

Undergraduate Research Symposium May 18, 2018 Mary Gates Hall

Online Proceedings

SESSION 1C

BLURRED REALITIES, ETHICAL QUESTIONS AND MEDIA CRITIQUES

Session Moderator: Barbara Miller, Art History, Western Washington University

MGH 171

12:30 PM to 2:15 PM

* Note: Titles in order of presentation.

Mishka Henner & Google Street View: Modern Surveillance Through New Media Art

Joshua (Josh) Hughes, Junior, Art History, English, Western Washington University

Mentor: Barbara Miller, Art History, Western Washington University, Western Washington University

Google Street View operates as a global surveillance system. While it periodically gets updated, GSV constantly remains a tool available for any and all individuals with access to the internet. This means that even though photo quality increases, the scope of the database widens, and its various applications multiply. Over the last decade, various new media artists have explored the possibilities that come with GSV's all-encompassing database of images. Artist Mishka Henner has "appropriated" stills from GSV. Turning temporary online data into physical art, Henner subverts the notion that surveillance systems only serve as momentary fragments of information. In his series "No Man's Land", Henner documents roadside prostitutes captured by the GSV camera in rural Italy. His cropped images engage with the notion that as a public surveillance system, GSV captures bits of everyday life and turns them into data. In framing stills from GSV as aesthetic works of photography, Henner toys with concepts of privacy, detachment, and most importantly, modern surveillance. In this project, I explore the ways in which Henner uses Google Street View as a tool to make a commentary on the database system. Focusing on the globalization of public surveillance, Henner addresses worldwide issues of privacy in the internet age. His photography makes us think about the permanence of online data in an ever expanding information system. He suggests that through GSV we become data coded in 0s and 1s, forever part of the database.

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Light Artists: A Potential Solution to *The Ecstasy of Communication*

Gabrielle (Gabby) Cagley, Senior, Art History, Western Washington University

Mentor: Barbara Miller, Art History, Western Washington University, Western Washington University

In *The Ecstasy of Communication*, Jean Baudrillard states that the invention of television and internet radically changed the perception of reality. As Baudrillard puts it, we no longer exist in three-dimensional space with clear boundaries separating one another. Reality is now a two dimensional plane, a flat reflective surface, within which boundaries have collapsed and the most intimate parts of our lives are exposed. This is what Baudrillard categorizes as obscene, an oversaturation of information and the all too visible. Many artists address similar concerns in their artistic practices. For example, through his unnerving puppet works and the series, *Eyes*, Tony Oursler explores surveillance. Blatantly exposing the increasing lack of privacy in current society, he highlights the realities of Baudrillard's claims. I contrast artists James Turrell and Olafur Eliasson to Oursler in their use of technology, showing the illuminating nature of electronic communication. Eliasson's *Din blinde passager* and Turrell's *Ganzfeld*, enhance the physical realm through light and color. Reinforcing a three-dimensional awareness, Eliasson and Turrell offer a solution to Baudrillard's obscenity. In comparing these artists, I show technology's ability to critique our society of increased surveillance through self-awareness, as well as demonstrate the potential positive relationships that technology can foster between individuals.

SESSION 2G

ART HISTORY THROUGH THE AGES

*Session Moderator: Julia Sapin, Art History, Western
Washington University
MGH 248
3:30 PM to 5:15 PM*

* Note: Titles in order of presentation.

Empowering African-American Identity in Hip-Hop Fashion, the Work of Kehinde Wiley, and *Empire*

*Thomas Zapletal, Fifth Year, Art History, Studio Art, Western Washington University
Mentor: Monique Kerman, Art and Art History, Western Washington University*

In this essay I seek to trace how W.E.B Du Bois's theory of double-consciousness and Alain Locke's theory of the New Negro are reflected within the fashion of hip-hop, the portrait paintings of Kehinde Wiley, and the television show *Empire*. These three examples subvert and appropriate from the predominantly white, male-dominated narrative of the West to create new forms of art within the African diaspora. I also posit that the creation of hip-hop develops into a second Harlem Renaissance, one whose cultural production serves to promote a more modern black identity, creating a new black aristocracy within the African-American community. The examples I use within this essay demonstrate how clothing brands such as Gucci, FUBU and Karl Kani popularized by African-American hip-hop artists such as Tupac Shakur and LL Cool J emblemize a visual representation of Du Bois and Locke's terms double-consciousness and New Negro. In a continuation of Du Bois and Locke's hopes for a new more positive black identity, one that is predicated upon self-assurance and self-empowerment, contemporary artist Kehinde Wiley, in recognizing hip-hop artists as cultural producers and creators of a new black identity, paints the portraits of LL Cool J and the late Biggie Smalls. The television show *Empire* can be seen as the final culmination of hip-hop as a second Harlem Renaissance and marks a recognizable shift into a third dynamic phase of black identity within America's African-American community. Examples of the African diasporic art that can be seen within the show include works from Kehinde Wiley, Kara Walker and Jean-Michael Basquiat. Commonalities between all of these artists can be seen in the subversion of the Western narrative, the promotion for an empowered black identity and an ongoing discourse with double-consciousness.

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Portrayal of Fruit in Baroque Still Life: Caravaggio and Giovanna Garzoni

*Molly Brennan, Senior, Art History, Western Washington University
Mentor: Jimena Berzal de Dios, Art and Art History, Western Washington University*

This essay delves into the portrayal of fruit in Italian Baroque still life painting and its relationship to period botanical studies. By formally analyzing two separate artists of the Baroque I hope to understand the importance of still life in scientific history. I focus my research on Caravaggio due to his cultural importance as a famous Baroque artist. In particular, the works of Caravaggio can be used as a tool to understand the culture of fruit in Baroque Italy. I take a point of departure the high naturalism of Caravaggio, whose attentive depictions of fruit reflect seventeenth-century Italian domestic agriculture and import market. Botanical artist Giovanna Garzoni painted for Medici members of Florence specifically Grand Duke Ferdinando II and Grand Duchess Victoria. Garzoni provides an example of the fruit being grown in Medici botanical gardens. Medici botanical gardens are a prime example of horticultural practice within the seventeenth-century. By contrasting the depiction of the same species of fruit in Garzoni's painting *Still Life of Birds and Fruit* and Caravaggio's work *Still Life With Fruit On a Stone Ledge*, we can explore how the artists represented truth differently. Caravaggio paints from a specific subject by paying close attention to the detail of his subject in imperfections, which represent truth in specific form. This contrasts with Garzoni who a generalized truth of the species as a whole and not each individual subject. In this essay the contrast between these two artists will be explored to understand their different avenues of depicting truth in their artworks. Theatrical metaphor, sexuality, religion, and genre painting will all be employed to approach Caravaggio's work. Comparatively Garzoni's work will be viewed in the context of gender, class, and botanical collection. Caravaggio and Garzoni's seventeenth-century still lifes explore how artists enter the discourse of scientific truth.

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Psychedelic Art: From Mucha to the 1960s to Now

Jacob Knight, Senior, Art History, Western Washington University

Mentor: Barbara Miller, Art History, Western Washington University, Western Washington University

Throughout the 20th century, Alphonse Mucha's Job Cigarette Poster (1896) remained a touchstone for artists across disciplines. His highly influential poster, with its trademark sinuous lines, densely patterned surface and suggestive gestures, unsurprisingly became an inspiration for mid-century graphic artists — specifically the psychedelic and comic art of the 1960s. Within the LSD and hippie drug culture, numerous artists revisited Mucha's depiction and expanded on his sensuous representation. For this project, I look at the psychedelic comic and poster art of notables such as Victor Moscoso, Stanley Mouse, Wes Wilson, Martin Sharp, and Robert Crumb. I identify the degree to which Mucha's work remains palpably present. For example, Mouse's hauntingly visceral lines, Moscoso's highly patterned surfaces, and Crumb's flippant poses reinterpret Mucha's Job Cigarette Poster. Over the subsequent decades, Art Nouveau inspired psychedelic art has only intensified. Recently resurfaced in psychedelic realism, Alex Grey, Cameron Gray, and Tokio Aoyama use influences of psychedelic art to create works of spiritual actualization. In this paper, I look at a century in which a distinct style of representation shifts. From the marketing of cigarettes (no less), to the characterization of counterculture and drug paraphernalia, to the representation of sensuous and spiritual interpretation.

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Expectations of The Mother

McAlli (Calli) Clay, Senior, Art History, Western Washington University

Mentor: Monique Kerman, Art and Art History, Western Washington University

My focus is on artists who have been affected by motherhood. I am looking at how being a mother, or not being a mother influences their work. While I am concentrating on female artists, this pertains to all women in the work force. I am looking at different works created by three separate artists who have used their art to show the impact of the expectation to be a mother. The artists are Mary Cassatt, Frida Kahlo, and Anna Rose Bain. The pressure of motherhood is a recurring theme throughout history. I first look at Cassatt, who was an artist throughout the late 1800's. She was an artist who had to choose between doing what she loved and being a mother. She chose her passion for painting, but is best known for her depictions of mothers and their children. For her I will look at the painting *Mother and Child*, which shows the feeling of deep love that the mother has for the child in her arms. The next person is Kahlo, who was an artist during the first half of the 1900's. I specifically look at the painting *Henry Ford Hospital* to show how infertility can affect women. The last artist is Bain, who's painting from the last decade, *Proverbs 31:17 (Self Portrait at 29)*, shows the balance between being a mother and being an artist. This is something that every woman has either experienced, or at least given some thought to. Using these painting and a few secondary sources, I uncover details of the lives of the artists to show how being a mother and an artist creates obstacles that do not arise for their male counterparts.

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Woman as Death: The Multi-Century Visual Associations Between Death and the Female Form

Emeline Agnew, Senior, Art History, Studio Art, Western Washington University

Mentor: Monique Kerman, Art and Art History, Western Washington University

In what social context can the *Mona Lisa*, a thoroughly neutral work, be ascribed vampiric qualities? Ultimately, in a culture that places the feminine form on the precipice between life and death. Since the forging of witchcraft iconography in the sixteenth century, the aesthetics of the woman have op-

erated in the limbo of “otherness,” painting her as both the giver of life and, conversely, the bringer of death. Her form is used as a template in which to project male anxieties, existential and social alike. This transforms the woman into a contemplative canvas, where her human qualities are undermined by her poetic associations. This artistic liminality has informed depictions of women throughout history, revealing itself most notably in the overlap between woman and death. In this essay, I analyze how these concepts manifest in Death and The Maiden motifs, erotic corpse paintings, vampire and siren imagery, and death portraiture. While Death and the Maiden imagery establishes a firm connection between death and the female form, the erotic corpse paintings of the Romantic era expand upon it, fully converging death and female sexuality by the nineteenth century. Simultaneously, the vampire/siren paintings of the Symbolist movement depict the threats of women in a comparatively didactic manner, reinvigorating the retired witch iconography of the sixteenth century. Women and death become fully consolidated in the late nineteenth and early twentieth centuries, where presumably neutral female figures are endowed with vampiric qualities (or, an inherently sinister sensuality). To understand the gendered visual language that haunts contemporary culture, one must sift through the art of the past. In doing so, there is a clear theme of female demonization and dehumanization, exaggerated through the lens of male death anxiety.

SESSION 2P

KOREAN PENINSULA AND MIDDLE EAST: HISTORY AND PRESENT CHALLENGES

Session Moderator: Yong-chool Ha, the Henry Jackson School of International Studies

JHN 022

3:30 PM to 5:15 PM

* Note: Titles in order of presentation.

West by Land, East by Sea: A Study of Venetian-Ottoman Relations in the Decades Following the Battle of Lepanto

Nic Staley, Senior, History, Art History UW Honors Program

Mentor: Moon-Ho Jung, History

Before the Battle of Lepanto on October 7, 1571, the Republic of Venice’s relations with the Ottoman Empire were tumultuous and tentative. As the most powerful Mediterranean maritime force in the 16th century, it was Venice’s mission to protect Christendom from Ottoman Islamic armies. To fight this maritime crusade Venice employed privateers and corsairs, individuals who, in exchange for payments, supplied

their own vessels to police the waters of the Eastern Mediterranean in search of Ottoman vessels. Since Venice relied on trade for basic provisions, Venetian authorities approached naval aggression as a necessary defensive measure. Venice’s lack of self-sustainability meant that protecting its imperial holdings was critical to the longevity of the city itself. As Venice won the Battle of Lepanto, destroying the Ottoman fleet, Venetians regained their sense of naval supremacy. Although Venice lost the larger Ottoman-Venetian war, as in the three previous wars, the Battle of Lepanto marked a pivotal moment in Mediterranean history, driving Venetians to recapture some of what they had lost and to rebuild their once vast merchant empire. Confident in their naval prowess, Venice’s merchant galleys spread far and wide across the Eastern Mediterranean to forge new trade relations with the Ottoman Empire. Through these relations, Venice portrayed themselves as the gateway to the East by supplying themselves and Western Europe with exotic goods. I argue that The Battle of Lepanto ushered in a new era of economic expansionism grounded in a Venetian sense of naval superiority that allowed Venice to end its reliance on privateering and corsairing to protect its empire.

VISUAL ARTS & DESIGN SHOWCASE

Odegaard Undergraduate Library

3:00 PM to 4:30 PM

* Note: Titles in order of presentation.

Up side Down side

Casey Jo Grosso, Senior, Art History

Mary Gates Scholar, UW Honors Program

Mentor: Martin Jarmick, DXARTS

I’m interested in the way humans create meaning between themselves and the spaces they occupy. Place attachment is an important aspect of human identity, contributing to a sense of self and belonging. On the other hand, place attachment is an important social phenomenon that impacts environmentalism, regional culture, and community development. In an effort to explore these ideas, I developed an algorithm for studying old and new sites in the city that I now consider my home, in a way that intentionally exposes the individual experience of developing a relationship with a place. Each visit consisted of one hour of time spent in a place without major distractions such as socializing, reading, or using technology. To provide a baseline, I visited five places that I was already familiar with, and five places that I had never been to before. With these experiences in mind, I chose one new place to visit repeatedly over the course of few months. Through a series of layered wood cuts, my final work of art aims to record the cognitive, physical, and emotional aspects of attachment that develop over time as one builds a relationship with a place. In her paper, “What is sense of place?”, Colorado State soci-

ologist Jennifer E. Cross provided a jumping off point for my research. In it, she states “The strongest and most enduring relationships described by the men and women I interviewed are attachments based on personal history with a place.” My research project combines scholarship and field work to expand the knowledge and application of place attachment and aims to contribute to this conversation in a way that encourages self-reflection and inspires further exploration.