

Feb 9th, 11:30 AM - 12:30 PM

## New Research in Renaissance and Baroque Art

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**11:30 AM – 12:30 PM**

**New Research in Renaissance and Baroque Art (Room 1306)**

**Chair: Dr. Anne H. Muraoka, Department of Art History**

**Depictions of the Last Judgment in Northern Renaissance Art**

By ABIGAIL JOHNSON (Mentor: Agnieszka Whelan)

Marx Reichlich's Last Judgment has an interesting pictorial description of demons. With the contrast of Rogier Van der Weyden's and Hans Memling's Last Judgment works, the distortion of the demons in Reichlich's piece seems odd. Within the invention of the printing press, around fifty years before Reichlich's work, the influx of old traditions and folklore imagery helped shape Reichlich's view on demons. Biblical references aid his depictions as well as the symbolic meanings of certain animalia found in his creatures. The composite nature of his demons is a direct connection to the new widespread interest of renewal.

**MICHELANGELO: The Male Religious Nudes**

By KIMBERLY GAY, (Mentor: Dr. Anne H. Muraoka)

During his lifetime, Michelangelo was the master of the human body. Many of Michelangelo's religious works, both in sculpture and painting, display nude figures. Because most of his nude figures are male, Michelangelo's sexual orientation has captured the minds and imaginations of art historians, critics, and students alike, and as a result, has clouded the meaning and function of his nudes. This paper will cast aside these speculations in order to consider the beauty of the figures that he created as a reflection of his deep faith.

**The Teachings, Collaborators, and Influences of Hendrick de Clerck and His Venus and Adonis**

By SARAH MCLAIN (Mentor: Agnieszka Whelan)

Painted in 1600 by Hendrick de Clerck, Venus and Adonis include several characteristics of the Mannerist style. De Clerck, however, was not just influenced by the style. Although he was native to Brussels, de Clerck had no difficulty in branching out. Hendrick de Clerck learned from, worked with, and was influenced by a number of artists including Martin de Vos, Joos van Winghe, Wenceslas Cobergher, Denjs van Alsloot, and Titian. The skills learned from these artists combined with de Clerck's own style molded him into an artist that brought Venus and Adonis.

**Stylistic Indecencies of Michelangelo Merisi da Caravaggio**

By GEORGIA HARRELL (Mentor: Dr. Anne H. Muraoka)

Caravaggio's religious works were met with much controversy due to their blatant realism. They typically exuded disregard for reform guidelines for religious art, which were set forth by the Church in the Council of Trent and stringently upheld by Clement VIII. This paper will assess the early influences on Caravaggio before his arrival in Rome and their effect on his religious works. I will postulate that the unsettling, atypical depiction of the Repentant Magdalen was motivated by Caravaggio's efforts to develop his characteristic style despite the religious precepts in Rome during the sixteenth century.

**Identifying the Baptist: The Enigma of Caravaggio's Youth with a Ram**

By BIANCA RAWLINGS ( Dr. Anne H. Muraoka)

The Capitoline Youth with a Ram is the most problematic painting of Caravaggio's entire career. The identity of the youth in the painting has been a question among scholars and the artist's contemporaries for centuries. Through intensive research, I have sought to quell the unrest that surrounds the piece. In my paper, I will answer the questions surrounding the painting, including the identification of the figure in the image as St. John the Baptist, and also decipher the meaning of the ram as a metaphor for both the Baptist's sexual maturity and his rejection of the Jewish faith.