

Chapman University Department of Art
presents

**Bachelor of Arts
Art History
Senior Thesis
Presentations**

May 9, 2014

Moulton Hall Room 167



DEPARTMENT OF
ART

Featuring the Senior Thesis presentations of:

Kendyll Bieze

Hannah Brockway

Charlotte Hughes

Nicole Tominaga

Department of Art Mission Statement

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

Art History Program

Chapman University Art History majors work with their faculty advisor to design a program of study that reflects their personal interests and professional goals. They have the opportunity to work closely with faculty specializing in the fields of Ancient Art and Archaeology, Italian Renaissance and Baroque Art, and European and Russian modern art and design. The degree's capstone course is the Senior Thesis, a self-directed research project that formulates an original thesis. Graduates may pursue a wide range of arts-related professions or go on to further training at the graduate level.

Purpose of Senior Thesis Program

The Senior Thesis is a self-directed research project that formulates an original argument. In their last year, students work closely with two faculty members of their choice to develop an avenue of inquiry with the goal of yielding original insight. The Senior Thesis is a fundamental step in the students' scholarly growth and vital for graduate school applications.

Kendyll Bieze



Kendyll Bieze is an art historian whose fundamental interests lie in art and literature of the 18th and 19th centuries. Her favorite artists include Hieronymous Bosch, William Blake, Henry Fuseli, and Mark Ryden. Kendyll has previously interned with a major gallery in Santa Monica as well as a private collection in Miami and is currently exploring the world of museums at the Bowers. She will be moving to LA in one short month with her dog-child Silarial to begin her life as a museum professional in earnest. Wish her luck.

“A Romantic Redefinition of Genius: The Art and Persona of Henry Fuseli”

Henry Fuseli's renowned painting *The Nightmare* (1782) is continuously lauded for its originality of conception and is widely seen as the first in a long line of radical proto-Romantic inventions with no literary, historical or mythological source. Despite having been subject to an enormously critical reception by his contemporaries, Fuseli's image has become such an integral part of our own modern mass culture that it has eclipsed not only the artist's entire body of work, but also his carefully crafted persona. Yet *The Nightmare*, with its enduring aura of mystery, is inextricably linked to Henry Fuseli's similarly enigmatic public identity. In the course of this thesis, I will explore the frequently overlooked connections between the originality of *The Nightmare's* conception and the aspiring artist's calculated methods of self-promotion. Armed with an intimate understanding of the late 18th century audience, Fuseli endeavored to entice the general public visually while altering their mental perceptions textually. Although his Gothic depictions would entrance individuals of all classes, Fuseli's intended audience were, ironically, his intellectual associates at the Royal Academy. *The Nightmare's* enormous popular success, then, is as paradoxical as its controversial content and the artistic innovation for which it is so well known.



Henry Fuseli. *The Nightmare*, 1781
Detroit Institute of Fine Arts

Hannah Brockway



After taking an AP Art History course in high school Hannah discovered her passion for art. Hannah is graduating from Chapman in May of 2014 with a Bachelor of Arts in Art History and a minor in French Studies. Although she does not know what the future holds, she wants to pursue a masters degree in Museum Studies.

An Investigation of American Federal and Anti-Federal Architecture focuses on two early American buildings in which the language of Greek and Roman architecture was used to convey diametrically opposed political meanings. Thomas Jefferson's design for the Virginia State Capitol (1788) declared freedom from the British and stood in opposition to the Federalist's Party's plans for a centralized government. To symbolize the strength and power of the newly formed Federal government the first United States Capitol Building, Federal Hall, remodeled in New York in 1789, was planned by Pierre L'Enfant to evoke associations with Greek democracy and Roman republicanism. Adopting styles from contemporary European neoclassical structures, both Federal Hall and the Virginia State Capitol established a new vocabulary for American governmental architecture. This thesis explores the ways in which classical architectural forms were used to reflect a deep division among the Founding Fathers over the future governmental structure of the United States.



Pierre L'Enfant. *Remodelled Façade of Federal Hall, New York, 1789*



Thomas Jefferson. *The Capitol of Virginia, 1788*

Charlotte Hughes



Charlotte Hughes is an Art History and English Literature dual major. She has interned for the LA based webzine *The Art Book Review*, and has recently accepted a job in Chapman's Special Collections learning to archive. For the future she hopes to take a break from school to pursue a career in the art world before returning to graduate school for Art History.

Visionary Experiences in *The Rothschild Canticles*: The Body as a Vessel for the Divine Encounters

The 14th century manuscript, *The Rothschild Canticles*, was used by its female readers as a tool for mystical transcendence. The images of the Trinity in the Trinitarian section have been studied in depth, however the human figures located in the margins of the pages have largely been ignored. This thesis examines these marginal figures as depictions of the bodily senses and their role as a vehicle for connection with the Divine. As they attempt to interact with the Trinity through touch, sound, vision, and smell, the figures imitate the visionary experience as a model for the viewers, providing simulacra of the ultimate mystic vision. On the facing pages, sections of St. Augustine's *De Trinitate* provide the textual supplement to the clear themes of sensory performance that are depicted around the Trinity. To the Medieval mind, the body held just as much potential to connect with spiritual ideals as it did to ground a person in material, Earthly desires.



The Rothschild Canticles (f. 81r). The Trinity, 14th century
Beinecke Rare Book & Manuscript Library, Yale University

Nicole Tominaga



Nicole Tominaga is an Art History major with a minor in Anthropology. Her attraction towards postmodernism and art theory has led her to both question and appreciate the meanings of art. Currently, her post-graduate plans include a trip to Chicago and catching up on years' worth of literature and films that were postponed for the sake of homework and studying. Thanks to the creative, supporting faculty of Chapman's Art Department, Nicole began freshman year as a Sociology major with a 2.47 GPA, but will be graduating this May 2014 with departmental honors. As the great philosopher Drake once said, "Started from the bottom, now we here."

“Untitled (A Senior Thesis Research Project on Barbara Kruger)”

Barbara Kruger has, most often, stated that her artwork is about “the way we are to each other” and dismantling binary oppositions. However, audiences and critics continue to back her work into the corner by pinning artistic and theoretical labels on it. Kruger understands that humans have a tendency to adopt a binary way of thinking and understanding the world, thereby reducing the actual knowledge and information that exists to understand human society as it is. Her acknowledgment of society’s binary structure of knowledge exposes the effects of adopting a single perspective, without any doubt, over the other. Kruger’s artwork rejects this idea by using the concept of a paradox. Her artwork, through its medium and content, offers a message while also contradicting it through the possibility of simultaneous, conflicting meanings or values that can arise from different viewers’ interpretations and ways of understanding. Through this process, Kruger uses the thing she is critiquing as a tool for critiquing. Kruger’s paradoxical artwork exposes the contradictions and ironies in all things, allowing its viewers to access many discourses of knowledge, including those that have been concealed by the power of judgment and taste.



Barbara Kruger. Untitled (Belief + Doubt = Sanity), 2013
KUB Billboards, Seestraße, Bregenz



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Art History is one of the principal avenues of inquiry into the psychology of visual expression. All human cultures, regardless of time and geography, have resorted to visual communication to express, explore, understand, and reveal their public as well as their private lives.