

Feb 8th, 10:30 AM - 11:30 AM

New Research in Modern and Contemporary Art

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10:30 AM – 11:30 AM (Learning Commons # 1306)
New Research in Modern and Contemporary Art
Chair: Dr. Robert Wojtowicz
Department of Art

Mark Rothko and Theater

By CHRISTOPHER MADDEN (Mentor: Dr. Vittorio Colaizzi)

Theater is a venue tailored to conveying human emotions. Before he was a famous painter, Mark Rothko had ties to theater and drama. Could this have influenced the art he created in his later life? This paper examines the connection between theater and Mark Rothko's paintings. Exploring both the cerebral and aesthetic realms of influence, I aim to highlight this connection and show how specifically his work was impacted.

Sigmar Polke: Small “m” modernist

By TRACY HUNDLEY (Mentor: Dr. Vittorio Colaizzi)

There are two different types of modernist practice; One is a general modernism and the other is the more specific form, which was conceived by Clement Greenberg and is sometimes designated with a capital M. Sigmar Polke's work would be excluded from Greenberg's Modernism due to its use of mass culture and "low" art forms. Polke's work could possibly be associated with postmodernism, but the seriousness of his subject matter pushes him away from postmodernism's shallow play of signs. This paper seeks to prove that Polke's body of work is modernist with a lowercase m.

Mapplethorpe and the Sublime

By JENNIFER GOODRICH (Mentor: Dr. Vittorio Colaizzi)

With photographs that offended many viewers, Robert Mapplethorpe (1946-1989) combined formal perfection with unrestrained human nature. Like Rothko and Caravaggio, who achieved the sublime through the transgression of norms, Mapplethorpe attempted to touch the sublime through visceral images that arouse intense feelings. His S&M photographs explore human vulnerability. At a posthumous obscenity trial, a jury found the perfection of formal qualities qualified his work as art. Paradoxically, it is the "obscenity" of his photographs that makes them effectively stirring rather than merely formal.

Yoshi Taniguchi, Museum of Modern Art Expansion

By PRESTON MOSLEY (Mentor: Dr. Robert Wojtowicz)

Founded in 1929, as the personal art collection of John D. Rockefeller, the Museum of Modern Art has since transformed into one of the premiere art museums in the world. Throughout this transition, MoMA has been expanded and redeveloped several times. However, none were as monumental in scale and/or vision as Japanese architect Yoshie Taniguchi's 1997-2004 expansion. Taniguchi's work would nearly double both the museum's exhibition space and total overall size. Taniguchi's clean and elegant design style, with its restraint from unnecessary ornament, transformed MoMA into a beautiful example of Modern architecture.

World's Fair Gardens in Maymont Estate: The Case of the Japanese Garden

By ASHLEY NICOLE YARSINKE (Mentor: Dr. Agnieszka Whelan)

The world's fairs brought cultures from far and wide to the Americas. They introduced foreign skills and the excitement of outdoor arts. It was during the 1876 Centennial Exposition in Philadelphia that the concepts of landscape design were explored, current trends were reflected and the new styles of Japanese gardening were introduced to the public. In this paper I will be making a case for connecting the Maymont Estate in Richmond, Virginia to the gardens exhibited at the fairs. My specific focus will be on the Japanese garden commissioned by Mrs. Sallie May Dooley, wife of the owner of Maymont.