

Chapman University Department of Art
presents

**Bachelor of Arts
Art History
Senior Thesis
Presentations**

May 14, 2010
Moulton Hall Room 167

Department of Art Mission Statement

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

Art History Program

Art History majors work with their faculty advisor to design a program of study that reflects their personal and professional interests and inclinations. They have the opportunity to work closely with faculty specializing in the fields of Russian and Soviet art and design, Italian Renaissance art, and European and American modernism. After completing 18 credits of lower-division course work, students select one course in each of three areas (Ancient, Early Modern, and Modern/Contemporary Art) as the basis for developing a cluster of upper-division courses. The degree's capstone course is the Senior Thesis, a self-directed research project that formulates an original thesis. Graduates may pursue a wide range of arts-related professions or go on to further training at the graduate level.

Purpose of Senior Thesis Program

The Senior Thesis is a self-directed research project that formulates an original argument. In their last year, students work closely with two faculty members of their choice to develop an avenue of inquiry with the goal of yielding original insight. The Senior Thesis is a fundamental step in the students' scholarly growth and vital for graduate school applications.



Featuring the Senior Thesis presentations of:

Kathryn Bowne

Caitlin Brague

Brooke Brisbois

Emily Freyer

Rachel Ulloa Hinson

Brandon Hudson

Elaine Madrid

Nick Nader

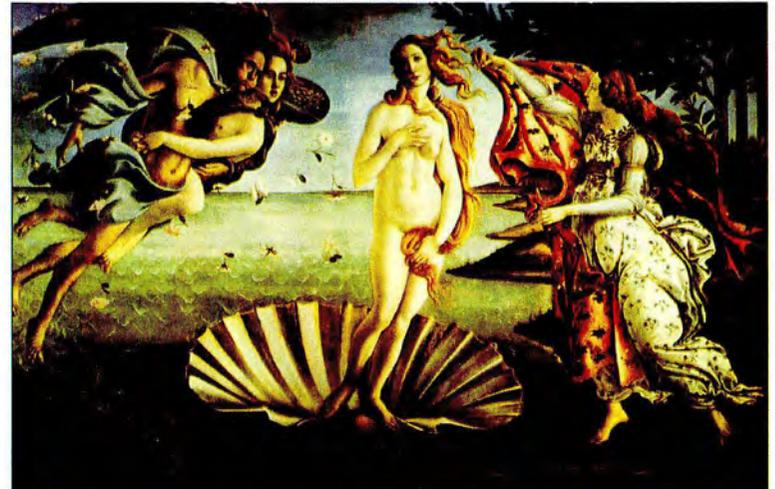
Kyre Ward

Kathryn Bowne



Kathryn Bowne will be graduating in May 2010 with a Bachelor of Art in Art History. After her study abroad experience in Florence, Italy, she became passionate about Italian Renaissance art. After graduation, she plans on returning to Italy to teach English, and then continue on to graduate school for Art History.

Love, Gaze and Beauty, Kathryn Bowne's thesis, explores issues pertinent to contemporary museum practices by creating a fictive exhibition where the 21st century viewer may be able to experience philosophical and poetic notions pertinent to the Renaissance viewing experience. Focusing on masterpieces by Botticelli, specifically those commissioned by the Medici and other followers of Neoplatonism, the exhibition is a study in the ideals of love, beauty and the Renaissance theory of gaze.



Caitlin Bague



Caitlin Bague is graduating with a Bachelor of Arts in Art History and French. She plans to continue on to graduate school and travel the world.

Hybrid and composite creatures in Greek mythology fuse within them features of the animal, human and divine worlds. To date, scholars' attention focuses on representations of hybrid and composite creatures from the Orientalizing and Geometric periods, because of their direct visual connections to Near Eastern types, as well as focusing on the apotropaic significance of these creatures. My thesis surveys the current literature to show those avenues of inquiry that merit closer study: the role of "the other," the role of animals in Greek daily life, and the social and political interactions between Greece and Near Eastern societies.



Brooke Brisbois



Brooke Brisbois is graduating in May 2010 with a BA in Art History and BFA in Graphic Design. She concentrated her studies on contemporary art and design outside of the traditional Western dialectic. She also studied abroad during the past semester in Sydney, Australia, which heavily influenced the direction of her senior thesis. After graduation she hopes to go back to Australia to work for a year as a graphic designer before continuing on to graduate school for information design.

This thesis explores why Tracey Moffatt has become the most widely known contemporary Australian artist, especially when it is so difficult for artists of Aboriginal descent to be taken seriously within the contemporary art world. It also explores Aboriginal culture within the context of the constructed Australian national identity, and why certain Aboriginal art and artists have been embraced while others have not.



Emily Freyer



Emily Freyer is graduating in May 2010 with a Bachelor of Arts in Art History and minors in English Literature, History, and Political Science. Her plans and aspirations include securing a Ph.D. and a career in academia.

There was no harbinger to indicate, in the waning days of the first decade of the twentieth century, that an avant-garde visual arts movement was about to spring forth in London—a city long decried as old-fashioned, bourgeois, and fundamentally un-Modern. However, on the wings of a literary movement of the same name, Vorticism emerged under the tutelage of Ezra Pound and Wyndham Lewis. The name, predicated on the image of the vortex – the likeness of complete dynamism, coupled with complete stasis at the center (that center, they proposed, was the space of ultimate creativity)—was reflective of their practice; Vorticism was a swirling, spinning, dynamic movement, one that violently shook the still pools of the English art world until it was effectively quashed by the onslaught of World War I.

This thesis locates the Vorticists in that central space, from which they watched Modernism pass them by and sought to understand why. A century later, the Vorticists are marked by an even greater degree of nonentity than they enjoyed in their day. It is the intention of this paper to situate the Vorticists within their time and ours, and to posit conclusions about either the novelty or validity of what they attempted to do in Britain and why it was unsuccessful. Vorticism occurred at Britain's intersection with international Modernism, and the theory and poetics of the period figured powerfully in the reality of this brief avant-garde. Under consideration is whether the blessing of haute literary culture in Britain reveals much about the country's aesthetic sensibilities in the days of early Modernism, and the perceived reticence of "Britishness" to accept avant-garde volatility in its visual

MANIFESTO.



arts. From nascence to premature conclusion, Vorticism was inflected by the traits of its most charismatic leaders, Pound and Lewis, whose personalities occasioned its odd place in the discourse of Modern Britain. Through analysis of the Vorticist manifesto, published by Lewis in his erstwhile literary magazine *blast*, this paper will situate Vorticism against the strata of their more successful contemporaries (the Bloomsbury group, for one, Italian Futurism and French Cubism, for another) and argue that, nearly 100 years after the publication of *blast*, they are still worth our time.

Rachel Ulloa Hinson



Rachel Ulloa Hinson is graduating in May 2010 with a BA in Art History and Organizational Communications. She stumbled into the world of Art History on the suggestion of her photography professor that she might enjoy the subject matter and has been hooked ever since. Rachel has had the opportunity to travel to New York City, Spain, and Italy to further explore her love for art, specifically Renaissance and Modern art. She hopes to instill this same love and appreciation for the art world to her young daughter, Delaney Rose.

This thesis centers on the depiction of children in contemporary photography and the extent to which the gender of the artist plays a role in how these depictions are interpreted and received. It examines whether it is possible for a male artist to create certain representations of children in a modern age where we fiercely attempt to protect children from the dangers of sexual predators and pedophilia. Comparing the 19th century response to the photographs of Lewis Carroll and Juliet Margaret Cameron with the contemporary critical debates on photographers such as Sally Mann, Tierney Gordon, Robert Mapplethorpe and Garry Gross, the thesis will address the ways in which gender can affect the ability of the artist to create art and the way in which society reacts to these representations.

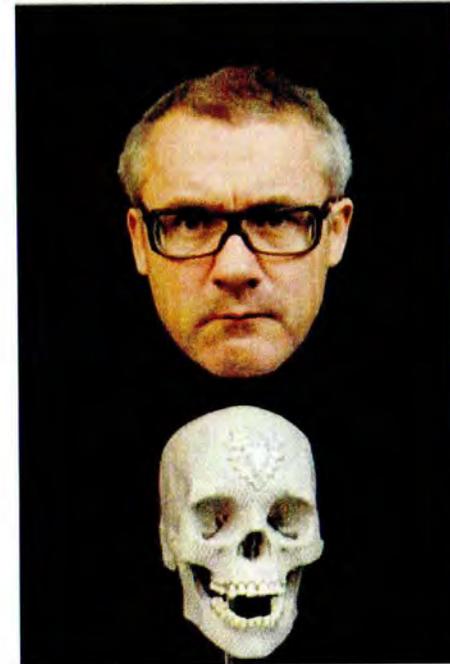


Brandon Hudson



Brandon is graduating May 2010 with a BA in Art History.

Damien Hirst, possibly the world's most recognizable contemporary artist, and one of the most controversial and heavily criticized artists of the past few decades, was introduced to the art world by Charles Saatchi in the 1990's and by 2008 his work was setting records for the highest prices fetched by a living artist. How was Hirst able to achieve such success in spite of heavy criticism from established critics? How does such a star artist rise to the pinnacle of fame and fortune in the contemporary art world? This thesis, through examining art market action and critical reaction during three key stages in Hirst's career will show the changing role of contemporary art criticism, the growing control and power of the art market, and the influences they can have on a contemporary artist.



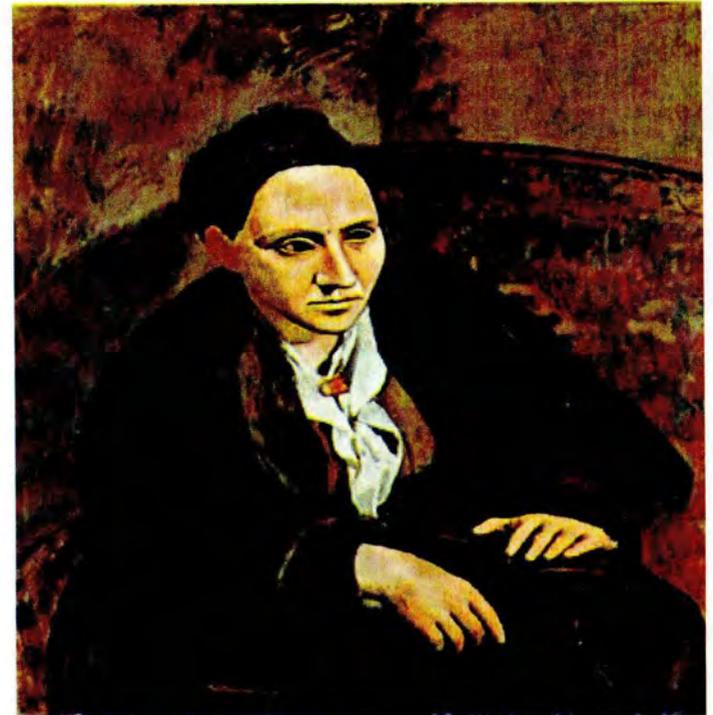
Elaine Madrid



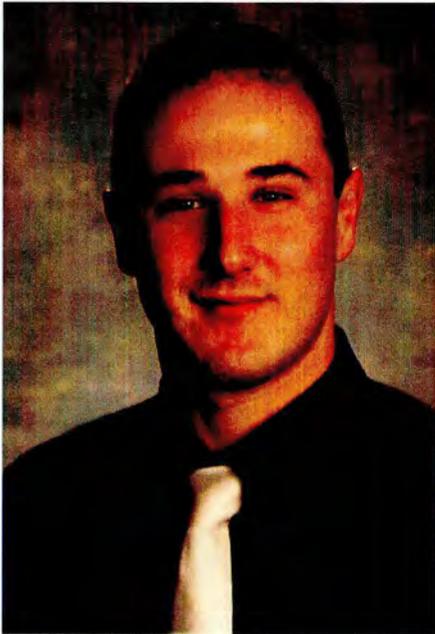
Elaine Madrid will be graduating from Chapman University with a Bachelor of Arts degree in Art History.

Picasso's Painting/Gertrude Stein's Writing is an examination of the *Portrait of Gertrude Stein* painted by Pablo Picasso between 1905 and 1907. Many people recognize this portrait despite the fact that it is not an exact resemblance, but a likeness of its subject, however few scholars have examined its role in the development of Picasso's Cubism.

The thesis argues that a close analysis of the style Picasso used in Gertrude Stein's portrait reveals this painting to be a seminal moment in the artist's development towards cubism and *Les Femmes d'Alger*. The more than ninety sittings it took to complete the work allowed the two artists to become friends, but more importantly their conversations led the Spanish artist to rethink his style.



Nick Nader

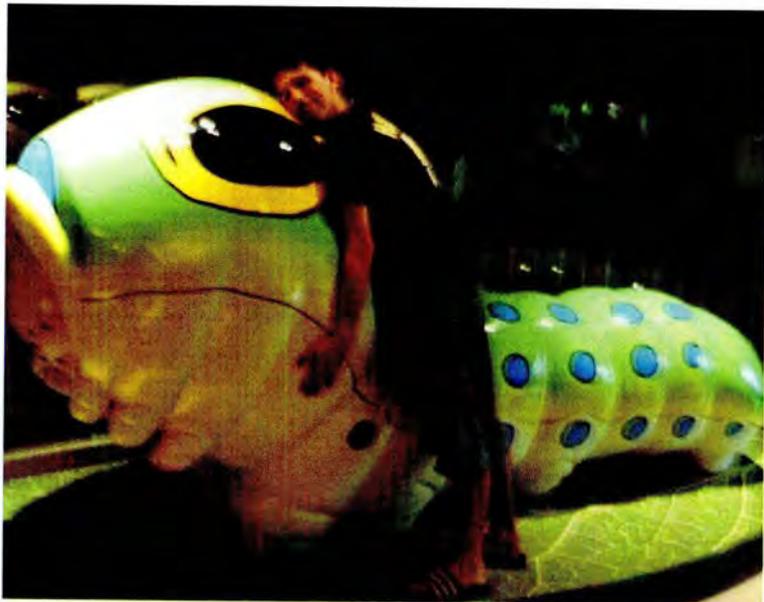


Nicholas Nader is an Orange County native who is graduating with a BA in Art History. After graduating, Nicholas plans to travel and work before returning to his education in graduate school. Nicholas has done extensive traveling during his time at Chapman University and feels that the classroom doesn't stop at the borders of the campus, but should follow each student out into the world.

My thesis explores the various themes in Ernst Ludwig Kirchner's "Streetwalker Series," executed in Berlin from 1913-1915. My thesis puts forth the idea that the artist presented the prostitutes as vitalized symbols of urban life, who further functioned as alter egos for an artist in search of his own identity in the modern twentieth century city.



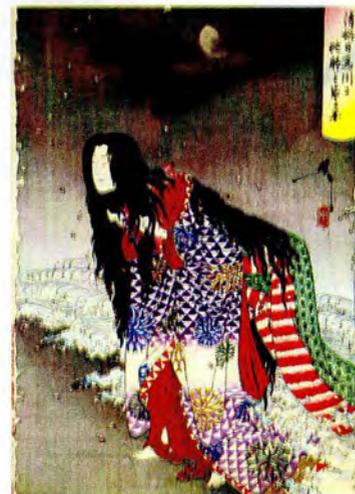
Kyre Ward



Kyre Ward is graduating in May 2010 with a BA in Art History and a minor in History. He has emphasized East Asian history and art.

Yoshitoshi Taiso has been viewed by scholars of woodblock art as the last master of the tradition, the last successful apprentice in a long line of successful masters. John Stevenson, one of the leading scholars of Yoshitoshi in the west, has emphasized the joining of tradition and modernization in Yoshitoshi's work, pointing to his interest in Western techniques and styles as a symptom of Japan's confrontation with the West. Where Stephenson focuses on Yoshitoshi's place in the social scene of early modern Japan, however, I wish to consider his work not simply as a response to enforced modernization in the Meiji era, but as a reflection of the tension between Japan's need to modernize and its need to prove itself equal to the Western empires, becoming Imperial itself.

Yoshitoshi's style was a hybrid of tradition and modernization. He mixed traditional motifs with Western inks, and a style that in numerous ways combined traditional and Western perspectives. However, in one crucial respect Yoshitoshi's style differed from that of his contemporaries, who either depicted contemporary events in traditional styles, or abandoned woodblocks altogether for lithography and painting. Yoshitoshi continued to depict traditional themes, yet used his knowledge of Western draftsmanship and inks to create a style that set him apart from his contemporaries. This tension in Yoshitoshi's works can be compared with political documents being issued by the Meiji government at this time, which were worded in ways that preserved traditional attitudes, but outwardly changed to be more in line with Western styles.





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For more information, please contact us
at guggenheimgallery@chapman.edu
714-997-6729. The gallery is open
Monday-Thursday from noon-5 pm.

Booklet designed by Graphic Design students
Alison Conners, class of 2010 & Anton Warkentin, class of 2012