GETTYSBURG COLLEGE CAPSTONE 2012

Art and Art History Senior Projects

Josiah B. Adlon
Preston G. Hartwick
Hannah C. Knowles
Erin McInerney
Tara M. Mitchell
Gabriella M. Schiro
Francesco B. Siciliano
Christine L. Walker
Marielle K. Bianchi
Francesca S. DeBiaso
Logan D. Hanley
Dana C. Forkner
Briana E. Hartgers
Sarah H. Moses
Kristen E. Rivoli
It gives us great pleasure to introduce the Gettysburg College Art and Art History senior Capstone projects for 2012. These projects serve as the culmination of the Studio Art and Art History major. They are as rich and varied as the students themselves and exemplify the commitment the Department of Art and Art History places on creativity and scholarship in a liberal arts education.

The Art History research projects present an unusually rich array of artistic and historical issues, bringing together bold ideas and unearthing hidden gems. Some students investigated iconic works by well-known artists, like Picasso, Renoir and Hannah Höch, and brought to bear pressing issues of gender, prostitution, politics, colonialism and the effects of the Industrial Revolution. Some looked at lesser-known works by famed artists—The Rauschenberg Overseas Cultural Interchange and Judy Chicago’s Birth Project, a portion of which is owned by Gettysburg College. Other projects explored engaging social and cultural issues, from the impact of the corset on 19th century visual culture and social life to the brash, Wagnerian expressions of gender ambiguities in the contemporary video art of Matthew Barney. Many students carried out research at archives and foundations in Washington, DC and New York City. Inspired by study abroad, our students understand the value of seeing art and engaging with cultures directly. Thanks to funding from the Provost Office and the Dr. B. Katharine Stroup Brooks Fund, some received grants to study their works first-hand, including a visit with the artist Judy Chicago herself.

Our Studio Art majors have chosen ambitious and varied academic paths at Gettysburg including several double-majors, and minors, all of which have shaped the students’ artistic practice. Social media outlets have made sharing ideas and networking a common occurrence, yet there is no substitute for meeting and talking face-to-face with people in the art world. Our students have benefitted by having critiques and discussions not only with our faculty, but also with renowned artists, gallery owners, art critics and alumni in Gettysburg, New York and Washington, DC. Many of our students have participated in off-campus/study abroad programs around the world including Egypt, France, England, and Washington, DC, as well as held internship positions which have impacted their work. All of these elements helped to shape their personal artistic message and will continue to shape our understanding of contemporary art.

The Department of Art and Art History and the entire Gettysburg College community should be proud of the quality and engagement that we see in the work of these fine graduating seniors. Now more than ever, a dedication to one’s passion and an ability to rise to new challenges are the best investments for the future.

Please join us in celebrating the successful capstone projects at the upcoming Art History Symposium presentations and Studio Art Exhibition. We hope you will enjoy learning about our students’ great work and will wish them well in their future endeavors!

Mark K. Warwick
Chairperson/Associate Professor, Art and Art History

Felicia Else
Associate Professor, Art and Art History

Art Senior Projects

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www.gettysburg.edu/art
www.gettysburg.edu
Senior Art Majors Exhibition

May 2 – 20, 2012
Schmucker Art Gallery

Opening reception: May 2, 5 – 7 p.m.
Gallery talk: May 3, noon

**GETTYSBURG COLLEGE CAPSTONE 2012**

**Art Senior Projects**

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ketches have always been the gateway to my mind, raw, unedited thoughts and pure imagination placed onto paper. Comic books and illustrations take the idea of imagination and organize it into narratives, allowing the viewer a glance into the mind of the artist. The story telling nature of comics allows me to express my raw imagination, creating a self-defining tale of who I am as a person and an artist. A self-portrait emerges from the characters and events within the story.

**Josiah B. Adlon**
Nature is quick to take over whatever humans leave unattended. Ages later, when we stumble upon evidence of a prior human existence, we are left with a history that is little more than fiction. The original intention of objects might be entirely lost to our own interpretations. Or, they can teach us things our collective consciousness may have forgotten or abandoned since the time of the object’s creation. Progress is not always a linear projection, but rather cyclical as we apply old concepts to new ideas. Ceramics and photography are both strongly linked to this idea of time; ceramics being an ancient and incredibly long-lasting art form, and photography with its tendency to produce deceptive documentations of reality.
As an artist, my goal is to record the world as I see it. When I paint, I am recording the people that surround me. To a certain degree, I am trying to accurately represent what I see, but I want also to accomplish something more; I depict the subject’s emotions through color. In my art, I transform a painting from being a mere copy-work to a work of creativity and expression.
Erin McInerney

My grandmother taught me how to draw a flower. I used to look outside and sit drawing the different types of flowers I saw. I am fascinated with the different patterns, textures, and colors that I see in the flowers around me. I began to use the flowers in different designs that I would make up, on paper and in the computer. It excites me that you can pick out so many things and make them work together, just by a common color or pattern.

Part of my artistic practice is to take photographs of colors, patterns and things that interest me. I like to paint pictures of the different patterns and fabrics that you can match with the photos. My recent work in ceramics allows me to use shapes and colors, in sizes that I want, to see my ideas in a third dimension.
Tara M. Mitchell

My artwork is concerned with representing either me, or the people in my life I love most. Through my work I allow viewers to peer into our lives, putting on display the things that most people like to keep private. Through my work I intend to question the meaning of private verses public.
The work for this exhibition is entitled *The American Landscape: An Exploration of Sacred Space*. In the process of creating these paintings, I visited various religious/spiritual sites in Upstate New York, made photographic and sketch reference compositions, performed research on the various faiths I would be representing, and took careful note of my own spiritual feelings experienced in each location. The American sacred experience, I learned, is dominantly concerned with the personal testimony of faith - the individual’s understanding of the Spirit’s work.

My paintings may be described as *heightened reality*. It is my hope that my art inspires viewers to see the beauty of reality—to see the Spirit behind the nuances of everyday life.
Francesco B. Siciliano

Strong postures and obstructed faces; these are the core informants of the physical nature of my photography. By creating a stark, fashion-inspired composition, I aspire to create a sense of discomfort in the obstruction of the human figure. My graphic silhouettes, stripped of human qualities, portray undefined figures, walking the line of existence. Contained in a two-dimensional world, the beings in the photographs pose for the viewer in uncertainty, echoing a desire to defy and confuse.

Embedded within my thrown constructions are remnants of my photographic vision. With a three-dimensional medium I seek to create a visceral embodiment of my silhouettes, speaking to their essence in reality. Ribbed pots are recombined into elongated forms, creating sculptural compositions that involve the quiet but present cooperation of multiples. The red, unglazed clay offers a textured, fleshy depiction of the ambiguous humanity contained within the sleek photographs.
Christine L. Walker

My artwork is created from what inspires me most. My inspiration on these pieces came from my time spent in Algonquin Park, Ontario. I have always surrounded myself with images of this beautiful place. My work allows people to see this place through my eyes. By recreating the landscapes with my own hand, I can add my memories and feelings which hopefully allows others to make a stronger connection to the work.
Art History Symposium
Senior Thesis Presentations

Thursday, April 26, 4 – 6:30 p.m.
Science Center 200
Marielle K. Bianchi

Robert Rauschenberg’s ROCI Tour:
A Global Optimist in a Volatile World

“I feel strong in my beliefs, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains peaceful powers, and is the most non-elitist way to share exotic and common information, seducing us into creative mutual understandings for the benefit of all.”  

Robert Rauschenberg made this statement in 1984 in Tobago before his global tour de force began. ROCI, the Rauschenberg Overseas Culture Interchange was a motivated, non-profit, and apolitical art project conceived by Rauschenberg who truly believed that art held the power of peace and the ability to unite the most different countries, cultures, and people together. Between 1984 and 1991, Rauschenberg and his team of about 30 people traveled to eleven different countries, urban and indigenous, hoping to bridge the most different parts of the world with a greater understanding of art and its ability to forge communication between these locations. Working with local artists, citizens, and diplomats, Rauschenberg would learn new artistic techniques particular to each location while finding objects and items to incorporate into the works. After creating/assembling the works, Rauschenberg would return to the country where an exhibition would take place including pieces from his initial visit, other ROCI locations, and core pieces of the artist’s portfolio made since the 70s. This thesis examines Rauschenberg’s mammoth undertaking in his global tour based on his confidence in the strength of art to foster understanding and release forces essential to peace. It will also investigate its true success while looking at the reviews made by critics at the time.

Judy Chicago: Visions for Feminist Art

Controversy, awe, and revelation distinguishes Judy Chicago’s now 40 year career in the art world. As a pioneer within the feminist art movement, Chicago defined feminist art as art which is authentic to one’s physical, emotional, and social experience as a woman. Chicago was committed to creating visually understandable, widely relevant, and democratically exhibited art that could reflect women’s experiences and expand the traditional definition of art.

Chicago’s two most ambitious artistic endeavors, The Dinner Party and the Birth Project, both exemplify how she created women centered art, in content and media. Both projects also demonstrate how Chicago established and utilized an innovative process of art making and exhibition. The Dinner Party is an epic, multi-media installation reflecting the, relatively unknown, monumental contributions of women to history, culture, and politics. The Birth Project is a series of 85 different needle and fabric work pieces which illustrate mythological and truthful renditions of a woman’s unique, universalized birth.

My presentation will discuss Chicago’s development of a personal feminist art style, the use controversial depiction female genitalia in her work, and the history behind the two Birth Project pieces that she gifted to Gettysburg College.

Francesca S. DeBiaso
Logan D. Hanley

Matthew Barney’s Cremaster Cycle:
Multi-Media Art and Symbolism in relation to the Theory of Gesamtkunstwerk

When you think of a typical work of art, you don’t necessarily think of motorcycle races across the Isle of Man, Gothic Western inspired rodeos, or choreographed dance scenes taking place on Boise State’s blue football field all wrapped up into one large work of art, but that’s exactly what you get when you view the artwork of Matthew Barney. Matthew Barney (b. 1967) is an American Contemporary artist who came to prominence during the 1990’s for his work in sculpture and video art. His most famous and important work, the Cremaster Cycle (1994-2002), is a five part film cycle that follows the loose biological narrative of the internal struggle of a fetus during the first six weeks of conception to obtain gender identity. Using the Cremaster muscle, the muscle that raises and lowers the testes in order to regulate temperature, as the conceptual departure point for the films, Barney creates a Hollywood blockbuster inspired film cycle that incorporates fantastical elements of mythology, pop culture, and dream-like scenarios that would make even the great Surrealist artist Salvador Dali applaud. Matthew Barney states that his Cremaster Cycle should be thought of as a “walking sculpture” with each film installment representing a certain angle of the completed sculpture as you visually walk around the entire Cremaster Cycle. This kind of interpretation of his work and his use of incorporating music, performance art, and visual art to create a multi-media work of art is directly support by the art theory of Gesamtkunstwerk. Introduced by the great German composer Richard Wagner, the theory of Gesamtkunstwerk or “total work of art” is an art theory that states that art should make use as many art forms as possible or attempt to do so. For my thesis, I will be proving how Wagner’s idea of Gesamtkunstwerk is used in Matthew Barney’s Cremaster Cycle through the use of multi-media art to create it, symbolism to explain it, and exhibition staging to view it in a way that enhances the viewer’s physical and emotional connection to the artwork.
Dana C. Forkner

**Beauty is Pain: The Corset of the 19th Century**

The corset is arguably considered one of the more controversial clothing items in the history of women’s fashion. Although it is imbued with issues of injury, overall discomfort, and subjugation of women in a patriarchal society, the corset has lasted for centuries as a way for women to attain ideal physical beauty, a desirable reputation, and power within social circles among both males and females. During the 19th century, the corset also stood for the societal and cultural advancements that Western Europe and America were experiencing. An ideal of feminine beauty and the popularity of corsetry were particularly powerful throughout the latter half of the nineteenth century due to several factors, such as the concept of separate spheres between women and men in society and mass production during the Industrial Revolution. The multiplication of media and visual culture during this time further manipulated the female stereotype as flawless and superior while wearing the corset. Imagery of the corset and the inhibiting fashions for women, as seen in magazine advertisements and fashion plates, trade card advertisements, paintings, and photography, symbolize social expectations and exaggerate gender differences of the time.

During the summer of 1880, Pierre-Auguste Renoir spent his Sunday afternoons painting a collective group of friends dining at the Restaurant Fournaise in Chatou, France along the Seine. In his *Luncheon of the Boating Party*, Renoir’s figures appear young, beautiful and happy as they interact with one another through their flirtatious glances and gestures. Many of the models in the painting have been identified typically as either working class women or wealthy businessmen; however, despite the models’ known backgrounds, Renoir allows conflicting social classes and genders to intermingle in what appears to be an ideal setting. In *Luncheon of the Boating Party*, Renoir’s inviting oeuvre neglects to show that leisure had to be fought for during the late nineteenth century in Paris. France experienced political and cultural challenges under the rule of Napoleon III during the Second Empire as he led a mass renovation and modernization over Paris. In my thesis I explore that Renoir uses elements of realism, selective realism, and idealization through his choice of the setting, models, and their actions in *Luncheon of the Boating Party*, Renoir lets the figures celebrate leisure and disregard negative social politics from modern society. He allows the women and lower class members in his painting to step out from their daily routine so that they may experience an idealized French society in *la vie moderne*.

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Les Demoiselles d’Avignon:
Prostitution, Primitivism, and Cubism

Hidden from the public eye for 30 years, Pablo Picasso’s Les Demoiselles d’Avignon has changed the world of art forever. The stylistic multiplicity, triumph of form over content, and sexual metaphor are only a few exemplars of what is conveyed through this ground breaking painting. This thesis aims to use Pablo Picasso’s Les Demoiselles d’Avignon as a lens to further explore formal Cubism, the socio-historical context, and psychoanalytic aspects of the early 20th century.

Sarah H. Moses
Kristen E. Rivoli

The Good Girl of Dada

Artist Hans Richter once described Hannah Höch’s photomontages as “sometimes political... sometimes documentary... sometimes lyrical (little girl that she was).” This condescending attitude seems to have predominated among a self-professed “avant-garde” art movement in 1920s Berlin called the Dadaists. Though this group, consisting almost exclusively male artists, considered itself to be forward-thinking and created works that addressed many social and political issues, including the changing role of the modern woman, their personal opinions about their female colleague were not always congruent with their public facades. Rather than accept her as a fellow artist, the men seemed more intent on relegating her to a more demure female role. In his accounts, Richter describes her as the quintessential host, conjuring up sandwiches and beer for the men while they sat around Raoul Hausmann’s studio discussing art and politics. Though Hausmann often defended Höch as an artist, insisting she be allowed to show her work in the 1920 First International Dada Fair despite George Grosz and John Heartfield’s protests, he later chose to exclude her from his memoirs, essentially dismissing her vital contributions to the movement as well as their seven-year-long relationship. Despite these hardships, Höch’s gender was not so much a handicap as an advantage. Her photomontages reflect her unique perspective as a woman living in 1920s Berlin, with figures that oscillate between male and female, self and “Other,” and human and machine.

Hannah Höch, Indische Tänzerin (Indian Female Dancer), 1930, 10.125 x 8.875 in., Museum of Modern Art
GETTYSBURG COLLEGE CAPSTONE 2012

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