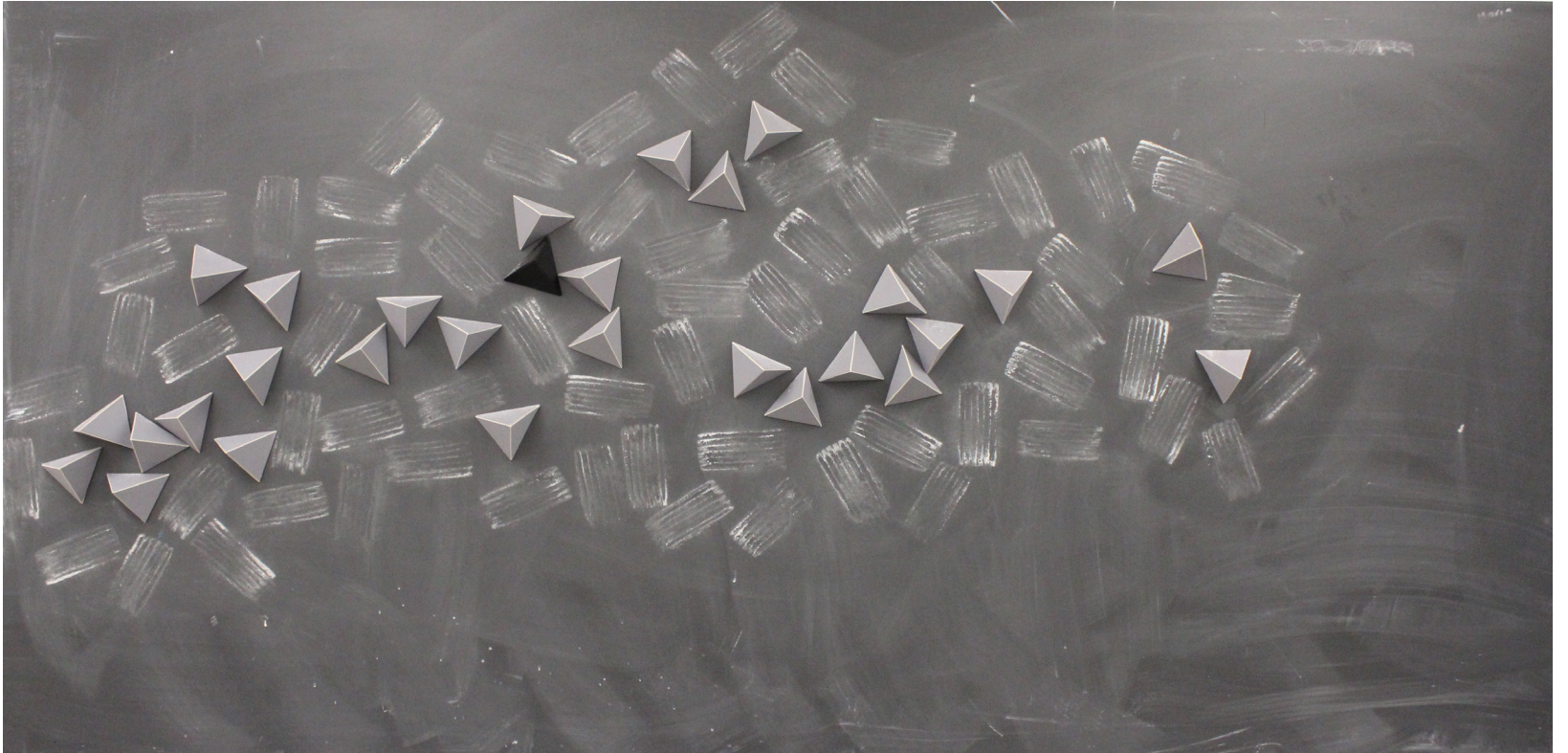
Sophomore Studio Art and Fashion Corporate Business Major

**Medium:** 3D paper pyramids on chalkboard

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Pyramids remind me of perfection, precision, math, and structure while chalkboards represent mistakes, ideas, thoughts, and freedom. I wanted to show the beautiful clash between order and disorder. I started off by creating three-dimensional, gray pyramids, originally wanting to place them in a very uniform position on a piece of art board. I didn't like that. I then began to incorporate the room I had been working in all this time, curious what they would look like on the chalkboard. I loved the idea of combining the messy and loose chalkboard eraser around the structured pyramids. I wanted to create a sense of confusion between order and freedom.





DETAIL: PYRAMIDS

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# PAINTING

LORIN PUCEL

Sophomore Studio Art and Fashion Corporate Business Major

**Medium:** acrylic on paper

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I wanted to create a piece where my profile was hidden in plain sight. Can you see me?



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# 3D MODELING

ZIYI HE

Junior Interactive Media Studies Major with a concentration in 3D Modeling and Sculpting

**Medium:** ZBrush, BPR

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This piece is one of my works from this semester. I sculpted the *Hanging Lanterns* in ZBrush and used BPR to render it. The gray piece is the original model and the colored piece is edited with poly paint and light. There is a strong contrast between yellow and black and you can also see the shadows under the light. The main skill I used is hard surface technique. I drew the hollowed-out patterns with a computer mouse and changed the gravity to make the top. This piece belongs to digital 3D Sculpting and is used for game arts, so it could be put in a vintage or dark style game.

HANGING LANTERNS | ZIYI HE

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# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

DIANA KATE KARSANOW

Freshman Art & Architecture History Major,  
Arts Management co-major

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While walking through the exhibit "Advance and Retreat" at the Miami University Art Museum, my attention was quickly drawn to an etching of an animated scene titled Shore Leave by the American artist Paul Cadmus. After completing a visual analysis of the piece, I was motivated to further research the style and technique of Cadmus. I was surprised to find that Cadmus was equally, if not more, talented in constructing realistic depictions of the human form as he was in turning the body into an exaggerated and satirical representation. In this paper I describe the two styles Cadmus developed simultaneously during the twentieth century by comparing the etching found at the Miami University Art Museum to another piece titled Male Nude NM 197. I explain how these two styles represent Cadmus' various outlooks on society and how his choice of medium portrays his ideas to the audience. I believe that the variety of talent displayed in Cadmus' artwork, which was once censored and criticized, deserves immense recognition and praise.

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# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

DIANA KATE KARSANOW

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The artist Paul Cadmus has two very distinct styles that differ from each other greatly. Depending on the social context Cadmus wishes to depict, his subject matter is either presented in a satirical, exaggerated cartoon-like form or in a realistic and life-like manner. These styles do not transform from one into another over time, but develop simultaneously. With these concurrent approaches, it can be determined that Cadmus specifically chose which style to use in every piece of artwork he created in the mid to late twentieth century based on the meaning he wished to convey. Cadmus uses the human body as a tool for displaying his various outlooks on society and human nature. Cadmus creates satirical representations to explore the sexual nature of humans, but when he draws his still-lives of the nude, he celebrates the human body for its complex structure instead of its sexual appeal.

Cadmus' satirical compositions normally consist of groups of figures and created great controversy once published. One of his very first works to be criticized was his tempera and oil painting titled *Shore Leave* from 1933. Cadmus transformed this painting into an etching, a process that he used for many of his pieces, which clearly displays the sexual tension and need of the figures. The etching possesses the same name as the original painting, but was

completed in 1935. As the name suggests, the subject of the piece is a group of men from the navy on shore leave meeting up with whores. The figures can be grouped into four main couples, each who seem to be aggressively interacting with one another. Lincoln Kirstein, who has studied many of Cadmus' satirical pieces, suggests that the figures and their movements in this particular scene seem choreographed and staged.<sup>1</sup> The couples are placed in the foreground where the eye can easily move between and across them. Cadmus captures a moment of movement within each of the four couples at a single point of time. This makes them appear like statues whose placements are deliberate, thus heightening the importance of the positions and actions of the figures.

Cadmus' mastering of line and shading in the black-and-white etching also brings attention to the sexual elements of the individual figures and adds to the essence of a staged meeting. For example, the couple to the far left of the print are intertwined and forcefully pushed against each other. The man's thighs, calves, and buttocks are of unrealistic proportion. The shading of the etching enhances these parts of the body by making the curvature of the man's butt cheek extremely evident to the viewer and the flow of his pants tighten around his calves and thighs. The

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<sup>1</sup>Lincoln, Kirstein. *Paul Cadmus*. (New York, NY: Chameleon Books, 1996), 21.2

# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

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curved lines give the eyes a clear, fluid, and natural path to follow and lead them directly to the man's most muscular features. The couple to the far right of the composition are even more sexually defined. The woman strides away from a park bench where two sailors pull her back. This motion makes her dress fold up along a series of diagonals which leads the eye up the thighs and hips of the figure. Her face is distorted into an evil grin due to her well-defined arched eyebrows and raised cheekbones. Her bra straps are falling off her shoulders while her slim, bony breastbone contrasts with her meaty arms and legs. The viewer can only see one of the sailors who latch their hands around this woman entirely. He sits to the end of the bench with his legs spread wide apart. Just like on the previous male figure, this sailor's clothing seems tight and close to his skin. His muscles fill the entire space of the fabric and the series of lines that make up the shadows draw the eye into the figure's open legs and crotch. The diagonal of his left leg mirrors the diagonal of the whore's dress making the two bodies seem as if they are connected as one. The sailor's head is thrown back creating a wild and animalistic facial expression with crinkled eyes, a high pointed nose, and exposed teeth. An individual figure lying on the ground between the couples clearly

demonstrates Cadmus' exaggeration of male sexuality, as well. This sailor's legs are bent and spread directly towards the viewer and the use of shading and curved lines once again draws the eye directly to his groin. The man's abdomen muscles are so distinct that it seems as if he is not even wearing a shirt. His biceps and pectoral muscles are flexed and large adding to his strong, handsome physique. For Cadmus, "moral chaos is always shown in crowds," and these figures, as well as the erotic emotions and ideas inflicted in the viewer from observing the physical scene, demonstrate humanity's *unmoral* obsession and barbarian need for sexual interactions.<sup>2</sup> Cadmus uses a caricature, an art that exaggerates and manipulates realistic life, to display his disapproval of man's extreme desire for the obscene which is an exaggeration of the animalistic behavior humans have evolved from.

Cadmus' other style does not criticize the human sexual drive, but instead highlights the beauty of the human body which is ironically the foundation of many of society's physical desires. Cadmus depicts ideal male nudes with clear roots in Ancient Greek representations of the anatomical structure. Cadmus followed Greek proportions that "eroticized the body as a unit, distributing its sexual attraction evenly rather than emphasizing local characteristics," unlike

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<sup>2</sup>Guy, Davenport. Introduction to *The Drawings of Paul Cadmus* (New York, NY: Chameleon Books, 1989), 9.



# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

DIANA KATE KARSANOW

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the enhancement of specific body parts in *Shore Leave*.<sup>3</sup> Even though a nude body is a much clearer and evident display of sexuality, Cadmus' drawings make the rest of the body just as eye-catching and stimulating as the figures' private parts. For Cadmus, the male figure was more tangible to draw and plan poses for, so many of the pieces he created featured a male nude. Just like *Shore Leave*, many critics did not appreciate the nudes Cadmus produced for they claimed he was only concerned with the male body because of his homosexuality which was not accepted lifestyle by society at the time.<sup>4</sup> Many of these drawings that Cadmus completed were in a series called *NM* which stands for "Nantucket Man". Unlike the numerous etchings he made of one scene, this series was filled with various poses and compositions all featuring his partner and muse, Jon Anderson, who he first met in Nantucket.<sup>5</sup> Anderson was a dancer with an extremely athletic body shape that appealed to Cadmus possibly due to his childhood suffering of rickets, the softening of the bones due to malnutrition, that damaged his body image and outlook on health.<sup>6</sup> The drawings of the *NM* series display Cadmus' love and appreciation of line and his belief that "a sketch can have more vitality than a finished work."<sup>7</sup>

One piece that embodies this alternative

style is titled *Male Nude NM 197* from 1986. This crayon drawing on toned paper depicts Anderson in a curled-up position on top of a short bench. The figure's genitals and face are hidden from the viewer proving that the image is not meant to be focused on sex. The muscles, hands, and feet seem too big for the body referencing Ancient Greek styles in which artists manipulated proportions to create an ideal figure. Cadmus uses shades of green, brown, tan, and grey; all earthy colors, to show the importance of the natural body. Once again Cadmus uses specific line techniques to construct a path for the viewer's eye across the figure. Unlike in *Shore Leave* where the buttock, thighs, face, and groin were the focal point that the lines and shadows drew the eye too, here the legs, arms, spine, and head are the center of attention. The light source, coming from the upper left corner of the page, highlight these body parts, as well, giving them an extra sense of importance in the overall composition. Anderson's spine is curved and his side abdominals are bulging. His genuine, messy hair marks the intersection of his defined jawline and the top of his spine. Great attention is paid to the hands, toes, and left elbow for they look weathered, imperfect, and unrefined. Anderson's legs are bent as he tries to confine himself to the small surface of the

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<sup>3</sup>Ibid., 15.

<sup>4</sup>Justin, Spring. *Paul Cadmus 90 Years of Drawing*. (DC Moore Gallery, New York, NY: DC Moore Gallery, 1998), 12.

<sup>5</sup>Ibid., 14.

<sup>6</sup>Ibid., 2.

<sup>7</sup>Cadmus, Paul quoted by Spring, Justin. *Paul Cadmus 90 Years of Drawing*. 12.

# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

DIANA KATE KARSANOW

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short bench. This gives the impression that Anderson's body is on display or is set upon a pedestal, yet it is too great and toned to fit on such a miniscule podium. His right arm reaches over his right leg and his hand rests upon his left knee. The left knee turns outwards and is only protected from falling over and opening the figure's caged-in torso by the muscular left arm. The body is confined by the paper's rectangular edge and seems to embody the uncomfortable feeling of someone boxed in. A paradox is thus displayed between a strong, ideal body and a vulnerable and restricted position. This drawing as well as many others in the *NM* series demonstrate extreme emotion. Here the figure's body arrangement creates a feeling of loneliness, helplessness, and being trapped. Kirstein states that in Cadmus' male nude drawings, "there is an implicit charge of emotional force," much unlike the "slapstick playfulness" found in his more unrealistic and comical pieces.<sup>8</sup> Cadmus' ability to manipulate the body so that a physical and emotional level of meaning are displayed simply through the human anatomy is extraordinary.

Overall, the styles of Cadmus are opposing forces of one another. *Shore Leave* depicts a group of wild beings fueled by their need for sex and validation from those around them. The scene is very physical and

active and uses line in an extreme manner to highlight the animalistic encounter. *Male Nude NM 197* has a completely different tone and meaning. The image not only displays one figure, but the figure and his body is the focal point of the drawing. Here the viewer is not meant to understand the sexual needs of the figure, but to respect the beauty of his body and sympathize with his condition. Cadmus' satirical pieces create a physical desire and relationship with the viewer while his still-lives demand that the viewer experience the piece emotionally and mentally. Cadmus uses his skill in line in both styles to break down complex, natural forms into small individual units. He once said "entering the world of human beings plunges one immediately into a mixture of emotions, thoughts, and actions, some pleasant, some disturbing."<sup>9</sup> His approach to group affairs, like sailors on leave, is that it is a chaotic experience full of vice and disorder while simply observing the human body and having emotional experiences with another person is pure and symbolic.<sup>10</sup> However, these two seemingly very different beliefs of the human condition are intertwined and rely on each other. The writer of the introduction to *The Drawings of Paul Cadmus*, Guy Davenport, realizes this relationship between Cadmus' styles and states that "if satire says that we live in insane

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<sup>8</sup>Kirstein. *Paul Cadmus*. 21, 119.

<sup>9</sup>Paul Cadmus. *My Credo*. (Broadside. New York, NY: Midtown Galleries, 1937).

<sup>10</sup>Davenport. Introduction to *The Drawings of Paul Cadmus*. 10.

# PAUL CADMUS: THE HUMANE VS. THE ANIMALISTIC

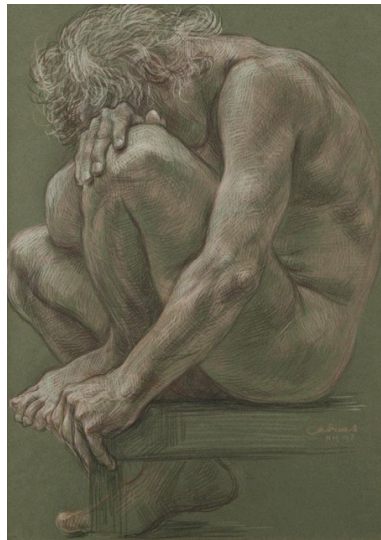
DIANA KATE KARSANOW

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confusion, it must have an ideal of an order from which to make its accusation."<sup>11</sup> Without Cadmus' realistic drawings, his satirical pieces would have less of an effect on his viewers because there would be nothing to compare the style to. Cadmus separates the good from the bad, the sane from the insane, the orderly from the disorderly, the human from the animal in his two unique styles of art. Yet, he proves their connection and interdependence on one another by using similar line techniques, exaggerating particular body parts, and manipulating the physical or emotional power a piece has over its audience.

## BIBLIOGRAPHY

- Cadmus, Paul. *My Credo*. Broadside. New York, NY: Midtown Galleries, 1937.
- Davenport, Guy. Introduction to *The Drawings of Paul Cadmus*, Compiled by Chameleon Books, Inc. New York, NY: Chameleon Books, 1989.
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- Spring, Justin. *Paul Cadmus 90 Years of Drawing*. Exhibition Catalogue, May 5-June 19, 1998. DC Moore Gallery, New York, NY: DC Moore Gallery, 1998.



Paul, Cadmus. *Male Nude NM 197, 1986*. Crayon on paper, 22 1/8 X 16 3/8 inches. Private Collection.

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<sup>11</sup>Ibid., 8.

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# PHOTOGRAPHY

SAM SUMMERLIN

Senior Studio Art Major with a concentration in Photography

**Medium:** Digital Photography

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As a whole, my photography strives to achieve unattainable bliss as well as the emotion behind the journey to capture a photograph. *Subleties* was taken in Riomaggiore, Cinque Terre, Italy.



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# PRINTMAKING

REBECCA ROHR

Senior Studio Art Major with a concentration in Ceramics

**Medium & Dimensions:**

*Hairdo, 2016: Monotype, 11.75 x 8.75"*

*Total Mixed Rations, 2017: Lithograph, 18.5" x 11.75"*

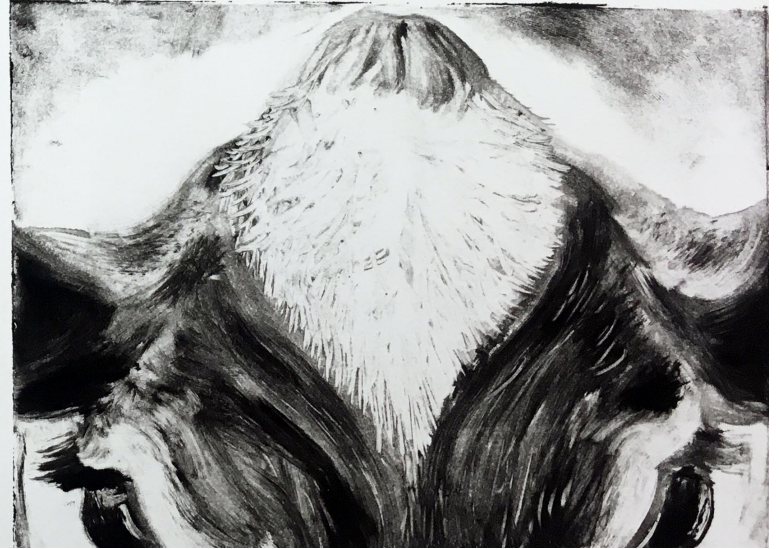
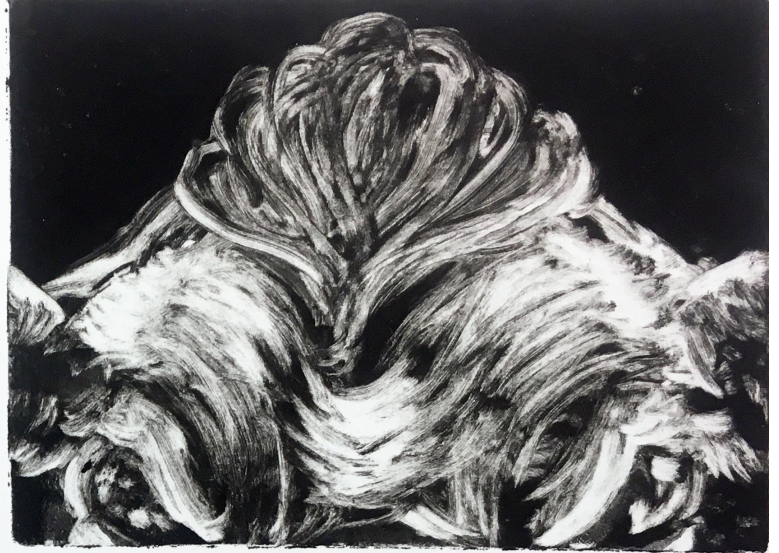
*Dairy-ere, 2017: Lithograph, 8" x 12"*

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My upbringing in a rural community has become deeply imbedded into the person I am now and is the backbone of much of my artistic exploration. My experiences working on a dairy farm are the catalyst for these prints in which I explore my personal relationship with the cows I work with. I see cows as more than just a food source; I see them as unique individuals, friends, and as a source of intriguing subject and form to be explored artistically.

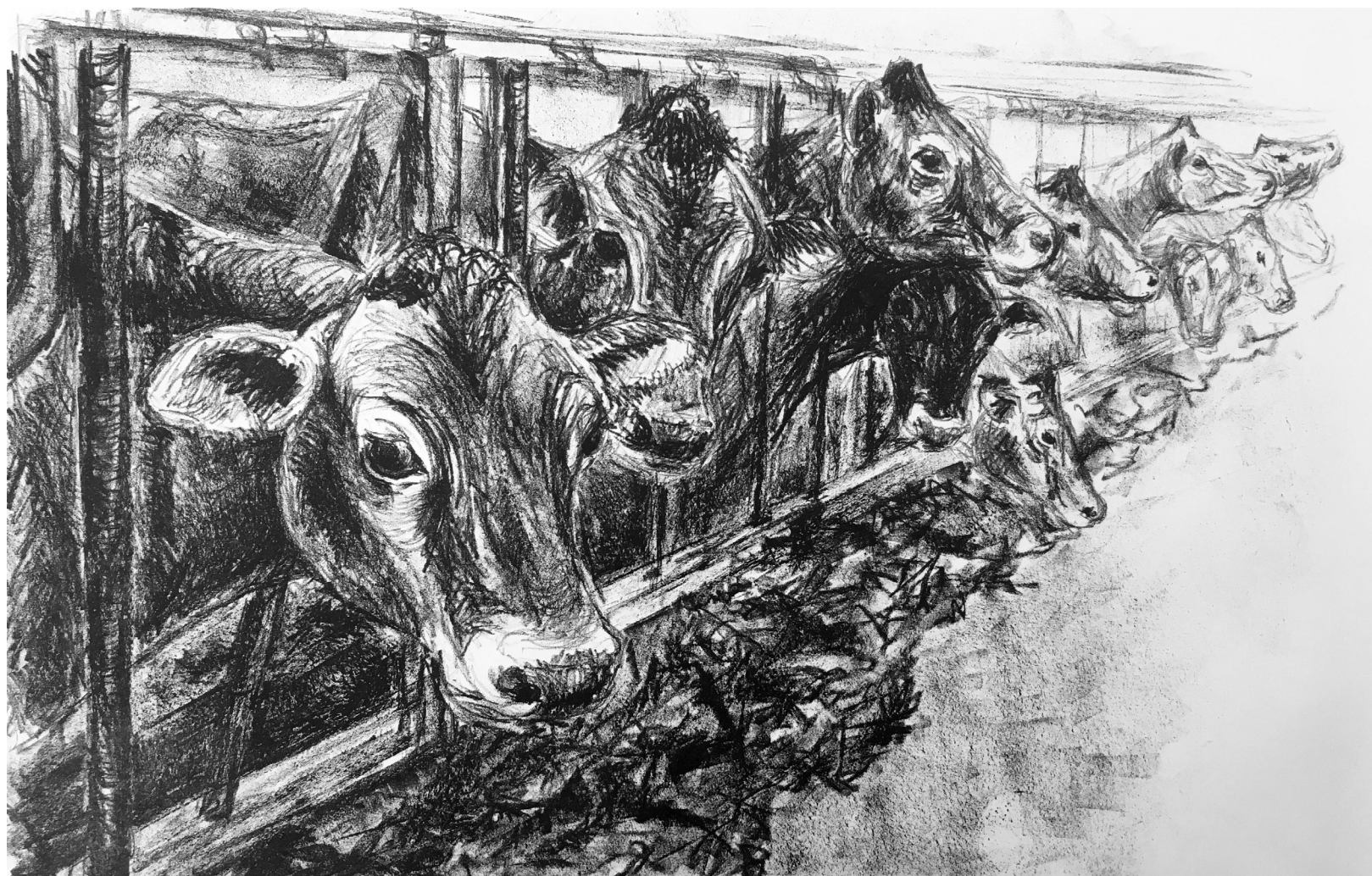
HAIRDO, 2016 | REBECCA ROHR

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TOTAL MIXED RATIONS, 2017 | REBECCA ROHR


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**DAIRY-ERE, 2017**  
REBECCA ROHR





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