

Feb 9th, 2:00 PM - 3:00 PM

New Research in Modern and Contemporary Art

Vic Colaizzi
Old Dominion University

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2:00-3:00 PM (Room 1306)
New Research in Modern and Contemporary Art
Chair: Dr. Vic Colaizzi, Department of Art History

Fragonard's Return to Noble Status

By CATHLEEN NEALON (Mentor: Dr. Robert Wojtowicz)

Jean-Honoré Fragonard's *Progress of Love* was painted in 1771, but it has only been available for public viewing at New York's Frick Collection since 1935. A romantic series conceived for the walls of a French hôtel, *The Progress of Love* was removed shortly after its completion and remained in obscurity until acquired by financier J.P. Morgan and subsequently by industrialist Henry Clay Frick. This paper will analyze how the reinstallation of the series in the United States helped to restore Fragonard's reputation as a master artist.

Despicable Grace: The Shifting Legacy of Angelica Kauffman

By CELIA BROWNING (Mentor: Dr. Vic Colaizzi)

In the centuries following Neoclassical painter Angelica Kauffman's death, critics stopped using the terms with which her work is almost always described—words that also relate to Kauffman's personality, like 'charming,' 'gentle,' and 'ambitious'—in a positive light, and instead began pointing to them as evidence of Kauffman's artistic failures. This paper explores the degree to which Kauffman's gender impacted this shift in critical opinion, and argues that while Kauffman lost control of her legacy after her passing, she possessed a greater command over contemporary perceptions of her work than most scholars suppose.

Marina Abramović: Questioning Liberty

By ANNA PATRICIA M. TOBIAS (Mentor: Dr. Vic Colaizzi)

Marina Abramović, a Serbian-born and New York-based artist, uses her body as her medium. Her performances are tests of mental and physical endurance that involve placing herself in extreme and painful situations, allowing her to explore the consciousness and to use it to surpass the limits of the body. Audience participation is vital since it fuels the performance and illuminates aspects of society. Although her works have been associated with feminism, they use gender in order to ask broader questions about the validity of rights and the very notion of liberation.

Ghada Amer's Contributions to Contemporary Third Wave Feminist Dialogue

By CHELI SCOTT (Mentor: Dr. Vic Colaizzi)

Ghada Amer has had an extensive career of solo and group exhibitions, special projects, and books. This paper will focus on Amer's most critically well-known works: her embroidered canvases. Amer's work is in dialogue with the contemporary third wave feminist movement because she believes that the woman's body is intended to be under her individual control to be used as a powerful, seductive entity. Amer attests that the subject matter of her work is born from her experience with sexuality and confronting challenges with cultural hybridity. Amer's canvases utilize sexual imagery in effort to challenge the viewer, establish her own agency, and reclaim power.

Exploring Mario Botta's Ethics of Building in the San Francisco Museum of Modern Art

By ANNA WAGNER (Mentor: Dr. Robert Wojtowicz)

The Swiss architect Mario Botta wrote *The Ethics of Building* in 1997. In it he wrote, "Whenever I design a house, a school, a church, a bridge, or a theatre, I design a part of the city, a space whose *raison d'être* lies in the complexity and interactivity of its configuration." Mario Botta designs all of his work to fit into the surrounding city or nature and his creativity can be seen in all of his works including his first design in the United States, The San Francisco Museum of Modern Art.