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LETTER FROM THE EDITORS

Dear Readers,

It is with great pleasure that we present you with the seventh issue of Asterisk*: the Yale Undergraduate Journal of Art and Art History. Supported by the Yale University History of Art department, Asterisk* is one of the few intercollegiate art and art history journals at the undergraduate level. Our mission is to provide an outlet for critical discourse, focusing on artistic narratives traditionally left to the margins.

This semester's issue is an adventure in time, materiality and renewed perspectives in the History of Art. The artworks presented reflect the ways in which material objects shape our connections with culture, society, and loved ones through texture, color and design. They urge us to rethink the way we confront art with attention and sincerity for the world around us. In the same vein, the essays thoughtfully weave together historical analysis to recontextualize classic works of art and architecture that raise valuable arguments for how these works should be viewed.

As part of our selection process, we reached out to over eighty universities around the world in search of high-quality essays and artworks that provoke fresh thinking. We received an unprecedented number of submissions, and are delighted to present you with what we hope is an engaging, enlightening, and enjoyable reading experience. Pieces within discuss Aria Dean's 2022 Little Island/Gut Punch in the context of minimalist discourse, the interaction between Mudéjar icons and Islamic architecture in Antoni Gaudí's Casa Vicens, and the rich, exciting impact of fin-de-siècle art collector Sigfried Bing.

Our team consists of twenty-plus undergraduates at Yale University, all of whom have worked tirelessly to select, edit, and lay out the journal. We are indebted to their time, expertise, and passion for art and art history. One of the greatest joys of this role is to be able to foster community and camaraderie amongst those passionate about art and art history at Yale. This journal is a testament to the strength of this passion, as well as the exceptional art and art history resources at the University, including, but not limited to the Yale University Art Gallery and the Yale Center for British Art.

Much of our editorial staff is majoring in Art or the History of Art, and we are guided by faculty and graduate student mentors in the History of Art Department. This term, we are particularly grateful to the History of Art department for their financial support. Special thanks go to Professor Milette Gaifman and Professor Craig Buckley for supporting our journal and its students. We are also grateful to Ph.D. Student Pierre Von-Ow for his mentorship and guidance throughout our publication process.

Enjoy!
Daniella Sanchez and Anabel Moore
Co-Editors-in-Chief

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Mudéjar Art in Iberia: Islamic Aesthetics out of Context

Tara Makhija: University of Chicago

As a result of the Spanish Inquisition, many of the cultural heritage and artistic endeavors of the Islamic Iberian peninsula were destroyed and replaced with Catholic and European styles. However, lingering elements of their culture and of the Mudéjars (Muslims who were allowed to stay in return for proclaiming loyalty to the Christian crown) still influence the area. These influences are most famously found in the works of the Catalan modernist architect Antoni Gaudí. One such work was Casa Vicens—Gaudi's first major architectural project, designed and built for Manuel Vicens i Montaner in the late 1800s. The Islamic architecture of Al-Andalus directly influenced Gaudí's earlier works. Casa Vicens extensively showcases elements of Mudéjar architecture such as colored tiles, turrets, and contrasting materials throughout the interior and exterior of the building. The way Gaudí incorporated Mudéjar elements into his works connotes an appropriation of Hispano-Muslim artistic practices, but lacks consideration for the cultural and religious significance of these elements. This paper will define the origins of Mudéjar-Moorish art, and then proceed to define key components of Mudéjar art and architecture alongside the religious and spiritual meanings behind them. I will then transition into a formalist analysis of Casa Vicens and the stylistic elements it borrows from Mudéjar art, focusing on the Islamic elements of Mudéjar art as applied to Spanish style buildings. Lastly, I'll show how through the use of idols and geometric totality in Casa Vicens, Gaudí appropriates the Mudéjar aesthetic but avoids incorporating their religious or spiritual significance into his architecture.

A long history of Muslim colonization of Iberia led to the blending of European and Moorish art styles known as Mudéjar art. After the Spanish army regained control of their land in the Reconquest, many Muslims remained and attempted to maintain their culture (Jessop 2017). These people, known as the Mudéjar, began to incorporate elements of Islamic design in Renaissance and Gothic architecture. During this period, many Muslims were forced or pressured to convert to Catholicism under Spanish rule. Those who resisted conversion faced religious discrimination, with the Spanish Inquisition going so far as to bring hispanic Muslims to trial on charges of refusing to eat pork or to use bacon in a frying pan (Chejne 1983, 7). As such, Mudéjar art and architecture became an outlet for hispanic Muslims to maintain a sense of religious and cultural identity while facing oppression as a religious minority, with many of its artistic components rooted in principles from the Qur'an. As recounted by Torviso in Mudéjar Iberoamericano, "Mudéjar art is a consequence of the conditions of coexistence in medieval Christian Spain, being, therefore, the most genuine artistic expression of the Spanish people, a radically Hispanic cultural creation, which does not fit into the history of Islamic art or in that of the westerner, because it is located right on the border of both cultures" (Torviso 1993, 112). This cultural identity exists as a homage to Muslim religious principles in artistic practices applied to Spanish style buildings; it thus exists as a cultural fusion rather than solely an Islamic art style.

Figure 1| Antoni Gaudí, Casa Vicens, 1883-85, by David Cardelús, from "Photographing heritage. The Vicens House — David Cardelús Architectural Photography" (2018).

Mudéjar art and architecture features several distinctive components rooted in Qur'anic beliefs. In particular, the style emphasizes geometric structure, the arabesque, calligraphic form, vibrant colors,

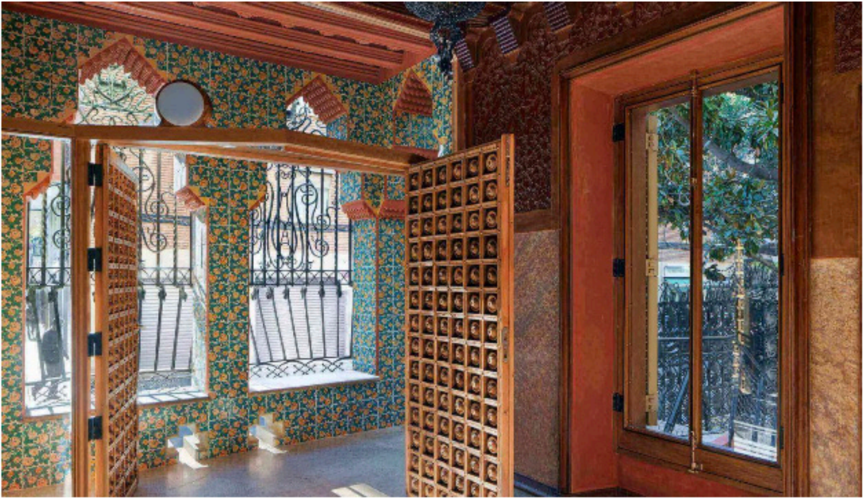

Figure 2| Antoni Gaudí, Casa Vicens, 1883-85, by Pol Viladoms, under Creative Commons CC BY-SA 4.0 DEED.

floral and vegetal detailing, and structural components such as the turret. It also features red clay brick, ceramic tile, and wood as primary materials. The first three elements—geometry, arabesque, and calligraphy—are the most identifiable elements of Mudéjar art (and Islamic art more broadly). These motifs are rooted in spiritual significance. As written by Middle East historian Richard Yeomans, "Of these three, it is geometry that functions as the unifying ground…[with arabesques in enclosed geometry] function[ing] principally as an object for contemplation in which the mind becomes unfocused, thus rendering it susceptible to meditation" (Yeomans 1999, 20). Here, Yeomans characterizes arabesques and geometry as not only defining characteristics of Mudéjar art and architecture, but also as signifiers of spiritual purpose. Similar to the way religious chants are meditative in their recurring rhythms, the combination of curvaceous arabesques enclosed in larger, abstract geometric forms used in repeating motifs encourages contemplation in its viewers. "In the case of Islamic art, it expresses notions of the divine not through devotional images but through the totality of its form, and it is this totality of form that unites and characterizes all the visual arts of Islam" (Yeomans 1999, 16). As such, Mudéjar art heavily emphasizes meditative contemplation through the use of arabesque and geometry. This totality of form invokes a sense of spirituality in the viewer.

Geometries and curves work with vivid colors to heighten this sense of contemplative spirituality. In religious Islamic buildings, vibrant colors are intentionally added to enhance the spiritual impact of pure geometry of form, which on its own may be too cold or analytic:

> In the mosque we are confronted with a geometry which establishes the generality and totality of form, and invariably its cold linearities are enlivened by colour, which also animates those complementary interlocking patterns of intricate vegetal and floral arabesque. Colour, in later architecture, is autonomous and has been liberated in the Muslim world and allowed an expressive function unparalleled in any other world art. It is the crowning glory of Islamic art, and in the mosque it resonates in the variegated pattern of carpets, stained glass, tiles and sumptuous mosaic. This enfolding totality presents us with a complex visual interplay which unites all the arts and renders the interior space conducive for concentrated prayer and meditation. (Yeomans 1999, 20)

Thus color in Mudéjar architecture amplifies the meditative and spiritual effects on the buildings. Like the use of geometric forms and arabesques, color preserves components of Islamic culture and religion, a vital task given the historical context of the religious oppression facing many Muslims in Spain. Yeomans also notes the use of specific and intricate vegetal and floral patterns. These two subsets of arabesque are found commonly in Mudéjar and Islamic art, and notably are the only "living" forms one finds in Islamic art. Altogether, vibrant

colors working with geometric forms and vegetal and floral arabesques help Mudéjar architecture instill a sense of the divine. Rooted in Muslim religious principles, they help maintain a sense of cultural identity.

These vegetal features range from the balconies to the garden gates, where the metal is patterned in a tessellation of one of the plants featured in the garden. The balconies not only have their railings fashioned in elaborate arabesque detailing, but are also against a backdrop of floral ceramic tiles. Even the platform of the balcony is cut in a scalloped arabesque fashion, and as such the balconies feature arabesque detailing in three dimensions as opposed to two. The doorways leading to the balconies of Casa Vicens are modeled in corbeled arches, themselves a prominent geometric feature of Mudéjar and Islamic architecture.

Figure 3| Antoni Gaudí, Balcony, Casa Vicens, 1883-85, by Miguel Picado, from ArchDaily

The inclusion of structural forms such as the minaret tower is another element equally prevalent in Mudéjar architecture. In specific regions of Spain, most notably Teruel in the east, these structures are very common. Derived from the 12th-13th-century Almohad empire, other common structural models include the use of corbeled arches, embossed detailing on walls, octagonal structures, and geometric cutouts in walls (Lapunzina 2005, 39). Combined, these all function as clear identifiers of Islamic references in architecture.

The predominance of certain construction materials, namely red clay brick, ceramic tile, and wood also proved central to Mudéjar works and its nods to Islamic style. As described by architecture professor Alejandro Lapunzina, "A distinctive characteristic of Mudéjar architecture is the use of modest construction materials, primarily red-clay brick, plaster and wood; yet, a regional distinctive characteristic of Aragon's Mudéjar, especially in Teruel's area of influence, is the extensive use of colored glazed tiles creating a wide variety of decorative ways" (Lapunzina 2005, 39). The use of these materials, while not solely sufficient to define a building as is the case in the Mudéjar architectural style, was an indicator of Islamic influence.

It is with a solid understanding of this Mudéjar componentry that it becomes clear Casa Vicens heavily features Mudéjar architectural components. This fact is evident through Casa Vicens' materials, comparable structural components, strong reliance on geometric form and arabesque, and lively use of color. In terms of construction materials, the structure primarily employs red brick, adorned with ceramic glazed tiles. Teal and white tiles usually completely cover this red brick, but the red brick is also left exposed, notably in the arch motifs of the walls and turrets. The interior of the home features predominantly bare wood components, particularly for doors, doorways, and window panes. Casa Vicens also features turrets and octagonal structures adorned with the square glazed tiles. Given the noticeable use of turrets, Gaudí's work has often been interpreted as more rooted in traditional Spanish architecture at its foundation, becoming more Arabic towards the top (Zerbst 2020, 60). This interpretation is in large part established as a direct result of these turrets. There are very few Islamic elements towards the pinnacle of the building that are not apparent throughout the rest of the facade. This distinction emphasizes the importance of the turret as a key and distinctly Islamic element. The windows rarely follow traditional rectangular forms, instead favoring pentagonal structures and corbeled arches, all of which follow the Almohad model. Casa Vicens is thus a thoughtful expression of key tenets of Mudéjar architecture.

As in Islamic art and architecture, geometry also plays a predominant role both in the interior and exterior of Casa Vicens. Similar patterns to the ceramic tessellations of the exterior turrets are apparent on the roof and walls of Casa Vicens, alongside geometric motifs such as chamfered doorways and angled ceilings with repeating contours and frames. The ceiling of the smoking room in

particular serves as a precise example of Mocárabe, an ornamental ceiling type often referred to as "honeycomb vaulting" (Mocárabe 2015). Even the doors themselves have grid detailing, and the windows in rooms like the smoking room are made of stained glass, with grid-like patterns in vibrant jewel tones. In yet another nod to Mudéjar art, these stained glass windows demonstrate a choice to incorporate vivid colors into geometric forms.. This decision continues to the exterior facade of the building, where the radiant red of the bricks and teal of the ceramic tiles shape onlookers' perspectives of the building. Colorful ceilings and chromatic wallpaper render Casa Vicens just as vibrant on the inside as the outside. Despite Casa Vicens's elaborate use of geometric elements, these elements lack intentionality of form. As such, the building fails to invoke the sense of spirituality that serves as the basis of the geometric elements' religious and cultural function and indicates that the structure appropriates hispano-muslim artistic practices. Islamic art uses geometry to establish a sense of totality, functioning as a unifying ground upon which repeating motifs invite meditative contemplation in the viewer. While Casa Vicens exhibits repeated tessellations of geometry within individual rooms, the disparate use of geometric elements throughout the building itself indicates a lack of totality that would negate and functionally reset any meditative experience between one room and the next. That is, Gaudí's use of geometry was unique within each room or exterior component of the building, a critical divergence from traditional Islamic architecture. His choice to include key Islamic elements in Casa Vicens without a unified approach in the name of spiritual preservation indicates the appropriative nature of his work.

Moreover, Gaudi's inclusion of forms such as the idol also lack consideration for the religious basis behind Islamic and Mudéjar artistic elements. Throughout Casa Vicens, Gaudí tends to include living forms, which not only disregard but also directly oppose the explicit prohibition of idolatry mentioned multiple times in the Qur'an. Moveover, Richard Yeomans notes that the Qur'an criticizes those who create idols and other renditions of the living beings, stating "The painting of a picture of any living thing is strictly forbidden and is one of the great sins, … because it implies a likeness to the creative activity of God… while paintings of plants and objects without life are permitted" (Yeomans 2005, 16). Here, the creation of the living form in art, be it through painting, sculpture, or otherwise, is one of the greatest sins for its ability to "play God". Not only is use of the idol absent from Islamic and Mudéjar architecture, it criminalizes the designer.

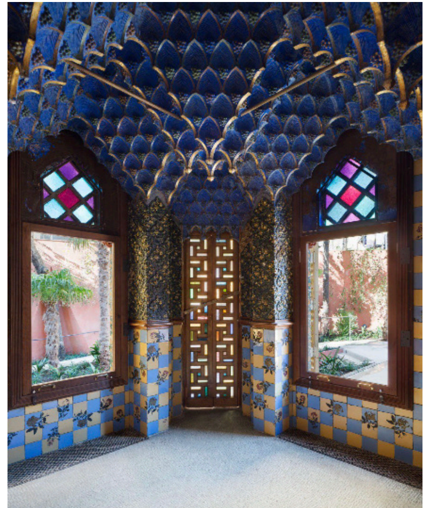

Figure 4| Antoni Gaudí, Smoking Room, Casa Vicens, 1883-85, by David Cardelús, from "Photographing heritage. The Vicens House — David Cardelús Architectural Photography" (2018).

In Mudéjar architecture, this aversion for idolatry is heightened due to its political role in Iberian history:

> When the Muslims encountered Christian culture their reactions were mixed, because on one hand they were profoundly impressed by the magnificence of Christian art, but on the other hand they felt a degree of distaste towards an artistic culture which so effectively flaunted its visual imagery for religious and state purposes. The political use of statues as symbols of imperial power goes back to Roman times, and the Byzantine emperors, who assumed the title of Vicar of Christ, followed their pagan predecessors by expecting their statues and portraits to be venerated… and it is small wonder that this corrupt, idolatrous and blatant political use of sacred images and relics repelled Muslim sensibilities.
> (Yeomans 2005, 18)

Given the historical stakes of idolatry in Iberian history, Gaudí's choice to include statues of human beings on some of the balconies of Casa Vicens not only opposes Islamic religious law as a representation of the living form, but also undermines Mudéjar political sentiments regarding idols in Spain.

With this said, the inclusion of statues of human beings is not the only form of idolatry included

Figure 5| Antoni Gaudí, Casa Vicens, 1883-85, by Pol Viladoms, under Creative Commons CC BY-SA 4.0 DEED.

in Casa Vicens. Elaborate paintings of birds and other animals also cover the walls and ceiling of rooms, including the women's powder room. Together, Gaudí's use of both pictorial and sculptural representation of the living form throughout Casa Vicens demonstrates a lack of understanding toward the religious context of Mudéjar art. He exclusively takes from the aesthetics of Mudéjar art while failing to consider the cultural consequences of such decisions.

While Gaudí was by no means the first nor the last to incorporate Islamic artistic components with little regard for their religious and spiritual histories, he was perhaps the most famous architect to do so. The use of such components in his work hold broad implications for that of other Western artists and architects. In this regard, it is essential to study the historical basis of the incorporation of cultural elements, particularly when those elements belong to a historically oppressed group. Though magnificent in aesthetic value, Gaudí's Casa Vicens will always have a long way to go.

Figure 6| Antoni Gaudí, Casa Vicens, 1883-85, from Caffetteria delle More

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RADISH JOGAKBO

Radish Jogakbo; radishes; 2022

Jennifer Shin
Carnegie Mellon University

This work was inspired by Jogakbo, a traditional Korean patchwork made of leftover fabrics. It was a common domestic craft for Korean women to create wrapping cloths, Bojagi, and other textile objects, as they believed that patching the scrap fabrics together preserved luck and gave life to the tiniest scrap.

Following the tradition of Korean women making jogakbo, I made a patchwork of radish papers. I cut, boiled, and dehydrated slices of radishes into thin sheets of paper. Radish, when dried, becomes translucent, similar to silk. Six different types of radishes were used, including Daikon radish, which I partially pickled with soy sauce and purple yam juice to mimic the fabric-dyeing process. Radishes are also a frequently used ingredient in Korean cuisine, transforming this patchwork into a celebration of more than just Koran textile techniques.

Making jogakbo out of handmade vegetable paper is my way of preserving many of the things that I cherish. Celebrating the history of Korean immigrants carrying their possessions in their bottari (a bundle made out of Bojagi), I think of my paper jogakbo as an ephemeral home that I can carry around.

MOM AND ME 2

Mom and Me 2; silver; 2023

Siyu Dong: SUNY New Paltz

Life is not all smooth sailing. Difficulties and challenges have arisen that have at times left me feeling lost, scared, broken and even depressed. My mother was not good with words, but every word she said and every action she took could make me feel her silent but deep love. When my family objected to me studying art, my mother said, “I’m sorry, I don’t really know what you’re studying, but I respect you and will support you with all my might.” Then the pandemic began to spread, the family’s finances were not good, and my family and friends were trying to convince me to give up my art, but she pushed back and told me, “Don’t worry, do what you want to do, you have your mom.” After the end of the pandemic, I once again ran away from home to continue my studies in a faraway place. Before leaving she gave me a hug, and she said: “Mom loves you.” The hug was light, but warm and strong, as if she was saying that no matter where you are, your mom will always be your strongest support.

As the name “Mom and Me” suggests, I hope to express my love and longing for my mother by transforming this intense inner comfort of “mom’s love” into an outer form of art. The whole teapot is a split pot, inspired by the form of a mother cradling her baby - the outer mesh is the bent mother, and I think this half-bent behavior can surround most of the baby and bring a sense of security; the main part of the inner teapot resembles a baby’s cradle, and the handle of the teapot extends upwards, combining with the “mother” part to form a complete act of encircling.

The Spanish Imposition of the Grid Pattern Town Upon Its Mesoamerican Colonies and How it Disrupted Native Space, Analyzed Through the Maps of The Relaciones Geográficas

Luke Pelcher: Temple University

"If not started with form, they will never attain it." [1]

These were the words concluding a set of instructions delivered by the Spanish king to Pedrarias Dávila, Captain General of the New World's Spanish holdings. They were delivered in 1513 before his expedition to the Americas, the first of its kind with the explicit goal of establishing permanent colonies in New Spain. The instructions outlined how Dávila should select and develop such colonies, and he went on to settle and govern colonies in modern-day Panama and Nicaragua. [2] Though Dávila died in 1531, his philosophy would live on for centuries in the continued waves of Spanish colonialism that would hold the same racist sentiments as those expressed by King Ferdinand II of Aragon. Perhaps the most exemplary of those instructions is the gridded city pattern, which would in turn be implemented methodically over the next three centuries throughout virtually all the Spanish colonies in the Americas. Grids dictated landscapes in a manner that conformed to the interests and conventions of the colonizers. In implementing this "civilized" idea of a city plan, the Spanish crown disrupted and permanently altered the civilizations that were already present in these spaces. This paper aims to identify and contextualize how Spanish colonialism and the values of the crown were represented in the gridded city pattern, using the Nahua colonial map of Cholula, an element of the *Relaciones Geográficas* questionnaire and survey project. I argue that the grid pattern is the most important formal element present in this particular map of Cholula.

Relaciones Geográficas

In 1571, *Cosmógrafo-cronista mayor* (Cosmographer-Chronicler Major) Juan López de Velasco, following in the footsteps of the late Alonso de Santa Cruz, sent a questionnaire to the colonial heads of Spain's Mesoamerican colonies asking for a report of the eclipse in that year, including the time of its occurrence, duration, and extremity. This questionnaire was part of an initiative by King Philip II of Spain to create a chronicle-atlas of the New World, information about the eclipse would help López de Velasco accurately portray latitudes in the book. The next year, a more extensive questionnaire was sent out to be "answered by the Spanish councils or priests with information provided by local elders," [3] which asked fifty questions concerning the creation of this chronicle-atlas. [4] One of these fifty questions requested an ideal representation of the town's space, and respondents replied with painted maps. These artworks, called *pinturas*, now define the *Relaciones Geográficas* survey project. Twenty-six *Relaciones* surveys were returned, and contained a total of thirty-seven *pinturas*. [5] Though the completed *Relaciones Geográficas* were technically addressed to the appointed heads of the colonial town, the task of illustrating the *pinturas* was almost always passed on to local Indigenous artists.

The Spanish King was familiar with the German concept of *Landschaft* (landscape) which went in hand with the contemporaneous art movement of the same name in Northern Germany. [6] Thus, Spanish cosmographers likely requested these *pinturas* with *Landschaft* landscape paintings in mind. However, the task of actually completing such works fell upon a *tlacuilo* from each township. *Tlacuilos* were town scribes and painters, each of whom held an extensive familiarity with how the town functioned, both historically and presently. Thus, these *pinturas* were specific expressions of how Indigenous Mesoamerican people interpreted the idea of *Landschaft* and viewed the Spanish colonies. They depicted Mesoamerican towns and cities that had been 'gridded' by the colonial officials who conquered these spaces. These officials followed a series of instructions from the Crown similar to those received by Pedrarias Dávila regarding site selection and town development. In 1573, similar sets of instructions were compiled into a comprehensive declaration, henceforth referred to as the Laws of the Indies.

The Cholula *Relación Geográfica*

A visual analysis of the *Cholula Relación Geográfica* reveals a collision of European and native ideas of space, as well as the forceful adaptation of local Nahua space. Throughout this paper, I use "town," "township," and "city" to describe the subjects of *pinturas*. However, these terms are not entirely accurate—despite being the closest English translations,

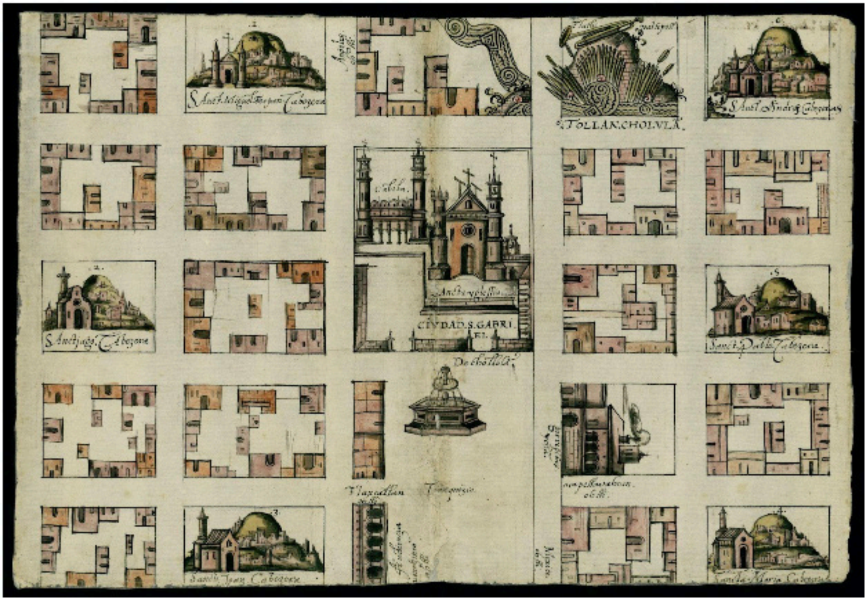

Figure 1 | Map of the *Relación Geográfica de Cholula,* 1581.

they fail to capture the same meanings as the terms used by the Indigenous people of Mesoamerica to understand their communities and environments. Instead, term *altepetl* and its plural form *altepeme* are the Nahuatl words most fitting for the task at hand. [7] *Altepetl* represents the Indigenous conception of the landscape of a certain area, akin to the German term *Landschaft* and politically similar to the city-state structure in ancient Greece, a community whose members followed the same set of agreed-upon, customary laws. At the beginning of the sixteenth century, over three hundred *altepeme* communities existed in Central Mexico, most of them holding a connection to their landscapes characterized by the presence of both a water source and hills. [8] The people of *altepeme* were ruled by chiefs known as *tlaxilacalli*, and divided into *calpolli*, or community that operated separately. [9] The Indigenous notion of the *altepetl* clashed with the Spanish understanding of community in terms of hierarchy and organization. This is best exemplified in language: for example the Spanish word *pueblo* describes a community, *pago* denotes the land, and *pagano* refers to a peasant, or a person of the land. This terminology creates a dichotomy between urban and rural that did not exist in Indigenous communities. The concept of an *altepetl* encompassed the land and all its people, whereas the Spanish used a different word to describe people who lived outside of the town in the countryside. [10] The grid, today synonymous with urbanism, is a symbol of this distinction first introduced by the Spanish, stamped on once-thriving Indigenous communities.

In his work "The Agency of Mapping," landscape architect James Corner argues that maps are more than what they overtly show. He writes: "The unfolding agency of mapping is most effective when its capacity for description also sets the conditions for new eidetic and physical worlds to emerge… what already exists is more than just the physical attributes of terrain… but includes also the various hidden forces that underlie the workings of a given place." [11] Here, Corner argues that maps are more about what they *do* than what they *show*—that mapping the invisible is at times more important than mapping the visible. In this case, the 'invisible' that this *pintura* maps is a history of Nahua civilizations, Indigenous perceptions of space, and the disruptive impact of Spanish colonialism with its concepts of *pueblo, pagano,* so on and so forth.

This particular *pintura*, corresponding *Relación Geográfica* of Cholula, in present-day Puebla, Mexico, is marked by a grid pattern and illustrates an undermining of the spaces that native people occupied (fig. 1). The center of the town, and thus the center of any given map, was the most important part of a township, as stipulated in the Laws of the Indies, ordinance 112: "The main plaza is to be the starting point for the town." [12] In this *pintura*, however, the main plaza seems lacking,

and contains only a fountain. This stands in stark contrast to the church directly to the north of the main plaza, which is larger and more detailed, representing a possible overbearing influence of Christianity. Though not necessarily conforming to the notion of the "main plaza" as described and ordained in the Laws of the Indies, the church clearly takes the idiomatic center stage, and the Franciscan monastery is denoted as "CIUDAD S. GABRIEL" in the adjacent label Below this label is the native name "Chollola." The presence of both native and colonial names on the page indicates that this *pintura* map occupies what academic Barbara Mundy defines as a "hybrid space, or one that references the intermixing and cross-cultural influence of European Christian and Amerindian Indigenous cultures that persists in Latin America today. [13] While Mundy approaches this history of cultural amalgamation with optimism, it can also be seen as a tragic intrusion and enforcement of European Christian ideals unto the communities and spaces of the Nahua people.

The homes depicted in this *pintura* are drawn simply, each rendered in a single color and accentuated by a black outline. Their small and geometrically simple forms, many grouped within a single block, evoke a sense of claustrophobia. It almost seems that the people inhabiting these houses are not supposed to be in their own hometown, belittled or cast aside. Such crowding stands in contrast to the imposed European elements of the town, like the church and the town square, which occupy larger spaces and are depicted plainly and in considerably more detail than other parts of the *pintura*. These differences in scale and grandeur reflect the physical realities of space in Cholula as well as how the native people perceived colonial presence, particularly given the pintura was made by a native artist. The scale and enhanced presence of European elements compared to houses are a representation of the Indigenous perception that Spanish colonialism had marginalized or diminished native culture in Cholula and imposed the will and ideas of Christian European society on native ways of life.

The Grid

The Spanish conquistadors' use of the grid plan is an important signifier of the historical evolution of urban planning. However, the grid's significance extends beyond Cholula. By nature, grids are often intimately linked with the presence of a central governing body. [14] Most notably, the grid cannot be implemented in a preexisting town—it can only be put in effect during the construction of a new town when streets and buildings can be plotted beforehand, as the Spanish did when they effectively reshaped the Nahuatl *altepeme* into *pueblos*. [15] This distinction underscores the grid's synonymity with colonialism: its implementation requires both a large overarching government and an expanding state, making it a fitting model for European colonial undertakings.

Additionally, the calculated nature of a grid pattern requires a large engineering body to survey and plan the area being gridded. Consequently, the grid represents the presence of an autonomous or authoritarian governing body. In this case, Spanish grids spatially testify to the influence of the Spanish crown and disruption of Indigenous life. Though prominent historians and geographers that conceptualize the grid pattern as a "one time invention," [16] such an approach ignores the existence or possibility of coincidental ideas. During the 16th-century, as Spain's aimed to conquer the Americas, the grid pattern was already in place in towns across Europe, the result of a 13th-century renaissance in town planning. That renaissance followed an earlier wave of town planning initiated by the Romans, who likely adapted the Greeks' use of the grid during their expansion of the Western Empire. [17] However, it may also be attributable to the Italians or Etruscans. [18] As such, a "diffusionist" approach is short-sighted, and does not account for the true history of the grid-pattern town.

However, when the Spanish government began to impose its will upon the Indigenous civilizations of New Spain, there were actually very few towns in Spain that employed the grid plan. This absence emphasizes the grid's function as an unique and specialized agent of Spanish colonialism. The conquistadors did not bring with them the familiar Spanish systems of urban planning; instead, the grind was mandated by the Laws of the Indies. The native space in Mesoamerica served as a place to experiment with this relatively new approach. Given its rare use in Spain, it seems Spanish leadership—more specifically, King Philip—either did not favor the grid pattern in Spain or was unsure about its efficacy. Indigenous spaces were a playground for the workshopping, where Indigenous inhabitants were characterized as inferior and marginal.

Conclusion

The grid pattern is not inherently evil, nor does it have explicitly evil origins: in fact, a small number of Indigenous towns independently developed the grid pattern before the arrival of the Spanish. [19] However, in the case of the Cholula *pintura* of the *Relaciones Geográficas,* the grid represents the forceful imposition of European ideals onto the lives and communities of the Nahua people. This *pintura* and others like it showcase the profound transformation of native spaces that resulted from the imposition of the rigid gridded city pattern. Further, they offer a native perspective on the colonized *altepetl* as seen through the eyes and illustrated by the brush strokes

of the *tlacuiloque*. It is the grid, above all else, that stands as the most important and impactful formal element in the Cholula *pintura* of the massive *Relaciones Geográficas* project.

Footnotes

[1] Dan Stanislawski, “Early Spanish Town Planning in The New World,” ***Geographical Review*** 37, no. 1 (January 1947): 96 (quoting directive from Ferdinand to Pedrarias Dávila).

[2] The Editors of Encyclopaedia Britannica, “Pedro Arias Dávila,” Encyclopaedia Britannica, last modified March 2, 2023,
https://www.britannica.com/biography/Pedro-Arias-Davila.

[3] Federico Fernández-Christlieb, “Landschaft, pueblo and altepetl: a consideration of landscape in sixteenth-century Central Mexico,” ***Journal of Cultural Geography*** 32, no. 3 (2015): 331-361.

[4] Barbara E. Mundy, ***The mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*** (Chicago: The University of Chicago Press, 2016,), 11-27.

[5] Albert A. Palacios, “Relaciones Geográficas,” The Benson Latin American Collection, LLILAS Benson Latin American Studies and Collections, The University of Texas at Austin, last modified October 5, 2020, https://ut-austin.maps.arcgis.com/apps/Cascade/index.html?appid=b43ddf4e011646a58404162d4cddc1c8.

[6] Fernández-Christlieb, “Landschaft, pueblo and altepetl: a consideration of landscape in sixteenth-century Central Mexico,” 342.

[7] Barbara E. Mundy, “Aztec Geography and Spatial Imagination,” in ***Geography and Ethnography: Perceptions of the World in Pre-Modern Societies,*** ed. Kurt A. Raaflaub and Richard J. A. Talbert (Malden: Wiley-Blackwell, 2010): 108-127.

[8] Fernández-Christlieb, “Landschaft, pueblo and altepetl: a consideration of landscape in sixteenth-century Central Mexico,” 340.

[9] Ibid, 341.

[10] Fernández-Christlieb, “Landschaft, pueblo and altepetl: a consideration of landscape in sixteenth-century Central Mexico,” 338-341.

[11] James Corner, “The Agency of Mapping: Speculation, Critique and Invention,” in ***Mappings***, ed. Denis Cosgrove (Chicago: University of Chicago Press, 1999): 214.

[12] Axel I. Mundigo and Dora P. Crouch, “The City Planning Ordinances of the Laws of the Indies Revisited. Part I: Their Philosophy and Implications,” ***The Town Planning Review***

[13] Barbara E. Mundy, “Hybrid Space,” in ***Mapping Latin America:*** A Cartographic Reader, ed. Jordana Dym and Karl Offen (Chicago: The University of Chicago Press, 2011), 51-55.

[14] Dan Stanislawski, “The Origin and Spread of the Grid-Pattern Town,” ***Geographical Review*** 36, no. 1 (January 1946): 108.

[15] Stanislawski, “The Origin and Spread of the Grid-Pattern Town,” 108.

[16] Reuben S. Rose-Redwood, “Genealogies of the Grid: Revisiting Stanislawski’s Search for the Origin of the Grid-Pattern Town,” ***Geographical Review*** 98, no. 1 (2008): 42-58.

[17] Ibid., 116-117.

[18] Paul MacKendrick, “ROMAN TOWN PLANNING,” ***Archaeology*** 9, no. 2 (1956): 126

[19] Rose-Redwood, “Genealogies of the Grid: Revisiting Stanislawski’s Search for the Origin of the Grid-Pattern Town,” 48.

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Georges Seurat's Les Poseuses and the Image of Modern Femininity

Molly Wendel, UC Berkeley

Before us are three women (Fig. 1). They are naked, save for a pair of socks on one and a cloth wrapped around the waist of another. The woman in the center stands comfortably upright, gazing out at us with a faint smile. In the foreground, articles of clothing are strewn about—heels, gloves, hats, and parasols. In the background, hanging on the wall of this imagined space, is a segment of Seurat's undisputed masterpiece, *La Grande Jatte* Painted from 1884-1886, it depicts a crowd of middle-class Parisians enjoying a Sunday afternoon on the titular island of *La Grande Jatte*, located about 30 minutes from Paris. The rightmost portion of the painting is visible in Les Poseuses; it contains, most prominently, the figure of a woman standing in profile wearing a fashionable dress and holding a parasol.

Figure 1 | Seurat, Georges. *Les Poseuse*. 1886-88, Barnes Foundation, Philadelphia.

An instant comparison can be made between the world of *La Grande Jatte* and the studio space the women inhabit in Les Poseuses, which is at once separate from the models' reality and inextricably tied to it. Though the three women are in a room that conceivably exists, they also live in tandem with the contrived reality of *La Grande Jatte*. Seurat makes clear that the artificiality of *La Grande Jatte* is taken directly from the reality of the models standing in the painter's studio in *Les Poseuses*. As such, *Les Poseuses* posits a new relationship between artifice and reality, one in which the natural is transformed into the artificial. Living, breathing bodies become still. Women in a painter's studio must perform as mannequins to invent the female figure we see hanging on the wall behind them.

Les Poseuses invites a contemplation on the relationship between the naked female form and the creation of art, and how the bodies of women must become unmoving, new, modern forms. A model—a living woman—poses in a studio. Through the act of posing, she is studied and duplicated into an unliving creation of the male inventor's conception. Female bodies are observed and fabricated in art for the purpose of imagining new or different realities. Thus, "woman" becomes an object that can be improved upon. This invention comes piecemeal, by taking aspects that are desirable and erasing what are not, and thereby stitching together a new whole from distinct parts. Woman is conceived of as a creature that is neither perfect nor complete until Man fixes her upon an altar and uses her body to invent a contrived reality, an image of what she could be. And what she could be, in the case of *Les Poseuse*, is modern.

Modernity—the here-and-now, the fashionable, the triumph of human progress, or an attempt to render the realities of daily life of a growing middle class—fixated many of the artists whose works were displayed in the Parisian Salon in the 1880s. *La Grande Jatte* can be seen as Seurat's response to the scores of popular "modern-life paintings," which were favored especially by the naturalists. Such works depict, as the name suggests, scenes of daily life, often of leisure. [1] As *La Grande Jatte* portrays middle class Parisians enjoying a lazy Sunday afternoon in the outdoors, it certainly would have been read as modern by viewers of the Salon and in line with other works. In this sense, its genre had little to do with its harsh critical reception. Critics derided the painting, taking issue with the strange stiffness of the figures populating the island (Fig 2). One remarked that the people seemed

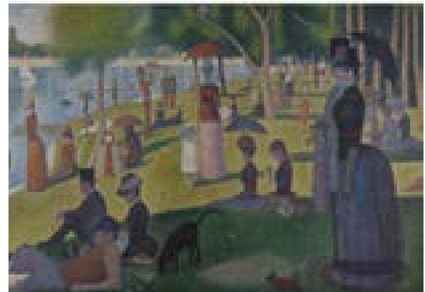

Figure 2 | Seurat, Georges. A Sunday Afternoon on the Island of *La Grande Jatte* 1884–1886, The Art Institute of Chicago, Chicago.

"fashioned of wood, naively turned on a lathe like the little [toy] soldiers that come to us from Germany," while others stated that the figures were "puppet-like."[2] In a less disparaging account, Paul Signac, in his 1935 essay appearing in the Encyclopedie francaise, recalled one Paul Adam enjoying the "pharaonic procession" of the figures, calling to mind Egyptian wall art (Fig. 3). [3] Whether they favored or disliked the work, viewers noticed the exaggerated stiffness and lack of depth afforded to the figures in *La Grande Jatte*, which do indeed resemble toy soldiers stuck in the grass. If they move, it is as if across the flat register of a painted tomb wall, not through space like actual human beings. The woman at the far right, standing in profile and carrying a parasol, is the most two-dimensional of them all and appears frozen in place. This is the figure that Seurat places behind the models in *Les Poseuses*.

Figure 3 | Portion of Funeral Procession, Tomb of Pairy. ca. 1390–1352 B.C. The Metropolitan Museum of Art, New York City.

Les Poseuses was made in response to the poor critical reception of *La Grande Jatte* likely as a means of asserting that the original painting had been informed by reality—despite the doll-like nature of the figures that populate it—vis-a-vis the real-life women that pose in his real-life studio. [4] In placing the models next to the image of the parasol-holding woman, he suggests that these models are the same ones that were used to invent her; even if these are different models, the viewer understands the relationship between model in studio and finished painting. By placing the three nude bodies next to the form of the woman on the canvas, the viewer is made aware of how the artist must act upon any one model before she can begin to resemble the parasol woman. As directed by the artist, she must put on the dress, slip into the gloves, fix the hat on her head, and pick up the parasol. Then, most importantly, she must pose. She must position her body in place unnaturally while the painter, like a mad scientist, transmutes her flesh into paint. *Les Poseuses* makes us aware of the artificial process that must have taken place in the creation of *La Grande Jatte*. This is Seurat's intention: to pull back the curtain of the studio and nudge the viewer playfully, as if to say, "see, I made it all up." By placing real women next to a wooden cut-out, he creates an acute dissonance between the contrived and the natural, and it is this dissonance that renders the painting a potent image of how women really are.

Centrally, the women's bodies are composed of rounded edges and sloping lines, never harsh or geometric. This invokes the formal qualities of Greek sculpture, with a nude woman standing contrapposto gazing out at us in the center of the composition. Her limbs have a naturalistic quality in the way her arms bend slightly and one foot is turned away from the other to shift the weight of her body. This position is reminiscent of someone standing in line, or patiently waiting for a conversation to finish. The two seated women that flank her have the same comfortable quality. The leftmost figure is seated with her back to us. We see the nape of her neck, her brown hair coiffed, her spine a thin bright streak that suggests a slouched position. She is assumed to be looking down at something, occupied maybe by her hands or the cloth wrapped around her waist. Then there is the seated woman at right, viewed in profile. She wears her hair in the same way as the other two, her skin the same milky peach. Her back is rounded as she reaches to fuss with a stocking she is wearing—whether she is putting it on or taking it off remains uncertain. Her lower belly folds as her midsection is compressed. Seurat succeeds in trying to prove the reality of these women through the way they are naturalistically represented.

The figures' nudity also calls into question their sexuality. Notably, these women are not seen fully nude. The central figure, who we see completely, covers herself with her hands just below her waist. The woman on the left whose back is turned only offers that, her back. And the woman in profile reveals just the shape of her body. The central figure is the only one who seems to be aware of being watched because she meets our gaze. In this way, she is in a position of control over her body. The decision to cover herself, to choose what is and is not revealed, gives her agency. Her stance is open, yet shields herself with her hands over her pelvis, to deny the viewer access to her body. In this sense, the woman is autonomous.

The act of covering reveals the women are aware of their sexuality. In this way, the women are not objects of pleasure. At the same time, they cannot receive pleasure; they, like the Greek sculptures they

evoke, have no genitals due to the way they are posed. Their bodies, as they are transformed by the painter into the woman on the canvas behind them, do not give or receive pleasure, because they have already begun the process of posing, which entails making the body (that which is natural) into an image (that which is artificial). The act of posing takes these women out of their place as living beings and begins to turn them into the concept of the modern woman behind them. The woman in *La Grande Jatte*, by virtue of her status as a middle-class Parisian, cannot be sexual; the image of the modern, respectable woman at this time did not include her capability to experience sex. Therefore the models, if they are to be made into this idea, cannot either. Once they pose and begin to conceal themselves they cease to be human women and instead become the image on the canvas behind them. The models begin to deny the Seurat the entirety of their body, because the entirety of their body is not what is needed to paint them. Only parts of their body are required to paint the image in *La Grande Jatte.*

Figure 5 | Portion of Seurat, Georges. Les Poseuses. 1886-88, Barnes Foundation, Philadelphia.

Les Poseuses is also repetitive; The three living models are near-exact copies of one another. Their skin is all the same pale pinkish flesh tone, their hair the same mousy brown arranged in a stylish coiffure, and they each have rather spare frames. It is only the way their bodies are arranged that differentiates them; perhaps the woman sitting with her back turned to us has a wider waistline, suggesting a difference in weight. But then again, the curve of her upper arms has the same musculature as the others; they all have the same narrowness of the bicep, the same dip as the ribcage meets the midsection to widen slightly at the hips. There is even a repetition in the lines of the midriffs of these women, including the one in profile. Focusing on the right sides of their midsection, the outline forms a shape almost like the bump in a lowercase letter "h", where a straight line meets a rounded one. We see this in the woman turned away from us at her hip, again in the central woman's hip (Fig. 5), and in the seated profile's lower belly (Fig. 6), all of these shapes being tapered and then extended out again into a rounded slope. This detail is only This detail is only made more obvious by the parasol woman in *La Grande Jatte* She is in profile, and again, the right side of her body forms the same straight line that veers into a rounded shape. The difference between the shape formed by the woman's dress and the models' bodies is clear, though. The line of the parasol woman's dress is exaggerated to the point of unreality and explodes forward, forming a full quarter-circle (Fig. 4).

Figure 6 | Portion of Seurat, Georges. Les Poseuses. 1886-88, Barnes Foundation, Philadelphia.

One imagines they could sit on her back, so ridiculous is the extension of her bustle. And it is her bustle, the part of her dress that extends outward, that forms this line. Seurat has captured the fashion of the time by showcasing women's dresses (so full in the back they were called cabooses), adding to the modernity of *La Grande Jatte*.

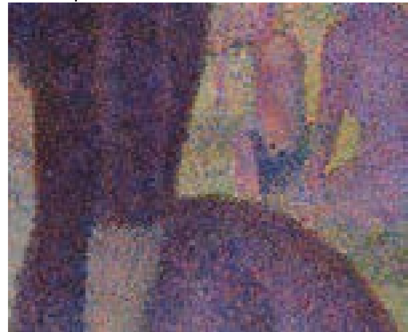

Figure 4 | Portion of Seurat, Georges. Les Poseuses. 1886-88, Barnes Foundation, Philadelphia.

This article of clothing is an unnatural addition to the female form, making her backside impossibly large and her waistline seem impossibly small. Clothing being added to the woman in *La Grande Jatte* makes for one of the most obvious and pointed differences between the models and the painting—the models are nude, while the finished product contains only fully clothed individuals. This is so clear it almost seems trite to observe, but the implication is that in order to become modern, and in order to become good, a woman must not only add to herself

what she does not naturally have, she must add something that almost parodies her natural self. In this case it is the natural shape of her body being caricatured. The models in the studio do maintain a similar shape to the parasol woman; they all have a waist that tapers inward then widens. However, they do not and cannot have the shape of the parasol woman. In order to achieve her body, they must put on a dress, a bustle, a corset, and more. These are multiple separate parts that come from outside of herself to form a new whole, a new shape, and importantly, a modern whole and a modern shape. The sudden, dramatic shift in body shape between the models and the parasol woman says that a woman is not complete (and is not modern, the driving force of the Parisian avant-garde) until she is able to add to herself what she does not inherently have.

The parasol woman on the wall of Seurat's Art studio also stands hierarchically above the ones in the foreground. This placement makes an implicit assumption of her status, and serves to represent the way the contrived is placed in higher regard than the realistic, and therefore, the modern (which is contrived) is better than the natural. The parasol woman is no longer the same as the living models which she is formed after, with the insinuation that this transformation is for the better. The artificial becomes the standard ideal and something that the natural should strive to become, necessitating the parasol woman's placement above the models.

The models can achieve the parasol woman's form through the means of clothing, and posing, but they cannot, however, achieve her form but by means beyond themselves. When we see these models' nude bodies next to the parasol woman, we see only what the models' bodies lack. To compare the women in the studio to the parasol woman in the painting is to travel the distance between the two forms, and in the time it takes to do so, we invent the woman in *La Grande Jatt*e. Seurat paints before us the keys to do this: heels, gloves, hats, and parasols in addition to arms, breasts, necks, and bellies. The pieces we do not need can be tossed out with the other props, but it is from this mélange of items with which we will have molded a static, artificial, modern, perfect woman.

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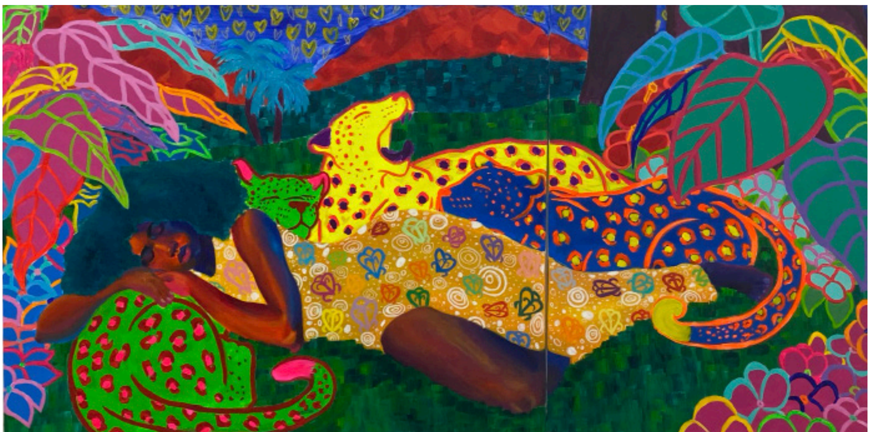
VENUS DREAMING

Jocelynn Hunter Dow

Rutgers University Mason Gross School of the Arts

Venus Dreaming is a two panel self portrait inspired by Renaissance painter Giorgione's *Sleeping Venus*. Giorgione's *Sleeping Venus*, created in the early 16th century, features the Roman goddess Venus reclining in a state of serene repose, bathed in soft, diffused light. It has stood for centuries as a celebrated representation of classical beauty and sensuality.

In Dow's contemporary rendition, the goddess Venus harmoniously engages in the dual acts of sleeping and dreaming among three content leopards. These felines are revered in African cultures as symbols of power, courage and tenacity and are indicative of those in high social ranking. Akomas, or the Ghanaian adinkra symbol for love, unity, patience and goodwill are visible in the distant sky. Venus' yellow dress is a nod to the Yoruba river orisha Oshun, the goddess of purity, fertility, and love. Venus' dress is adorned with two adinkra symbols; the Adinkrahene with their concentric circles, and Odo Nnyew Fie Kwan symbols featuring bilateral symmetry and returning spirals. These symbols have been included to convey divine leadership and the power of love to always find its way home, respectively.



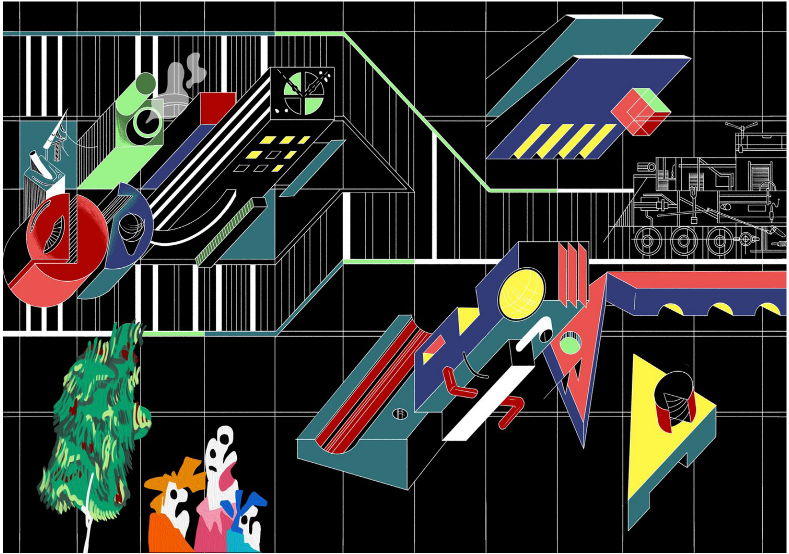
SUIT JACKET

Suit Jacket; bioplastics,
canvas, upholstery
thread, hair,
cornstarch; 2023

Jessie Hazard

In “Suit Jacket”, I wanted to use the uncanny to explore a complicated set of relationships around control. The first dynamic is that between humans and animals, and second is between humans and ourselves. There is a certain power dynamic that comes with resource use in late stage capitalism, and a deep element of exploitation. In an attempt to flip this narrative, I chose to create fake skin and sew a suit jacket out of it, mimicking the ways animal byproducts are used in fashion today. Historically white skin has had to take the least violence, and typically is the enacters of violence towards others. I wanted to flip this script as well, forcing an inherently violent and consumptive process onto white skin. This use of whiteness for accessory, for clothing, is a dramatic turn of events from the historical narratives that exist and continue to affect humans. This whole piece is completely biodegradable and made from bulk ingredients by hand from start to finish. Like a real body, my piece would completely compost into the earth within months if left to degrade.

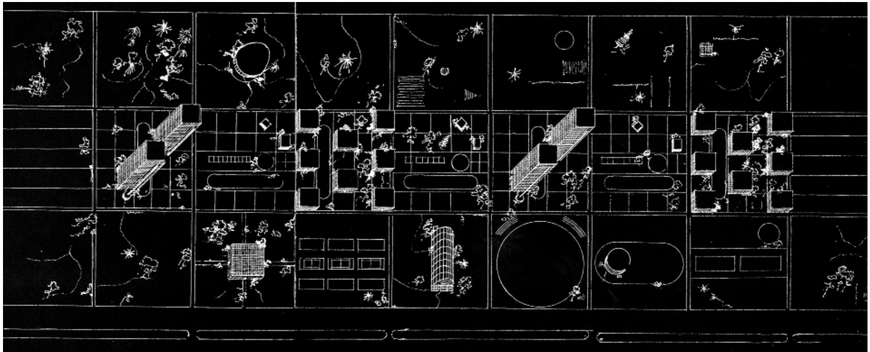
LINEAR CITY FANTASY



Linear City Fantasy; digital medium; 2023

Jasmin Lin: Brown University

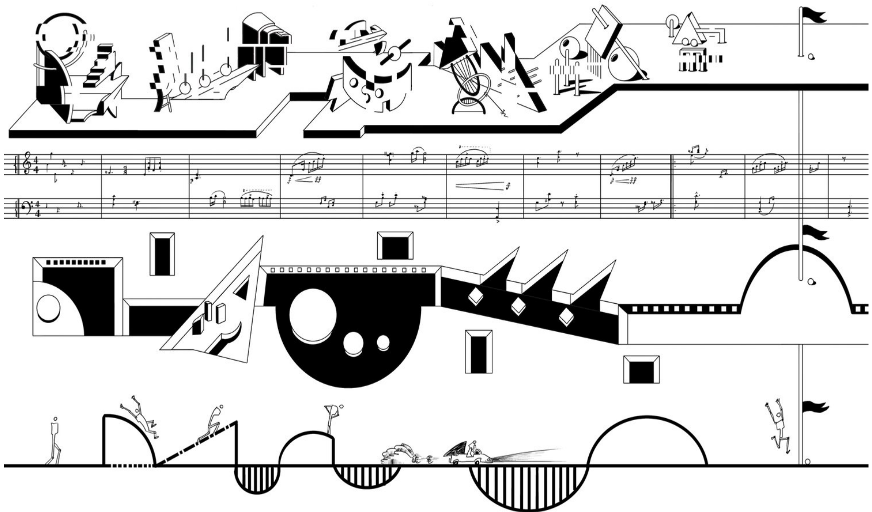
Inspired by the writings of multiple constructivist architects, I developed this whimsical drawing of a linear city that embodies the main idea of a linear city. This painting is heavily influenced by Ivan Leonidov's *Competition Proposal for the Town of Magnitogorsk* (1930).



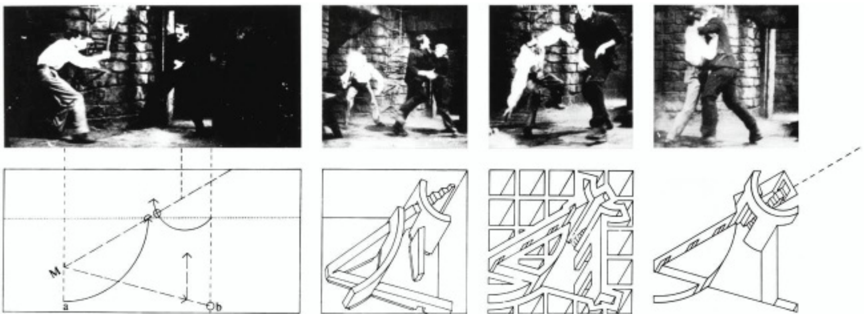
Ivan Leonidov, *Competition Proposal for the Town of Magnitogorsk* (1930)

ARCHITECTONIC MOVEMENT

"Architectonic Movement '' is a form exploration that attempts to transcribe fluid and a continuous stream of movements to shattered/ frame-to-frame forms, as though each candid movement is captured in an instant. This translation from cinematics to architecture is partially inspired by Bernard Tschumi's *Manhattan Transcript* (1981). This piece is an attempt to translate the cinematic language of Sergei Eisenstein's film *Aleksandr Nevsky* to 3-dimensional forms rendered in a 2-dimensional format.



Architectonic Movement; digital medium; 2023



Bernard Tschumi, *Manhattan Transcript* (1981)

Ideological Art Dealer of the Decorative Arts: The Role of Siegfried Bing in the Age of Art Nouveau

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Introduction

Since the 19th century, art dealers have played an integral role in establishing artistic reputations, cultivating taste, and creating and expanding markets for modern art. The French *fin-de-siècle*, or turn from the 19th to 20th century, was crucial for the expansion of this market, particularly as the decorative arts flourished and influenced modernist movements around the world. Siegfried Bing was one of the art dealers who pioneered the formation of a globally influential style and cross-fertilization of art. After founding *Maison de L'art Nouveau* at 22 rue de Provence, Paris in December 1894, Bing declared that the aim of his gallery was not to create a generic style, but rather to usher in an artistic revival and establish a meeting space for young artists. He was the first art critic in France to break down the distinctions between the fine and the applied arts and assert that good design does not necessarily adhere to a single unified style, but rather to well-established methods of production.

Given that the art dealing system is rooted in expanding capitalism, and that decorative arts must have inherent commoditized characteristics to be viable in the market, Bing's commitment to his vision in the Art Nouveau movement is unique. He clearly held aesthetic concerns above establishing a marketable position driven by profit. In his book *Marketing Modernism in Fin-De-Siècle Europe*, art historian Robert Jenson coins the term "ideological art dealer" to refer to a dealer who is "dedicated not merely to making money, but to be an advocate of a particular kind of art." [1] Jensen argues that the epitome of the ideological dealer was Paul Durand-Ruel, a nineteenth-century dealer of Barbizon school paintings who was driven by his ideals and the historical lineage of art, as opposed to profits. Comparatively, Bing's emphasis on the historical significance of artworks and his endeavor toward taste-making for the decorative arts proved his role as an exemplary ideological art dealer.

Bing's ideology can be characterized by three key elements: his objective to treat decorative arts as equal in stature to fine art, his desire to bolster France's historical lineage in the decorative arts through the targeted collection and promotion of international objects, and his belief in the artistic regeneration of organic forms. Moreover, Bing's promotion of French national patrimony is another significant ideology that persisted throughout his collection of Art Nouveau an active part in launching an influential art movement and contributed greatly to the decorative arts market in both *fin-de-siècle* France and internationally. This paper analyzes how these three main elements developed, fused, and evolved with Bing's ideological art-dealing practices.

Legitimization of Decorative Arts

In the 20th-century modernist discourse, the high arts and the applied arts were held at a distance. The definition of *décoration* and *décoratif***,** provided by Nancy Troy, is an area where art and industry – that is, the production of marketable commodities – met openly.[2] At the time, many artists and art critics, ranging from Pablo Picasso to Clement Greenberg, believed that decorative arts were made within the constraints of the popular market and thus subordinate to the fine arts in terms of creative freedom. Since the decorative arts market had been resisted by many fine artists, one might assume that there were fewer ideological dealers in the decorative arts market as well. Indeed, commercial entrepreneurial dealers were much greater in scale and dominated the expanding capitalist market in the fin-de-siècle France. [3] Ideological dealers that were "the altruistic campaigner for the public good," as defined by Jensen, were rare. Bing was one of a kind.

When Bing's contemporaries emphasized anti-decorative arts and promoted easel painting, Bing justified the status of decorative arts and advocated a revival of this art form. He argued that well-designed decorative arts should be treated equally, as they too have valid aesthetic principles with a universal appeal.[4] Unlike most of his contemporaries, Bing held that decorative arts were dehumanized by industrialization and corrupted by eclectic historicism, which degraded the function of style in relation to history. In his 1899/1900 personal response *Die Kunst für alle*, he stated that:
"To open up new sources of life that would prevent the ultimate decline of our applied arts […], one needed to realise the great danger […] there is in letting oneself fall into contemplative lethargy while facing the heritage of a past that quietly watched as one generation followed another, without leaving any trace of its own art."[5]

Bing suggests that historicism had burdened artists' creativity as they catered to traditional taste. In order

to combat this, Bing committed to collecting decorative arts in a way that would conform with modern life but also respect past forms through creative renewal.

The belief echoed the mission of his *Maison de L'Art Nouveau*. In 1895, Bing wanted to provide a locale to foster a movement. The aim of *L'Art Nouveau* was to bring together art not incarnated by historical styles but characterized by personal approaches to beauty and utility. In order to actualize this project, Bing took the effort to hire a team of artists and designers for his gallery but eventually encountered intense pushback. Critics attacked Bing's unrestricted inclusion of foreign art, which was, in fact, how Bing intended to redefine internationally open French taste. In defense of his exhibitions, Bing argued that contemporary French audiences focused on the superficial, exotic appearance of foreign art and couldn't see the ideal conceptions concealed within; there was "a bond of kinship from the same love of beauty" between French and Japanese art. Bing writes that the ability to appreciate foreign art is a distinctly French tradition, as it signifies the French's judging autonomy over the art market. [6]

Even though the opening of *L'Art Nouveau* received negative reviews, Bing's dedication to his philosophy remained significant. At the same time, other artists and institutions, such as Emile Gallé and École de Nancy, were also the focus of Art Nouveau. Gallé manufactured a large amount of glassware finished by hand to disguise their original mass production methods and facilitate a large-scale Art Nouveau market.[7] However, Bing opposed the camouflage of production methods and never attempted to expand the market to support Art Nouveau design production, despite his unsuccessful opening of *L'Art Nouveau*. As an ideological art dealer, Bing stuck to his philosophy to create and collect decorative art under a well-organized, authentic production system consistent with the shape, the style, and the purpose of function.

Bing's belief in legitiizing the artistic quality of decorative arts is rooted in his early experiences in handling decorative objects. He developed a reputation as a skilled entrepreneur and an avid supporter of craftsmen while managing his family's ceramics business after arriving in France from Germany [8]. Such experiences invigorated Bing's appreciation of decorative arts and marked the beginning of his position as an ideological dealer. Furthermore, Bing's promotion of decorative arts demonstrates his dedication to his adopted country. He advocated revitalizing traditional fine craftsmanship and facilitated international trade to ensure French domination of the market.

Historical Position through International Eclecticism

One major characteristic of an ideological art dealer is the tendency to examine and sell art based on its historical position, which is an atypical approach for the modernist era. [9]
The increasing impact of industrialization at the turn of the century created an atmosphere where manufactured goods gained prominence over artistic endeavors. Bing's proposal of Art Nouveau was to appeal to decorative arts traditions and foster the historical premises of its production. He believed that the French Revolution had disrupted traditional craft education and restructured design production systems that were historically maintained by guilds. Bing aspired to reestablish historical tradition by blending past and contemporary design with an emphasis on handcraft production. He sponsored artists with designs that incorporated rococo curvature, or neoclassical characteristics of the Louis XIV period.[10]His historical lineage approach also reflects a broader international context. Bing believed that many foreign artworks shared the essence and beauty of the French national heritage and provided a general doctrine of stylistic evolution that could be applied by the French. As a promoter of international influences, Bing educated a large audience about various applied arts, shaped the taste of many collections, and gained personal prestige. However, the diversity of international eclecticism displayed in *L'Art Nouveau* generated controversy regarding his attitude towards historicism and his patriotic cause.

In 1874, Bing shifted his focus from ceramics to importing objects from the Far East, especially Japan. He was convinced that many resonances existed between French and Japanese aesthetic traditions. [11] Bing issued *Le Japon artistique* in 1888 (Fig. 1), a magazine with glowing, didactic reviews that educated French audiences about Japanese decorative arts. It advertised decorative arts to collectors as a beautiful and lucrative investment, demonstrating Bing's endeavor to rekindle past French spirit by

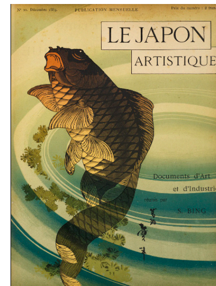

Figure 1 | Bing, Siegfried (ed.), December 1889, Le Japon artistique, no.20.

fusing it with Japanese refinement. Besides founding *Le Japon artistique*, Bing's qualities as an altruistic ideological dealer were further mirrored by his efforts to initiate opportunities for designers to study Japanese arts. He organized traveling exhibitions at the National Museum of Ethnology in Leiden, Landbrugs-og Kunstudstilling in Copenhagen and Nordiske Indsutri, all the while making Japanese objects available to art schools in Europe and America. He also donated artworks from his own collection to the Conservatoire National des Arts et Métiers in Paris. [12]

Bing maintained close relationships with American and European countries, including Belgium, the Netherlands, and Denmark, to expand his trade. He also sought foreign creativity to provide an innovative repertoire for French artists to continue the heritage of their predecessors. In America, Bing met renowned stained glass designer Louis Comfort Tiffany and praised the combination of past inspirations and contemporary interpretation in American decorative arts. In 1894, after his trip to La Maison des Arts in Brussels, Bing connected with Henry Van de Velde and was determined to open *L'Art Nouveau* based on his experience in Belgium. Undoubtedly, *L'Art Nouveau* was Bing's ambitious vision to welcome numerous international artworks as a deliverance of tradition in fusion with modern design. The gallery included American crafts, Belgian interior spaces, and a range of Oriental objects. However, Bing's ideology of international style displayed in the *L'Art Nouveau* was profoundly misinterpreted by others. Bing's attempt to enrich old patrimony with modern spirit led to confusion about *L'Art Nouveau*'s originality, and his international eclecticism raised concerns about foreign encroachment of French national supremacy in the decorative arts market.

Confronting these critiques, Bing explained that his interpretation of modern was to revive antique traditions to fit a modern style rather than being in contempt of any tradition. He also defended that his international enterprise represented the particular French style of international openness rather than eradicating his national identity. He argued that his ethos was to promote French national exceptionalism in the arts, and the international variants could further diversify and invigorate French taste. Nevertheless, Bing shrewdly modified his gallery in response to criticism to be more distinctly "French." In 1900, Bing's pavilion at the World Fair marked the highest degree of French Art Nouveau. While commercial venues like William Morris & Co. Liberty's in London, and École de Nancy were present, it was Bing's gallery that gave name to the international movement Art Nouveau.

Naturalistic and Organic Forms

Even though Art Nouveau was not defined as a unified style, it adopted the unruly aspects of natural forms as one of its main features in the applied arts. Debora Silverman, a prominent art historian of Art Nouveau, proposes an argument that best supports Bing's role as an ideological art dealer in relation to his support of a particular style. She states that Bing's "historical process responded to two forces: national temperament and the coercive power of nature."[13] Bing's national temperament, expressed through his expertise in diverse modern styles from various nations, also influenced his perception of nature as the cross-cultural governing force of historical times. In 1903, Bing was asked by writers A.D.F Hamilton and Jean Schofper to discuss Art Nouveau in their journal.[14] In the article, Bing stated his intention to "turn to nature for rejuvenation" in order to enrich the "old formulas with a new power of development."[15] He suggested that nature should be considered as the primary source for a new generation of artists to alter the formulas of period styles. Bing discovered that the vigor and innovative design of American craftsmen like Tiffany and the ornamental Japanese prints shared such an appeal. As such, he pursued nature as the ultimate model of unity in diversity within his eclectic collection.

At the 1900 World's Fair in Paris, Bing's Art Nouveau pavilion revealed the integration of cultural moments with modern technological innovations and industrial production. The pavilion emphasized a vocabulary of nature and reaffirmed Bing's national temperament according with with French traditions, namely those of the 18th century. Bing's practice expanded through his craft workshops during the preparation for the Art Nouveau pavilion. Continuing as an art dealer and sponsor, he established workshops for ateliers to create new designs inspired by the French cultural patrimony under an architectural rubric. Instead of exhibiting overabundant international objects, Bing adopted design derived from French sources and championed a staple of French artists to collectively design for his pavilion, which was assembled to function coherently as a model home.

Figure 2 | Colonna, Edward, 1862-1948. Drawing Room, L&Art Nouveau Bing Pavilion. n.d. Images.

Three young promising artists, relatively unknown to the public, Edward Colonna, Eugène Gaillard, and George de Feure, were selected to collaborate on the interior ensemble. Bing urged the artists to show their individual expression while considering elegant organic forms as a whole. Colonna designed the drawing room (Fig. 2) and music room, which had a rich citrus wood finish and rugs with repeated

Figure 3 | Gaillard, Eugène, 1862-1933. Bedroom, L&Art Nouveau Bing Pavilion. n.d. Images.

floral shapes. Gaillard designed a bedroom (Fig. 3) and a dining room with slender, curved timbered furniture. De Feure designed a boudoir (Fig. 4) with furnishings that mimic the shape of a traditionally styled chair with curved lines contouring the ultimately modern structure. The sober lines contrast with the decorative and complex floral motifs repeated on sofa fabrics. Each artist was impelled to the unified goal of natural forms coupled to individual creativity. The slender, sinuous lines, organic curves, and floral patterns invoke eighteenth-century elegance in a modern interior retreat.

Figure 4 | Feure, Georges D, 1868-1943. Boudoir. n.d. Images.

The Art Nouveau pavilion's victory at the World Fair was demonstrated by the attendance of over 48 million patrons in the span of six months.[16] Bing's adaptation of natural forms and elegant design that suited French tastes were reviewed as the outstanding success of the fair.[17] The influence of the pavilion bolstered the reputation of Bing's company and French prestige over the decorative arts market. Bing's business prospered as purchases purchases from foreign museums and individual collectors increased, consolidating his role as a tastemaker of decorative arts in the new century.

Conclusion

Julius Meier-Graefe, an art dealer and a close friend of Bing, praised Bing's qualities both as an entrepreneur and an ideologist:

"It is hard to imagine that one single man can possess so many skills […], The intuitive ability to choose the right path […]; exquisite taste; […]; the ability to organize all these people and things into a single homogenous unit: these gifts, exercised in the service of a cause, with a youthful ardour combined with all the experience gained from a long career, must contribute greatly to his success.[18]"
Bing proved triumphant.

After the limited success of the opening of *L'Art Nouveau***,** German critic Julius Meier-Graefe speculated that internationalism and Van de Velde's concept of simple materials and uncomplicated forms would be favored by the modern market. He encouraged Bing to embrace internationalism and stop disguising his profit-making motives with the aesthetic pretension of clinging to historical styles. However, Bing stood firmly in renewing the traditions and championed a stable of artists oriented to the French taste. Though he was a constant traveler, and well aware of the modernist movements of other countries, Bing was determined to approach his domestic market with French vigor. Meier-Graefe recognized that Bing's decision wasn't merely commercial but a "conviction of the impossibility of presenting the French with something borrowed from other lands that were new, better than the old, and better suited to the French."[19] While commercial venues like William Morris & Co. Liberty's in London, and École de Nancy all played their part, it was Bing's gallery that gave name to the international movement Art Nouveau. Far more than a dealer, Bing was at his core patron who sponsored artists and encouraged originality, a connoisseur who educated the public about decorative arts, and a tastemaker who curated extraordinary examples of contemporary elegant living spaces. Throughout all his artistic endeavors, Siegfried Bing reinforced one impression: that he was unwaveringly devoted to art and determined to invest his time and fortune into the ideal of art, thus affirming and canonizing his artistic and entrepreneurial genius.

Footnotes

[1] Robert Jensen, Marketing Modernism in Fin-De-Siècle Europe (Princeton University Press, 1997), 49.
[2] Nancy J. Troy, Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier (Yale University Press, 1991), 2.
[3] Ibid, 50
[4] Ibid, 11
[5] Émilie Oléron Evans, "Art practice and art history in fin de siècle Alsace: the art journal Das Kunstgewerbe in Elsass-Lothringen," Journal of Art Historiography Number 19, December 2018. Quoted in Siegfried Bing, 'Wohin treiben wir', Dekorative Kunst, 1:1, October 1897, 1-3, 1.
[6] Sigfried Bing, in Salon Annuel des Peintres Japonais, Première Année exh. Cat. (Paris: Union Centrale des Arts Décoratifs, Palais de l'industrie, 1883), 6.
[7] Troy, Modernism and the Decorative Arts in France, 8.
[8] Gabriel P. Weisberg, Edwin Becker, and Évelyne Possémé, The Origins of L'art Nouveau: The Bing Empire (Amsterdam: Van Gogh Museum, 2005), 15.
[9] Robert Jenson. "The Avant-Garde and the Trade in Art." Art Journal 47, no. 4 (1988): 360–67. https://doi.org/10.2307/776985.
[10] Troy, Modernism and the Decorative Arts in France, , 10.
[11] Debora Silverman, Art Nouveau in Fin-De-siècle France: Politics, Psychology, and Style (Berke-ley, Calif. u.a: Univ. of California Press, n.d.), 131.
[12] Weisberg et. al., The Origins of L'art Nouveau, 25.
[13] Silverman, Art Nouveau in Fin-De-siècle France, 185.
[14] Gabriel P. Weisberg, Art Nouveau: A Research Guide for Design Reform in France, Belgium, England, and the United States (Routledge, 2016), 256.
[15] Ibid, 256.
[16] Weisberg et. al., The Origins of L'art Nouveau, 205.
[17] Ibid, 205.
[18] Ibid, 192. Also quoted in Julius Meier-Graefe "L'Art Nouveau," Illustrierte Frauen-Zeitung (May 1896): 1.
[19] Troy, Modernism and the Decorative Arts in France, 32.

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A Little Gut Punch: Minimalism and Cultural Authority

George Sutton, Bard College

In her 1990 essay *Minimalism and the Rhetoric of Power*, art historian Anna C. Chave presents a compelling perspective. She outlines the 1960s minimal movement as a male-dominated, falsely grandiose endeavor where artists appropriated larger social phenomena as an aesthetic basis for the value of their art. Contrary to their claims that the art focused purely on tangible materiality, these artists used their spare geometric forms as a backdrop—a literal green screen—to stage implicit cultural narratives. Chave argues that "by manufacturing objects with common industrial and commercial materials in a restricted vocabulary of geometric shapes, Judd and the other Minimalist [sic] availed themselves of the cultural authority of the markers of industrial technology." [1] While blithely positioning their art as free of subjective content, minimalist artists' use of materials associated with industry actually imbued their works with an appropriative sense of authority and power. They aligned their conceptual works with the values of formidable institutions of the military-industrial complex. Pioneering artist Frank Stella gave some of his darkest, most blanky repetitious paintings titles that directly referenced the Nazi regime. Take, for example *Reichstag, Arbeit Macht Frei*—"work sets you free," a slogan known for its appearance above the gates of Auschwitz—and *Die Fahne Hoch!*, the opening words of the official anthem of the Nazi party. Stella refused to justify or explain these Nazi titles, however, claiming that his choice of titles was "not a big thing. [It was] casual." [2]

Today, it is difficult to see such indifference to references to the Holocaust and genocide as anything but disturbingly flippant, and Stella's use of the titles themselves seems disingenuous—why give artworks such incendiary titles if not, in some way, to appropriate the sense of darkness and foreboding that such references to the Nazis inevitably conjure? And what do we make of foundational minimalist Walter De Maria's glibly titled *Museum Piece*, a series of aluminum troughs shaped like swastikas? The point here is not necessarily the look or physicality of the works themselves but rather their visual association with a larger set of events carrying their own historical and cultural power. The minimalists created a set of processes to legitimize their art, a method of appropriation rather than an original or transcendent form of creativity. Iconic mid-century critic Clement Greenberg argued accordingly: "Minimal Art remains too much a feat of ideation, and not enough of anything else." [3]

Figure 1 | Frank Stella, *Die Fahne Hoch!*, 1959. Enamel on canvas, 309 x 185 cm. Whitney Museum for American Art, New York, New York.

It is with this context that we see the most significant parallels between the work of American artist Aria Dean and that of minimal artists. Dean uses references to multiple cultural subjects to inject a sense of societal relevance to her sculpture. Her *Little Island/Gut Punch* references minimal art, video production, film/television, 3-D modeling, and computer-aided design to create a sense of cultural authority greater than the sum of its individual components.

Born in 1993, Dean was raised in Los Angeles by parents involved in the entertainment industry, going on to study studio art at Oberlin College in the early 2010s. She involved herself in many channels of art and media as an undergraduate student as she wrote art, film, dance, and music criticism for

Figure 2 | Aria Dean, *Little Island/Gut Punch,* 2022. Hard foam coated and painted, 216 x 81 x 81. Installation view of "Quiet as It's Kept," Whitney Biennal 2022, New York, New York.

the Oberlin Review and opened Storage, a student-run gallery for student art exhibitions. Since then, Dean has been a multidisciplinary artist, blurring the lines between sculpture, painting, exhibition, film, essay, and theater. Her art is informed by her positions in the art world, first as the social media coordinator of the Los Angeles Museum of Contemporary Art, then as a curator at Rhizome, the New Museum's digital art wing.

Early on, her exhibited personal work often focused on the relationship between Blackness and the Internet, using videos, memes, and popular digital culture ephemera to examine Blackness as it circulates through digital and social networks. Her practice also utilizes text and criticism as. In dealing with Deleuze and Guattari's poststructuralist writings and Nick Land's controversial ideology of accelerationism, her *Notes on Blacceleration* (2017) posits a future in which capital is accelerated to the point of self-destruction by a "Black group-subject."[4]

Dean's 2020 *New Monument for Franska tomten* is a proposed monument to replace the Delaware Monumentet in Gothenburg, Sweden, itself a replica of Swedish sculptor Carl Milles's 1938 monument to the first Swedish settlers in America. If erected, *New Monument for Franska tomten* would stand in Saint Barthélemy, Sweden's sole colonial holding during the age of colonization. The imagined monument uses classic mid-century forms of minimalist sculpture to literally create a monolithic monument. Similarly, her sculpture *Little Island/Gut Punch*, first shown at the 2022 Whitney Biennial, also utilizes these classic minimalist sculptural forms to investigate art and cultural historicities.

Little Island/Gut Punch is a rectangular upright cuboid positioned on a small plinth. The cuboid lacks straight geometric edges, however, and its lines and flat faces are crumpled and distorted nearly beyond recognition. The sculpture was created virtually in a digital modeling program and then run through a collision simulator, rendering its surface torn and contorted as if struck by a car or a truck. It was then painted chroma key green, the same color used in green-screen technology, and could thus potentially serve as an animation backdrop for a live-action video production. The work's value is predicated on the three different cultural institutions it refers to and recalls in its physical form: the minimal art movement of the 1960s, video production and film/television, and innovations made in 3-D modeling and computer-aided design. Its warped form harnesses the power of these discrete signifiers, giving *Little Island/Gut Punch* a cultural authority greater than the sum of its misshapen parts. The artwork's wall text asks the question, "If reality might be illusions all the way down to the very core of it, then what would an object be that sits correctly within that conception of things?" [5] *Little Island/Gut Punch* works best at the confluence of multiple historical narratives, exploiting their illusionist aspects to work within and challenge their systems of authority in a playful manner.

When I first saw Aria Dean's *Little Island/Gut Punch* on the crowded floor of 2022's Whitney Biennial, my interest was piqued not by its garish color or even its oddly buckled and deformed surface. From a distance, the piece appeared to have a cuboid shape and, out of the corner of my eye, resembled a monolith by minimalist artist John McCracken. As I neared, the piece's nuances and physical distortions came into focus, but I couldn't mistake the trope peeking through its warped surface. At its core, *Little Island/Gut Punch* is a starkly minimalist, monolithic sculpture. The collision simulated on *Little Island/Gut Punch*'s surface is not a random crushing, nor even an arbitrary crumpling. Instead, it is an active articulation of the sculpture's title: the monolith appears to have been struck by a relatively small object in its center, crumpling around an invisible impact. The reverse side remains relatively undamaged, but the impact ripples across the sculpture's surface, causing significant crimping on its corner edges. What we see here is not a monolith struck by a car, runaway train, or Wile E. Coyote's anvil—this is not an indiscriminate mechanical crush. Instead, the literal abdomen of the sculpture has been punched with significant force, causing the sculpture to undulate backward, nearing the pose of someone who has been sucker-punched in the stomach.

pose of someone who has been sucker-punched in the stomach. This seriocomic gesture takes its target, the minimal art movement, down a couple of notches. It deflates the movement's cultural reputation while appropriating the aspects Dean finds most compelling: geometric form and diffused spatiality.

The rectangular shape at the heart of Dean's *Little Island/Gut Punch* recalls the new forms of sculpture that arose in the 1960s, contemporaneously and retroactively dubbed "minimal art." Cuboid forms, bare monoliths, and commercial finishes all recall the work of Donald Judd, the most famous artist and most important theoretician of the minimal movement (though he repudiated the term "minimalist"). Judd stacked, arranged, and assembled three-dimensional rectangular shapes in a seemingly endless array of configurations, emphasizing the physicality of the material, the space it occupied, and the form it assumed. His works rejected illusionistic representation and instead focused on the beauty of geometric forms. Judd's use of repetition, spatial organization, and industrial fabrication

Figure 3 | Donald Judd, *Untitled (slant piece)*, 1976. Douglas fir plywood, 1.2 x 14.6 x 3.3 m. Installation view at Paula Cooper Gallery, Spring 2001, New York, New York.

techniques created an entirely new way of experiencing space, allowing the viewer to move around his artworks to experience them from different angles. In his seminal 1965 essay *Specific Objects*, Judd outlined what he saw as the defining characteristics of a new genre of art-making (the word "minimal" does not appear once in its text). This new form of art, which he dubs "specific objects," constitutes neither strict painting nor strict sculpture, and integrates elements of both mediums into its form. These "specific objects" are three-dimensional and relate to the viewer's physical space and environment. *Little Island/Gut Punch* exists within such a theoretical framework, straddling forms, spatiality, and definitions of material and conceptual art. Judd argues that until the new developments he describes, "most sculpture [has been] made part by part, by addition, composed. The main parts remain fairly discrete."[6] "The new three-dimensional work," as he states it in his trademark flat, declarative tone, does away with the additive, assembly-like quality he claims previous sculpture has embodied:

> So far the most obvious difference within this diverse work is between that which is something of an object, a single thing, and that which is open and extended, more or less environmental. There isn't as great a difference in their nature as in their appearance, though. [7]

Here, Judd is identifying the innovations these specific objects represent in terms of space and form. e is not arguing about a set visual genre based on appearance or substance, but rather the objects' spatiality and condition. "Specific objects" may appear to constitute a single finite object, but in truth these objects are open, defined not just by their surface materiality but rather their spatial relationship to the environment and to the viewer. Judd describes work that goes beyond a mere flat plane to be passively viewed by a receptive audience, instead acting in multiple dimensions and conditions. *Little Island/Gut Punch* embodies this broad definition of an art form existing outside of the traditional realm of painting and sculpture. If these classical mediums are indeed the "set forms" that Judd describes, artworks like Dean's articulate a more malleable form, one that exists in direct conversation with its surroundings. [8] It is not simply the shape of Judd, McCracken, or Robert Morris's cuboid artworks that have had the greatest impact on *Little Island/Gut Punch*, but rather their "shapeless" and unset spatial quality. Dean may deform and parody the bare geometric shapes previously mentioned, but she also harnesses their indeterminate and always-changing spatiality for her own artistic goals.

Judd's authorial tone, similarly to many of the 1960s minimalists, tends to be domineering and declarative. Often perceived as macho or pretentious, it uses provocation and iconoclasm to create a spectacle of the movement. In *Specific Objects*, Judd makes declarations such as "A work needs only to be interesting. Most works finally have one quality." [9] While this absolutist tone is easily caricatured in writing, Dean offers discreet references to it in *Little Island/Gut Punch*, passively critiquing the 1960s minimalists' insistence on bare materiality. These references subvert the viewer's expectation that a minimalist sculpture should offer only its physical presence and material. But none of these references constitute an absolutist declaration or command. Rather, Dean's allusions are uncertain signs, prompting questions and further inquiries rather than providing a definitive answer. They constitute a cloud of meaning, where symbols coexist horizontally without any linear paths from sign to meaning.

References to the minimal art movement aside, the most immediate and striking aspect of *Little Island/Gut Punch* is its bright green finish. In the context of the packed galleries of the 2022 Whitney Biennial,

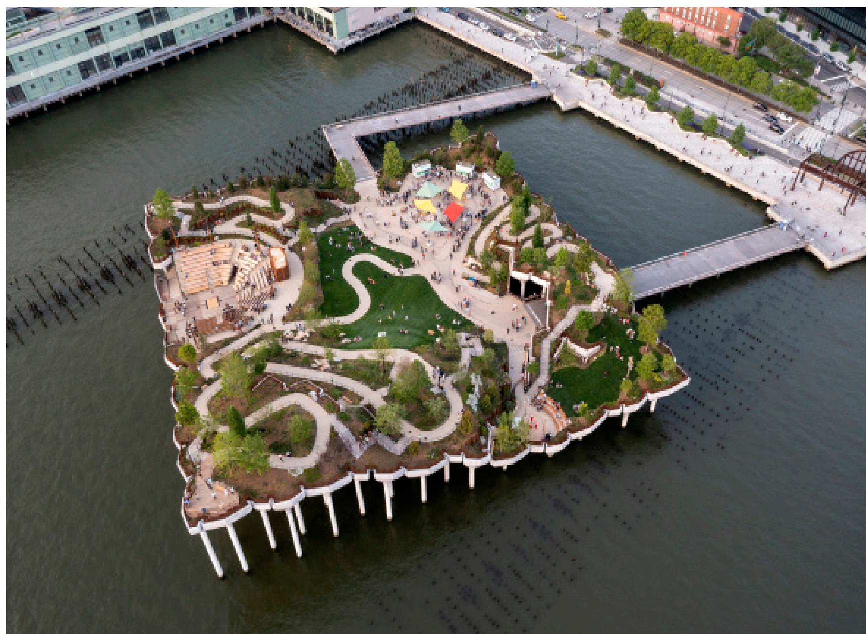

Figure 4 | Little Island, 2021. New York, New York.

the sculpture's garish hue stood out dramatically against the other muddier and more varied artworks. Not only was its vivid color eye-catching, but its monochrome nature bold. By virtue of simplicity, it stood out as an uncompromising statement of import in a Biennial defined by insipid pabulum. According to *Little Island/Gut Punch's* wall text, the sculpture was fabricated in chroma key green, the color used in green screen technology.

Green screens involve first filming a subject against a green (or sometimes blue) backdrop,then digitally replacing the green background with a different image. The technology behind green screens relies on a process called chroma key compositing, which is a special effects technique for layering two images or video streams together based on color hues (chroma range). The technique is based on leveraging the solid color backdrop to differentiate foreground elements from the background, thereby allowing filmmakers to replace the green backdrop with any desired image or video to create realistic effects. Green screens work by digitally removing all the green pixels in an image and replacing them with a new background, and is usually done using a color range key, which identifies specific colors in an image and then removes them. The chroma key process is fairly simple, yet it has had an enormous impact on the history of filmmaking technology since its inception in the 1940s. Filmmakers are able to create a range of realistic effects, such as a person appearing to fly or walk through walls. *Little Island/Gut Punch*, however, eschews any practical use of the chroma key hue, instead employing the color to refer to the cultural authority of the use of visual effects. Here, Dean appropriates some of the qualities of video technology and the massive institutions and industries that surround them. Green screens are vital to creating some of the most lucrative filmmaking events in history, including superhero and science fiction films such as *Avatar*, the ***Star Wars*** series, and those within the *Marvel* franchise. These movies have grossed billions of dollars across the last half-century, in no small part due to their eye-popping, colorful animations directly enabled by chroma key technology.

Green screens function as malleable backdrops in which a setting or location can be tweaked and even swapped entirely based on the whim of a director. Given its monumental qualities, ***Little Island/Gut Punch*** comments on the viewing of cultural monuments similar to the spectacles of film and video that often depend on green screens. The sculpture becomes part of the spectacle, a backdrop to a performance or play of disingenuous actors. Is it a comment on the art world, art historical narratives, or Dean's role in those spaces? Even months later, it's hard to tell. *Little Island/Gut Punch* was fabricated using digital modeling and a combination of 3-D modeling and additive 3-D printing. In such processes, designers create a digital representation of an object or environment, which is then physically actualized by a 3-D printer, a computer-controlled

machine that reads the digital model and then uses a variety of materials (such as plastic, metal, or ceramic) to create a physical object. 3-D printing's applications have come a long way since the technique's initial invention in the 1970s and 80s. The use of 3-D printing has grown rapidly in recent years as the technology has become increasingly accessible and affordable, with significant contributions to medical innovation. Moreover, its reputation has grown significantly in the last decade. In 2010, The New York Times published an article titled "3-D Printing Spurs a Manufacturing Revolution,"[10] and in 2022, they published an article titled "3-D Printing Grows Beyond Its Novelty Roots."[11] 3-D printing has become a symbol of futurism and the cutting edge of technology. Dean's blatant and acknowledged use of high-status 3-D printing and digital modeling technology carries the weight of this symbolic cultural context and affords Little Island/Gut Punch a literal cutting-edge quality: viewers associate her sculpture with modern technological advancements and, consequently, are inclined to grant the work greater cultural or artistic status.

But as Dean's references go, the first half of the work's title, *Little Island*, is far more confusing. Little Island is the name of a New York City public park located on a 2.5-acre artificial island on the Hudson River. With a strangely incongruous and ecofuturistic design, the park features an undulating, tree-covered landscape based on 280 individual concrete piles. Each pile emerges from a stem connected to the bottom of the Hudson, creating a nearly science-fiction effect. Little Island's website describes its environs as a "maritime botanic garden" — one where concessions include $13 sandwiches and beer. [12] Why Aria Dean named her strange sculpture after this controversial, much-delayed public park it's unclear, but it's viewable from the Whitney, which stands a few hundred feet from the island. One can glimpse the park's smooth green and gray tones from the outdoor stairs used to move between the two exhibition floors of the Biennial. Perhaps the reference speaks to the changing landscape of New York and its relation to the contemporary art scene and the Biennial. Regardless, her two-pronged title can be compared to Frank Stella's provocative titles, if not their violent subject matter, then for their shared method of appropriation. Like Stella, Dean's title uses references with immediate cultural connotations to instill external value in her work.

The 2022 Biennial, *Quiet as It's Kept*, was a socio-politically driven exhibition, one presented with grace and subtlety by its curators (*Vanity Fair* described it as "scandal-free"). [13] Most of the works on display can broadly be described as grounded in some form of questioning of American institutions and structures, but curators were careful to avoid presumption, describing their intentions to "pursue a series of hunches" rather than argue for any one political perspective. [14] Such a dialectical and wide-ranging approach has its drawbacks, of course. Many of the works in *Quiet as It's Kept* used forms and media long thought to be inaccessible by the general public—video/installation, research-driven conceptual art, and lots of text. Dean's *Little Island/ Gut Punch* was a uniquely powerful piece in this context. By reappropriating signifiers from the past and present, the sculpture creates a distinctive effect: rather than articulating a clear outcome or argument, it assembles references into a veritable cloud of meaning. This cloud doesn't function like a linear storyline or make any hard-and-fast claims about its allusions; instead, Dean's appropriative methods create a rhizomatic mass of interconnected suggestions, where references and citations collapse into a miasma of meanings. That is where Dean's piece is most compelling: not as a clear criticism of the art and historical institutions it alludes to, but as a decayed cloud of cultural references. Dean deploys the cultural authority of the minimal art movement, green screen technology, and 3D printing not to make a clear argument about any of the three but to apply each reference's cultural authority to the whims of her sculpture. Little Island/Gut Punch may stand alone in space, but certainly not in its cultural surroundings.*

Footnotes

[1] Anna C. Chave. "Minimalism and the Rhetoric of Power." *Arts Magazine* 64, no. 5 (January 1990): 44.

[2]Jones, transcripts of interview with Stella, 56.

[3]Clement Greenberg. "Recentness in Sculpture." *Minimal Art*, (1967).

[4]Aria Dean. "I'm nothing, I'm no one, I'm everyone, I'm dead!" interview by Andrea Bellini. Flash Art, January 9th, 2020. https://flash---art.com/article/aria-dean-andrea-bellini/

[5] David Breslin and Adrienne Edwards. "Whitney Biennial 2022: Quiet as It's Kept - Whitney Museum of American Art, 2022,"
https://whitney.org/exhibitions/2022-biennial#exhibition-tertiary.

[6] Donald Judd, "Specific Objects," *Arts Yearbook* 8, (1965): 3.

[7] Judd, "Specific Objects," 3.

[8] Ibid, 4.

[9] Ibid.

[10] Ashley Vance, "3-D Printing Spurs a Manufacturing Revolution," *New York Times*, September 13, 2010. https://www.nytimes.com/2010/09/14/technology/14print.html

[11] Steve Lohr, "3-D Printing Grows Beyond Its Novelty Roots," *New York Times*, July 3, 2022. https://www.nytimes.com/2022/07/03/business/3d-printing-vulcanforms.html

[12] Signe Nielsen, "Landscape Design," accessed December 20th, 2022,
https://littleisland.org/design-construction/

[13] Nate Freeman, "How the Whitney Pulled Off a (Knock on Wood) Scandal-Free Biennial," *Vanity Fair*, March 31, 2022. https://www.vanityfair.com/style/2022/03/whitney-biennial-2022

[14] David Breslin and Adrienne Edwards. *Whitney Biennial 2022: Quiet as It's Kept - Whitney Museum of American Art* 2022, https://whitney.org/exhibitions/2022-biennial#exhibition-tertiary.

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DAD'S KITCHEN

Andrea Andalis: SUNY New Paltz

FRIED TILAPIA

Much of my work depicts scenes that remind me of home. I work with textiles, featuring embroidery and beading, as well as collage in my drawings and paintings. Having grown up around women who crochet, knit, and hand-sew clothing, I find myself drawn to these materials. I pay homage to these women by using fabric and embroidery in my artwork.

In this series, I highlight my connection to my Filipina identity. In Fried Tilapia, the fish appears to be prepared how a traditional Filipino restaurant would. The process of eating this fish includes using your hands to pick out the bones. Eating this meal brings me nostalgia for being with family. The act of eating together and sharing food has always been an important way to bring my family together.

Growing up, my father was always cooking for me and my sisters, which was the inspiration behind Dad's Kitchen. I would visit my Lolo's apartment in Manhattan and he would spoil me with home-cooked meals, desserts, and snacks. "Going to visit Tita's" meant going to the local Filipino restaurant in her town. There, ordering for yourself meant ordering for the whole table. Being half Filipina, my identity has always been connected to food. My father is an amazing cook and learning these recipes that I grew up enjoying has been such a meaningful process for me. This series is meant to pay homage to Filipino culture.

Rereading Surreal Women

Maisie Westerman, University of British Columbia

André Breton found poetic inspiration in the hysteria of shell-shocked soldiers he encountered as a WW1 medic.[1] As a one form of treatment, medical teams would draw from these patients "a monologue spoken as rapidly as possible without any intervention on the part of the critical faculties," in a similar act of free association to that championed by Sigmund Freud.[2] Freud himself intended to use psychoanalysis not as artistic fodder, but instead as a logical and scientific therapeutic. But as art critic and historian Hal Foster writes, "surrealism does not merely illustrate psychoanalysis, or even serve it loyally."[3]

Breton praised the illogical and eccentric as liberating forms of creativity, and after the publication of his 1924 manifesto, Surrealism came to have global, cross-cultural influence. Described by some as analytic, sexist and ethnographic by others as well as romantic and inclusive, Surrealism spawned a dizzying array of works across mediums. Breton also thought women were "uncorrupted by logic or abstract thought" and thus perfect Surrealist artists, being closer to the illogical unconscious than men.[4] Surrealism came to idealize the femme-enfant (woman-child) as a being with "a purity, an innocence, a spontaneity and a naïveté that put her more easily in touch with the world of the dream."[5] As such, Breton's support of female artists hinged on his reading of women as naive and madness-prone, and was contingent on the ability of their artworks to confirm and convey this caricature. Breton's method of analyzing these works is outmoded. In its place, some glorify Surrealism for the space it afforded women,[6] while others broadly claim that surrealist women were "speaking out for women," and negotiating their "female identity." [7]When Breton enticed Kahlo to join the surrealists, she famously quipped: "I didn't know I was a surrealist till André Breton came to Mexico and told me I was." [8]

Surrealism's insistence on 'alternative' mentalities as loci for expression rather than as issues to be treated led to the romanticization of mental illness, appropriation of "exotic"cultures, and objectification of the female. Though the writing of Breton and other Surrealist men radically included women (such as Carrington, Frida Kahlo, Remedios Varo, Meret Oppenheim, and Dorothea Tanning) and embraced androgyny (Claude Cahun), the veneration of certain feminine stereotypes served to constrain Surrealist female artists. Carrington and others faced explicit sexualization both in life and in art, as well as the equation of women to nature, primitivism, and irrationality by their male peers. Against this challenging landscape and dichotomy of oppression and inclusion, it is difficult to interpret surrealist art by female artists. But rather than analyze their art's relationship to women's social positions, it is more fruitful, and appropriate, to dissect their own self-articulations. Two self-portraits, Carrington's *Self Portrait: Inn of the Dawn Horse* (1937-38) and Kahlo's *Self Portrait with Thorn Necklace and Hummingbird* (1940) are salient examples of personal expressions of self rather than general feminist works confined to linear binaries such as André Breton's ideas of femininity. These pair make for an appropriate comparison, having more in common than just their gender: both Kahlo and Carrington were associated with Surrealism (though loosely in the case of Kahlo), were romantically involved with older men, and used symbolic imagery in their works. Both include animals in their self-portraits, with Carrington painting a hyena and horse, and Kahlo a monkey and hummingbird. Natalya Lusty argues that the inclusion of these creatures in Carrington's work introduces themes of "masking" and "passing" in a male-dominated society. The animals are a means of transgression to construct a female identity that parallels the rebellious nature of the femme-enfant.[9] Perhaps Carrington originally intended to create a subversive identity, but this act was by no means extrapolated to include all women. Rather, Carrington critiques her ascribed role as a British aristocratic woman.

Kahlo, for her part, concerns herself with questions of cultural identity, pain, heartbreak, and biography. Both Kahlo and Carrington's works can be considered 'surreal,' but not in the strict Bretonian sense. Breton's Freudian obsession and sexism allowed for, at its worst, the subjugation of the female to a mere sex symbol and the fetishization of objects, young women, and the cultural other. However, due to the universality of the "inner landscape" and "universal unconscious subject,"[10] Surrealism became a global phenomenon in which artists explored their own desires and fears. Though Breton commended both Kahlo and Carrington,[11] this by no means restricts them to analysis within his framework of judgments. Ultimately, this would result in the reiteration of his conflicting views and de-legitimize Kahlo and Carrington's ability to express themselves. An overgeneralization of Surrealist women's production as being just that situates them too squarely within a definition of what it means to be a female artist. It erases the individualism intrinsic to self portrait painting, replacing it with stereotypes of the femme-enfant. Rather, both self-portraits can be seen as moments where both women assert their own self-understandings.

Fig 1 | Carrington, Leonora. *Self Portrait*, oil on canvas, 1937-38, MET, NYC, https://www.metmuseum.org/art/collection/search/492697.

In Carrington's work, *Self Portrait: Inn of the Dawn Horse* (Figure 1, c. 1937-1938, henceforth referred to as Dawn) the artist sits on the edge of a blue and red velvet chair inside a mostly empty and eerie room, her hair floating as if free from gravity, communicating with an icy-eyed hyena. Both figures cast long shadows on the terracotta tiled floor that stretches towards the bottom of the frame, cool light shuffled through a window behind them. Above Carrington's head is a cream-colored hobby horse with a red eye. This figure is suspended in mid-air and longs to run through the landscape beyond the open window, with its brilliant and free white counterpart. Behind and to the left of the hyena is a painterly blotch. The eerie presence of this absence reverberates throughout the work, and is particularly evident in the uneven attention to detail, ambient light of unclear origin, and the ambiguous nature of the hobby horse as neither real object nor specter. Carrington and the hyena stare challengingly at the viewer, as if to dare them to interrupt their interaction. The room is frozen in time, while the horse outside is the only figure free to gallop away from the chilling stillness.

Interestingly, the hyena appears in a short story written by Carrington around the same time. In "The Debutante" (1937), a young, upper-class woman implores her only friend, a hyena from the zoo, to go to a coming-out ball in her place. She helps the hyena escape, teaches her to walk on two legs, and lets her eat her maid to use her face as a mask, her only qualm being that, "somebody will surely find the corpse and we will go to prison."[12] In another one of Carrington's stories, 'The Oval Lady" (1939), a young woman transforms into a horse (much to her father's displeasure) and is made to suffer the destruction of her favorite childhood toy, a rocking horse (also pictured in the painting). Carrington's reiterations of these animals in her stories and paintings, like Dawn, display the affinity she felt with them.

The wildness of her paintings corresponds with her biography: she left home at twenty to join the Surrealists, forcefully repudiating the bourgeois British lifestyle of her upbringing.It was then that she met the famous Surrealist Max Ernst, 26 years her senior. Surrealism's occupation with Freudian conceptions of women, Carrington's vulnerability as a young, disowned woman, and Ernst's infamous history of flitting between lovers, all entrenched her role as femme-enfant. In the preface to one of her stories, both Ernst and Breton "provide introductions to the work which inscribe Carrington within an erotically charged entrepreneurial relationship."[13] Though she left her real father back in England, never to see him again, she was taken up by another almost immediately: Ernst. Her time with him was cut short by the beginning of World War II, at which point he was captured by the Germans. Carrington was left alone in their strangely decorated country home in France, where the pair had gone to escape Ernst's wife. Due to the start of World War II and Ernst's arrest and deportation from France, Carrington suffered a mental breakdown and was committed to a sanatorium in Spain before escaping and eventually settling in Mexico by the late 1940s, where she spent the remainder of her life. There, she met artists Remedios Varo and Kati Horna and began to incorporate Mexican, alchemic, astrological, and mythological iconography into her works, creating her own visual vocabulary separate from what she practiced while with Ernst and showcasing her brilliance for constant reinvention.

According to Lusty, the hyena- and other creatures from Carrington's oeuvre "evoke the subject's marginalization, alienation and position as a grotesque outsider."[14] Further, she writes that these hybrids "betray the problematic nature of artistic authority for the Surrealist woman artist or writer." [15] Taken together, these arguments simplify Carrington's works as gender-motivated social critiques achieved

through the inclusion of mythological creatures in her artworks. In Dawn, the hyena does not seek to be human: it does not wear a face nor walk on two legs. It is not "masking" or "passing" but rather exists as a strange anomalous creature within a domestic space.

Moreover, a humanist reading of Carrington's explorations of identity negates her potential for de-gendered creativity and enforces a Bretonian Surrealism that is "preoccupied with the experiences of marginal groups… [signifying] opposition to normative bourgeois culture" through the "transformative potential of repressed and libidinal forces as sites of resistance to hegemonic cultural formations".[16] Breton called Carrington a "beautiful divine witch" and assigned her the role of "traditional Surrealist trope of the beautiful, crazy muse." However, he also "acknowledg[ed] the resistant and ironic capacity of her masking strategy."[17] Lusty explains that in interpreting Carrington as a "'witch who initiates and performs spectacular rituals for the consumption of the male Surrealist imagination, facilitating the poetic function of woman as transgressive other," Breton confined her to humanist discourse. [18]And although Carrington was a young woman among older men, many of whom believed her to be mad, naïve, and witchlike, such an approach diminished otherwise vibrant expressions of her innermost self. It is arguably more appropriate to view both the hyena and the white horse as a personal articulation of self rather than as evidence of her existence within a trope.

Kahlo's work is difficult to classify from an art historical standpoint. She was staunchly invested in the ideas of the Mexican Revolution and famously hosted Leon Trotsky at her house with her Communist muralist husband Diego Rivera. She kept animals as companions, identified strongly with her Mexican heritage, and spent months of her life bedridden after polio and then a bus accident left her body permanently damaged. Her rocky relationship with Rivera was lifelong, unlike Carrington's brief,-passionate and destructive relationship with Ernst. While she was in Mexico at the same time but did not associate with Carrington and other European World War II émigrés like Benjamin Péret, Remedios Varo, Alice Rahon, Wolfgang Paalen, and César Moro. Kahlo and Carrington led different lives, but stayed in the orbit of Surrealism and found solace in artistic self-expression. Despite her aversion to Breton's imposition , modern scholarship describes Kahlo as a surrealist associated with the movement. One of the strongest criteria for this inclusion is Breton's very admiration of Kahlo, as well as the "personal elements she made visual and their imaginative, enigmatic, even schizoid character, [which] resonated well with Breton's aesthetics."[19] Breton was so fascinated by Kahlo that he even offered to write an essay for her first solo exhibition.[20] He was pushed, in part, by a visit to Mexico in 1938, where he found it inspiringly "primitive," magical, and surreal. However, Kahlo's work can more easily be compared with other expats of Surrealism, whose work deviated more from the thought of Breton and Freud with time. As Rex Butler and A.D.S. Donaldsonwrite, "despite [Breton's] attempts to contain [Surrealism] institutionally (its internal struggles were legendary, its expulsions innumerable), the movement ultimately went beyond Breton."[21] The universal yet individualistic experience of the unconscious and history, where Surrealism looks "inwards and backwards," allowed it to look "outwards and forwards" in different cultural contexts.[22] Kahlo's large assemblage of self-portraits convey a vested interest in memory, self-identity, and cathartic self-expression, all of which betray ties to surrealist explorations of what one might call the "inner landscape." She painted her physical and emotional pain, aspects of which were sometimes disturbing and macabre, in a surrealist way.

This is not to say that Surrealism should be a monopolistic interpretive framework for Kahlo's work, rather that the existence of such a robust movement made audiences and critics more amenable to such artworks. As such, her art proclaiming love, pain, heartbreak, physical ailments, and rawly personal musings did not just survive the century, but is now iconic. Her 1940 painting, *Self Portrait with Thorn Necklace and Hummingbird* (Fig. 2), is but one of the many arresting self-portraits Kahlo painted during her lifetime. The artist is shown from the shoulders up in a white blouse, with a monkey on her right and a cat on her left, both of which are black. Completing the trio of black animals is a hummingbird, seemingly dead or at least flightless, which hangs from the thorns around her neck. Her face is central and expressionless, emblazoned with her trademark unibrow and mustache as she looks beyond the viewer, evidently unaffected by the collar of thorns that pierce her skin. Her hair is done up in a crown of braids, where two white butterflies nestle in the updo. Behind her are large leaves in varying shades of green— chartreuse, emerald, olive. These colors, along with the greenish-black hues of the cat, monkey, bird, hair, and eyes contrast with the yellow-orange tone of her skin. Her necklace evokes Christ's suffering,reminding the viewer of her tragic, chronic physical pain from the lasting effects of polio, and her equally painful relationship with Rivera, whom she divorced and remarried between 1939 and 1940. Further, the flightlessness of the bird recalls her limited mobility. Unlike Carrington, Kahlo paints animals that had a literal presence in her everyday life: her menagerie of pets included, at different points, a parrot, fawn, monkeys, parakeets, dogs, macaws, and sparrows. She was intimately connected with these animals, and held them to be important companions and cultural and geographic signifiers in her artworks. Regardless, both Carrington and Kahlo use animals in their works as references to wider arrays of personal symbols created through fantasy, lived experience, or cultural connection. In doing so, they illuminate their internal worlds, struggles, and biographies.

For both women, animals served as a vessel to negotiate their identities in the world of Surrealism. While the creatures included in Carrington's Dawn are also written into her prose Carrington's stories, their presence is arguably a reference to her own personal cosmology and individually established network of meaning. Similarly, Kahlo's strong self-association with Mexican culture necessitated an awareness and emphasis on pre-Columbian cultures and understandings of nature and cosmology, particularly in the 1940s when post-Revolution Mexico looked to the past for inspiration for the future.[23] There are no masking strategies in these works, no attempts to pass as "acceptable" women nor generalistic feminist critiques of gender roles. Rather the presence of animals in both Kahlo and Carrington's work represents a de-masking of their biographies and cultural and personal identities.

Ultimately, Surrealism, along with its ideas of free expression of the 'inner landscape' of the mind, use of symbolism, and exploration of the self extends beyond Breton. Despite Breton's strong hand in bringing such ideas to the larger art world, Surrealism shifted throughout time and space and came to escape its founder. Today, "Surrealism" can be seen as an abridged export that did not retain all of Breton's sexist and psychoanalytic ideology and extended beyond its original Freudian context. Kahlo and Carrington continue to negotiate their self-image through artworks rich in symbolism and explorations of their internal self. Such a modern interpretation is not predicated entirely on the relationship between women, men, and art that Bretonian Surrealism prescribed. Rather, it was within the different manifestations of broader 'surrealist'—not Surrealist—art across the globe and cultures that Kahlo, Carrington, and other women surrealist artists operated. Although their works might include animals and have been praised by Breton as elucidatory of the femme-enfant or one of the many other feminine stereotypes typical of Surrealist ideology, this is not sufficient reason to convolute such creations with typical Surrealist paradigms. Both then and now, Carrington and Kahlo's works stand on their own, though not always according to the laws of gravity.

Fig 2 | Kahlo, Frida. *Self Portrait with Thorn Necklace and Hummingbird*, oil on canvas, 1940, University of Texas, Austin, https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp.

Footnotes

[1] Hal Foster, Compulsive Beauty (Cambridge, MA: MIT Press, 1993).

[2] Andrè Breton, Manifestoes of Surrealism (University of Michigan Press, 1969), 23.

[3] Foster, Compulsive Beauty, 2

[4] Gloria Orenstein, "Art History and the Case for the Women of Surrealism", The Journal of General Education 27, (1975), 32.

[5] Ibid, 32.

[6] Penelope Rosemont, "Surrealist Women: an International Anthology", London: The Athlone Press (1998).

[7] Orenstein, "Women of Surrealism," 35.

[8] Sharyn R. Udall, "Frida Kahlo's Mexican Body: History, Identity, and Artistic Aspiration," Woman's Art Journal 24 (2003), 12.

[9] Natalya Lusty, Surrealism, Feminism, and Psychoanalysis (2007), 200.

[10] Rex Butler, "Surrealism and Australia,"Journal of Art Historiography 9 (2015), 2.

[11] See Lusty, Natalya "Surrealism, Feminism," 28-30 and Galina Bakhtiarova "Surrealism on American Soil: Andrè Breton, Edward James, and Others in the Jungle," International Journal of Arts and Sciences 10, 2 (2017), 415-419.

[12] Leonora Carrington, "The Debutante and Other Stories," Silver Press (2017), 22.

[13] Lusty, "Surrealism, Feminism," 21.

[14] Ibid, 34.

[15] Ibid, 41.

[16] Ibid, 19.

[17] Ibid, 30.

[18] Ibid, 30.

[19] Dafne Cruz Porchini and Adriana Ortega Orozco, "The 1940 International Exhibition of Surrealism: A Cosmopolitan Art Dialogue in Mexico City," Dada Surrealism 21 (2017), 9.

[20] Jennifer Josten, "Reconsidering Self-Portraits by Women Surrealists," Atlantis (Wolfville) 30 (2006), 26.

[21] Butler, "Surrealism and Australia", 3.

[22] Ibid. Butler, "Surrealism and Australia", 3.

[23] Udall, "Frida Kahlo's Mexican Body," 11.

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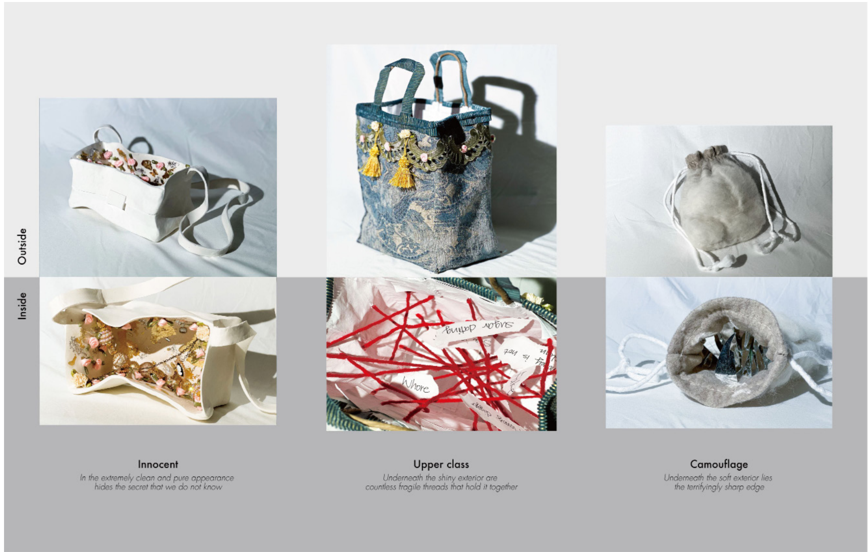

Two-Sided; wool felt, cotton, glass, paper, fabric, cotton thread, clay; 2022

TWO-SIDED

Litong Liu: University of British Columbia

In this series, I explore the complex industry of luxury retail. In our era of consumerism, each luxury bag is marked by meanings such as "beauty" and "elegance." The symbolic significance behind luxury bags is how people judge others. The three bags in this series represent three different groups of people. The white pouch has the simplest appearance, representing young adults and college students who have just entered society. It represents impressionability, and how college students, although appearing uninteresting on the outside, inside, are full of potential. In contrast, the second bag has an extravagant exterior, but is supported by just a few frail wires. Although adorning luxurious clothes and bags will satisfy this group's vanity, what happens inside them will not be resolved. This category represents those who try to cover up their fragile hearts with gorgeous appearances. The outer packaging symbolizing wealth is equivalent to armor as protection against a judgemental and harsh exterior world. The internal structure of the wires is weak because vanity is a weak motivator for change. Lastly, while the final bag may appear soft and smooth, sharp glass covers it, representing how people who tend to be strong on the inside or easily hurt others will deliberately choose a dull appearance to hide their true heart.

LACE WORLD

Litong Liu

Lace World; lace, glass, wire, paint; 2022

Laceglasses
People see others through the lens of desire.

I set my sights on stereotypes about women. The public thinks that lace represents women, and it also represents a sexual suggestion. I add this seemingly private lace to rings, glasses, and clocks. Different forms represent different dangers to women. The ring represents marriage, and when combined with lace, it shows that the marriage is based on sex. A wedding represents a release of personal freedom for women. When lace and glasses are combined, it shows how modern society treats and criticizes women for their sexuality. Women are constantly confronted with rhetoric that slut-shames and makes us repress our sexuality. While experimenting, I found that lace was not as soft as we imagined; it would tingle on the body and even leave red marks when worn for a long time. This kind of seemingly beautiful clothing not only restrains women but also hurts them. So, I combined the visualization of lace and time to directly reflect how the longer these stereotypes continue, the more harm we do to women.

Marriage
In a marriage, do most people find love, or is it their inner desire?

Imprint
The imprints of lace, stereotypical notions of beauty continue to hurt us as time goes on.