

Feb 7th, 10:15 AM - 11:15 AM

## New Research in Modern and Contemporary Art

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**10:15 – 11:15 AM (Room 1306)**  
**New Research in Modern and Contemporary Art**  
**Chairs: Dr. Vittorio Colaizzi**  
**Department of Art History**

**Heinrich Ferstel: The Modernization of the *Votivkirche* in Vienna**

By **Deanna Brooks** (Mentor: Dr. Robert Wojtowicz)

Combining thirteenth-and fourteenth-century French and German Gothic styles, architect Heinrich von Ferstel sought to create a Gothic-Revival building of the purest sense. His creation, the *Votivkirche*, became a fixture of Vienna's *Ringstrasse*; however, since its execution in 1882, the *Votivkirche* has been damaged by war and severe weather. The damage prompted extensive reconstruction including the introduction of metal skeleton to support the *Votivkirche's* crumbling foundations, a material initially believed to be compromising to the cathedral's design. An examination of Ferstel's influences, and his final design for the *Votivkirche*, however, possibly reveal his anticipation of the *Votivkirche's* enhancement through modern materials.

**The Glasgow Style: Impact of John Ruskin and Sir George Gilbert Scott on Charles Rennie Mackintosh**

By **Eva Marie James** (Mentor: Dr. Linda McGreevy)

Charles Rennie Mackintosh is one of the most prominent and influential designers of the Art Nouveau period, specifically the Glasgow Style. Created during a period of aesthetic indulgence and innovation from the 1890s to the 1910s, Mackintosh's work typically features the employment of organic forms inspired by nature. His creativity was cultivated as a member of the "Glasgow Four," four artists who came together at the Glasgow School of Art. This paper connects the intellectual genius of the "Glasgow Four" with the ideas of the art critic and watercolorist John Ruskin, and the English architect Sir George Gilbert Scott.

**Norman Lewis: Politics and Self-Expression**

By **Magan Shepard** (Mentor: Dr. Vittorio Colaizzi)

African American abstract expressionist painter Norman Lewis stated that his work was not political, but his position is questioned by critics and art historians such as Anne Gibson. Because Lewis was an African American painter in the twentieth century, anything he painted would be considered political. The historical events that were happening in the African American community while he was creating had an impact on his life and his self expression through paintings such as *Sinister Doings by Gaslight* (1952) and *The Aftermath* (1954). This self-expression has been misunderstood as overtly political.

**Jenny Holzer: Humanized Text**

By **Carlie Bagley** (Mentor: Dr. Vittorio Colaizzi)

Unlike a previous generation of conceptual artists working with text, Jenny Holzer's texts highlight personal emotions, cultural tendencies, world politics, and even aspects of spirituality. By projecting these short texts onto public buildings, taping them up in public spaces, and installing them in galleries, Holzer brings information to the public that is usually overlooked. This dispersal of information, both personal and political, in a way that demands critical attention and leaves processing, decision making, and judgment up to the viewer, sets Holzer's work apart from traditional conceptual art. Her texts are imperfect, humanized truths.

**Mary Heilmann: Anonymity and Memory**

By **Sarah Gorman** (Mentor: Dr. Vittorio Colaizzi)

Mary Heilmann began painting after moving to New York in the late 1960s, with her earliest mature works emerging in the early 1970s. At this time both formalist painting and post-minimalist sculpture were characterized by anonymous execution. By injecting personality and memory into her works, Heilmann reinvigorated a movement that had become dull and sterile. This paper will show how Heilmann infused a seemingly simple geometric vocabulary with deep personal meaning. Her use of color, shaped canvases, and semi-autobiographical and enigmatic titles revitalized the late Modernist movement from within, thereby setting the tone for contemporary abstraction.