Feb 18th, 9:00 AM - 10:00 AM

Art History Session 1: Bridging the Past: Morals and Customs

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9:00-10:00 AM (ROOM 1306)
Art History Session 1: Bridging the Past: Morals and Customs
Chair: Vittorio Colaizzi, Art Department

An Ace up Her Sleeve: Leonardo's *Ginevra de' Benci*
Julia Drake (Mentor: Dr. Anne H. Muraoka)

The High Renaissance in Italy was a time of rebirth that focused on exhibiting the idealistic qualities of humanity. However, patriarchy still reigned supreme in society. It was not until a unique portrait, *Ginevra de' Benci*, painted by none other than Leonardo da Vinci, shifted away from traditional characteristics of female portraiture. What's more interesting is the patron hailed from Venice, a city with records that support the rise of a feminist movement. This essay argues that this painting opened the door towards modern feminism by investigating Venetian literature and how it could have influenced the portrait's patron, Bernardo Bembo.

Rembrandt's Dr. Tulp: A Summoning for Accountability
Betty Gowans (Mentor: Dr. Anne H. Muraoka)

Through formal decisions in *The Anatomy Lesson of Dr. Nicolaes Tulp*, Rembrandt is able to show to the viewer his stance on the morality of dissecting an executed criminal, as well as insert an inquisition of the viewership. Clear theatrics are employed to bring the viewer into the staged lesson, but to also compel them as active participants. By inserting his opinion of the anatomy lesson into his work, giving the viewer a near omniscient role, as well as painting a guild member as if he is staring out upon the viewer, Rembrandt brings the viewership into this moral debate.

The Statues of Robert Mapplethorpe
Olivia Settlemire (Mentor: Professor Sharon Dilustro)

Robert Mapplethorpe is best known for the controversy he garnered with his sexually explicit photos, but his later work of the 1980s reveals the reverence he held for classical aesthetics. The forms of interest are muscular, reminiscent of ancient Greek and Roman statuary. This fascination is especially prevalent in his photos of *Thomas*, *Lisa Lyon*, and *Derrick Cross*. While his photos of people seem to resemble statues, Mapplethorpe is also able to bring actual statues to life in the way the photos are framed. Mapplethorpe's clear interest in Greek and Roman art affected the compositions and subject matter of his photos.

Modern Antiquity
Emily White (Mentor: Dr. Robert Wojtowicz)

Having a rich cultural history connected to the ancient Roman Empire, Merida, Spain was once titled Augusta Emerita and that history is apparent in local architectural ruins. Attracting numerous historians and archaeologists, it became the perfect site for the National Museum of Roman Art. The task of marrying ancient Rome and modern Merida went to Spanish architect Rafael Moneo, who was already renowned for his designs. His final product was a grand three-story structure with a lower crypt that incorporated local ruins. By drawing on the Roman road and amphitheater nearby as inspiration, Moneo forms a connection between Merida's past and present.

Calatrava's Restoration of Hope and Pride for the City of Milwaukee
Joshua Strasshofer (Mentor: Dr. Robert Wojtowicz)

Santiago Calatrava is an architect and engineer who is known for his energetic bridge designs and flowing building compositions that challenge normal architectural practices. Tasked with an extension of the Milwaukee Museum of Art, Calatrava designed the Quadracci Pavilion as a new identity for the museum and an extension for the city of Milwaukee. The client wanted "a new urban landmark" for an area that contains fairly pre-modern architecture. Calatrava's extension defied "form follows function" by complementing Lake Michigan with its organic forms and melding with the existing additions leaving people with a priceless feeling of hope for their city.