Bachelor of Arts
Art History
Senior Thesis Presentations

May 13, 2011
Moulton Hall Room 167

Meet the Art Historians

Lauren Cudney  Ariel D'Amelio  Caitlin Di Fede
Lauren Harris  Giada Lo  Isabella McGrath
Kayiane Maranian  Madeline Tomseth
Lindsay Wallace  Brittni Wedel  Katie Williams
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.
Lauren Cudney

Marina Abramovic’s “The Artist is Present” exhibition at MoMA in 2010 encompassed elements that have been consistently seen throughout her work, emphasizing the historical documentation of the performance, the artist’s presence in spite of physical discomfort, and the desire to elicit a marked response from observers. But it can be argued that her recent attempts to reperform her old work using carefully trained students has changed the way her work is received by the audience. This thesis will explore how her efforts to control the viewer’s response have been changed by reperformances using surrogates for herself.

Growing up in Southern California, Lauren Cudney pursued her interests in the arts at Laguna College of Art and Design studying Graphic Design for a year and half, before deciding to pursue a BA in Art History at Chapman University. After graduation, Lauren hopes to pursue a career in creative management.

Reperformance of *Imponderabilia*, MoMA, 2010
Ariel will be graduating May 2011 from Chapman University with a BA in Art History. She focuses on Ancient, Medieval, and Renaissance Art. In August, she will be attending Hunter College in New York City to receive her Masters in Art History, specializing in Renaissance Art.

Column of Justice: Cosimo I De' Medici and the Power of Art discusses how Cosimo I introduced a new courtly visual language into Florence yet kept political balance. During the late 16th century, Florence transformed through the ruling of Cosimo I from a flourishing republic city-state to a royal court. Art was a principle tool in creating a monarchy rather than the republic that had preexisted. Through the Column of Justice, Cosimo I intended to show his connection with the Roman world and the virtues of a grand government, and to commemorate military victories.

Column of Justice, Piazza Santa Trinita, 1581
Caitlin Di Fede

This thesis looks at the “Last Sitting” photos taken of Marilyn Monroe by Bert Stern for Vogue in 1962 shortly before her death. These photographs tell a story about the dynamic between photographer and subject, the cultural values surrounding femininity, and the consequences of representing a woman as an idealized sex goddess rather than an individual. This paper argues that Marilyn becomes a collection of repeatable and reusable cultural signifiers and it also addresses the importance of these signifiers within contemporary feminism.

Caitlin will be graduating in May 2011 with a BA in Art History and and a BA in Communication Studies with a minor in Gender Studies. Her research interests in the art field include gender roles. She strives to both address and challenge the expectations and realities surrounding art history and traditional gender roles. She hopes to work in a museum or gallery after graduation and eventually go on to graduate school.

Bert Stern, *Marilyn Monroe, 1962*
Lauren Harris

Lauren Harris is graduating in May 2011 with a BA in Art History and double minors in Psychology and Advertising. She concentrated her studies on contemporary art with a particular interest in 1970's feminist performance art. After graduation she will be moving to Los Angeles where she hopes to pursue a career in art advertising.

This thesis analyzes the contemporary ideologies of feminist theory and feminist performance art, and how Lady Gaga has incorporated these ideologies into her performances. A particular focus is on what makes the musician a performance artist, worthy of being looked at by art historians.

Promo photo for Lady Gaga, _Born This Way_, 2011
Giada Lo

Tenebrism, defined in the Baroque period and understood as a high contrast of chiaroscuro, is closely related to the artist Caravaggio. Tenebrism was as criticized as the new take on naturalism seen towards the end of the 16th century, but scholars have shown little interest in identifying its roots and who might have influenced Caravaggio. This thesis centers on identifying the main influence on Caravaggio's tenebrism. By looking at Venetian Mannerist artists, we find that the artist Tintoretto was one of the first to have been shown to use tenebrism. By comparing elements of color, composition, foreshortening and use of light and darkness in both artists, we can make a strong argument that Tintoretto was a major figure for Caravaggio in developing his own tenebrism.

Giada has had a passion for Italian art since she was a kid living in Rome, but it wasn't until she took a course in Renaissance to Modern Art that she began to take an interest in the Baroque period and Caravaggio. She will be graduating this May with a BA in Art History. She hopes to take a year to gain work experience, then possibly go to graduate school.

Merisi da Caravaggio, Sick Bacchus, c. 1593
Isabella McGrath

Net.art: Rise and Fall, Myth and Legacy

With the advent of the internet in the early 1990s, the net soon became an art medium. Through browsers, artists adapted code into art, forming what is now called net art. The first wave of net art, referred to as net.art, was a small movement within the big picture of net art. As with any new medium, critics looked at net.art by comparing it to old media and movements. However, the internet as a medium did not function in the way that old media did. This thesis traces the evolution of net.art, from its origin in 1995 until its apparent dissolution in 1999. It argues that, though it flirted with the art institution, net.art could not be assimilated into the institution or the art history canon.

Because of the lack of coverage in collections and exhibitions, net.art was forgotten around 2004, leading to the perception that it died and failed in its aims. But net.art succeeded in creating real autonomy and some of its political ideologies shaped the net forever. The story of net.art has important implications for understanding the relationship between post-media and the art world.

Isabella lives in the Orange County - Los Angeles area. She is originally from the Chicago area. Isabella studied painting and photography at Columbia College in Chicago for two years before moving to Orange County and finishing her BFA in Studio Art at Chapman University in 2008. Isabella is now finishing up a BA in Art History at Chapman, writing a thesis on net.art, and will graduate in May 2011. Along with painting and photography, Isabella is also greatly interested in architecture.
Kayiane Maranian

This thesis investigates the photographic work of artist Francesca Woodman and the divide that exists between the critical discussion surrounding her photographs of female figures set in weathered and disintegrating interior spaces and the absence of discussion that accompanies her images of woman in nature. Both sets of images explore the temporal and liminal aspects of a female figure who is, in fact, Woodman herself, as she moves through the space, hiding, camouflaging, and fusing with her respective environments. Emphasis will be focused on the reasons for and significance of such a divide as they emerge from cultural associations, from the artist herself, and from the critical implications of the disparate environments and the connotations associated with them.

Kayiane Maranian will be graduating from Chapman University with a Bachelor’s of Arts degree in Art History and a minor in English Literature. Her research interests focus largely on Modern and Contemporary Art with an emphasis on gender studies, photography, and the performative elements of photography. She is currently studying acting and plans to pursue an art history graduate degree in the future.

Francesca Woodman, from Space series, Providence, Rhode Island, 1977
Madeline Tomseth

"The Speaking Picture:" The Aesthetic Representation of Dialogue in Renaissance Court Culture

Through Plato, Socrates, and Cicero, Renaissance authors such as Alberti have continually sustained that humanistic culture and language have been shaped and reciprocally been shaped by artistic images. As a result, the word and image became interrelated exercises in rhetoric and figuration. Pictures were charged to evoke specific emotive or verbal responses. Thus the rhetorical, aesthetic, and ideological principles behind words and images were inseparably interwoven. This interweaving of word and image found its most sophisticated articulation in court culture, where the intersection between an artist’s style and verbal language was universally recognized and appreciated.

This thesis examines the relationship between dialogue and images found within the context of Renaissance court culture. This interconnectivity between dialogue and images allows us to state that Renaissance artists created works in order to create specific patterns of verbal response; and thus as a result, we may further state that the meaning of any visual representation was generated by the interaction between the viewer and the image. If the literary genre of the dialogue is defined as a “recorded conversation,” we might then suggest that a painting acted as a record, and generator of conversation.

Madeline will graduate in May 2011 with a BA in Art History and a minor in Business Administration. She has concentrated her studies on Renaissance art, with particular focus on the subject of Renaissance dialogue and its relationship to imagery within the context of a court setting. Her larger interests extend to the interplay between the word and image; how Renaissance artists developed the concept of visual dialogue as an attempt to rival the written word. After graduation she will be attending the French Pastry School of Chicago and will continue on to graduate school in the future.

Piero della Francesca, Detail from The Flagellation of Christ, c. 1470
Galleria Nazionale delle Marche, Urbino
Lindsay Wallace

This thesis deals with the relationship between image and text, by comparing Sandro Botticelli's and William Blake's illustrations to Dante's *The Divine Comedy*. These illustrations depict how each artist interprets selected cantos based upon their unique perspectives. These perspectives are determined as much by personal values as they are by the social and religious beliefs of their time.

Lindsay will be graduating from Chapman University with a BA in Art History. Her studies focused mostly on the Renaissance and Modern Art. She is currently interning in the education department at the Orange County Museum of Art. She plans on continuing her museum studies.

William Blake, *Dante and Virgil at the Gates of Hell* (Illustration to Dante's *Inferno*), 1793
Brittni Wedel

This thesis examines the influence that the Los Angeles County Museum of Art's Art and Technology program had on James Turrell. Although Turrell has always had an interest in light and perception, his art changed significantly after his collaboration with Robert Irwin on Art and Technology's Garrett Project. Critics often mention Turrell's involvement in the program yet they never go into detail about its influences on him. The goal of my thesis is to show the importance of Turrell's collaboration with Robert Irwin and Ed Wurtz on the Garrett Project for his subsequent works. This project was the beginning of the art we know Turrell for today. It allowed him to experiment with concepts he had before entering the program and gave him the tools and technology he would have otherwise never have gained access to. I will argue that there is a difference in his work after he collaborated with Irwin and Wurtz, by focusing on his Perceptual Cells and Wolfsburg Project. His Perceptual Cell is almost an exact replica of what was in progress at LACMA, while his Wolfsburg Project embodies the same concepts as the Garrett project.

Brittni is graduating in May 2011 with a BA in Art History and a minor in Advertising. After graduation she will be traveling the world and ending her trip in New York City where she will begin her adventures after college.
Katie Williams

Mexican muralist Jose Clemente Orozco completed two important series of murals. The first in Hanover, New Hampshire at Dartmouth College called *The Epic of American Civilization*, the second in Guadalajara, Mexico at the Hospicio Cabanas. By comparing these two separate murals in the context of geographical location, culture, and most importantly, race, one may uncover Orozco's emphasis on the cyclical nature of human fallibility.

Katie is graduating in May 2011 with a BA in Art History. She plans to combine her love of art and psychology to enter the field of Art Therapy. She will continue on to graduate school within the next year and looks forward to working with families and children as an Art/Marital and Family Therapist.

Jose Clemente Orozco, *Anglo-Saxon America* and *Hispanica America*, Panels 15 and 16 from *The Epic of American Civilization*, Baker Library in Dartmouth College, Hanover, NH, 1932-1934
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

Art History majors work with their faculty advisor to design a program of study that reflects their personal and professional interests and inclinations. They have the opportunity to work closely with faculty specializing in the fields of Russian and Soviet art and design, Italian Renaissance art, and European and American modernism. After completing 18 credits of lower-division course work, students select one course in each of three areas (Ancient, Early Modern, and Modern/Contemporary Art) as the basis for developing a cluster of upper-division courses. 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.