

Feb 18th, 11:30 AM - 12:30 PM

Art History Session 3: Reexamining Art with the Period Eye

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11:30 AM -12:30 PM (ROOM 1306)

Art in Context: Reexamining Art with the Period Eye

Chair: Dr. Anne H. Muraoka

Will the Real Venetian Master Please Stand Up? Tintoretto's Swift Brush, Saint Mark, and Venetian Identity

Daniel Madison (Mentor: Dr. Anne H. Muraoka)

Tintoretto is frequently overshadowed by more prominent Venetian artists such as Titian. However, his work displays unique characteristics which merit further examination. Previous research focuses on analysis of individual works, rather than how his overall style meshes with his Venetian heritage. Tintoretto's swift completion of commissions and energetic compositions parallel the dynamic wording of Saint Mark's Gospel and the Venetian empire's focus on swift transportation of goods. Additionally, his choice to feature Mark in *Miracle of the Slave* reveals a profound connection with Venice's patron saint. These factors establish Tintoretto, rather than Titian, as the artist who exemplifies Venetian mythology.

Mary, Mary: Artemisia's Magdalenes

Kerry Kilburn (Mentor: Dr. Anne H. Muraoka)

Mary Magdalene has been an important Catholic saint since the early days of Christianity and was a favored symbol of the Counter-Reformation Church. Artemisia Gentileschi painted three narrative and/or devotional images of the saint. Although the first two have received critical attention, no scholar has examined the series as a whole. The three paintings taken together provide insights into Artemisia's perceptions of the saint, which informed the narratives and iconography of each painting. In each image, and across the series as a whole, Artemisia presents the Magdalene, not merely as a penitent, but as a heroic figure as well.

Nothing is Sexier than Our Origins

Nicholas Goodman (Mentor: Dr. Anne H. Muraoka)

Gustave Courbet was an innovative painter who challenged what the French Academy deemed appropriate for paintings. Even though it is intended as a private commission, Courbet's *Origin of the World* seems to be an attack on what is appropriate to depict in painting. This paper will argue that Courbet's depictions of woman are not only beautiful, but address the roles of woman during his time. Looking at sources of social philosophers of his time and his own words, via his letters, will lead to a more in depth understanding of what these sensual images of woman could mean.

Some (Un) holy War

Holli Turner (Mentor: Dr. Anne H. Muraoka)

Guernica was known as The Holy City of the Basque people. The Nationalists bombed the town during the Spanish Civil War. Picasso captured this tragic event in his monumental *Guernica*. The painting has largely been read by viewers and scholars as simply an anti-war work, but what if it was more than that? This paper argues that Picasso's *Guernica* serves a critical religious function. The display of religious symbols were intended to strike a sentimental chord with viewers, and would have helped in their understanding, and healing.