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Clio Art History Research Journal 1st Edition

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West Virginia University's Art History Club Presents

CLIO: WVU Art History Research Journal

Publication Information

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Foreword

By Rebekah Gooding - President of the WVU Art History Club

For students studying art history, publication is an incredibly important part of their careers. As a club, we attempt to promote the professional development of our members. So, the officers of the West Virginia University Art History Club created this journal to give the students of the School of Art and Design a platform to publish their work. Having a journal where art history students can have their research published provides an early opportunity for students to add to their resumes and CVs.

We would like to thank the professors of the WVU College of Creative Arts, specifically those of the Art History department for assisting us in the creation of this journal, Professors Megan Leight and Rhonda Reymond. They have been incredibly supportive of each of the members of this club and our professional goals. In art history courses, each student is required to write and submit either several smaller essays or one large research paper. Most of the following papers were written for these classes and are examples of the type of work the students in the College of Creative Arts complete.

The WVU Art History Club strives to support the professional and intellectual development of its members. Free to join for any student of West Virginia University, regardless of major, we wish to spread awareness of the importance of the field of Art History. Throughout the year we hold events such as art demos, artist lecture/talk watch parties, trips to regional museums, and other such events aimed at expanding the skills and knowledge of our members. If you would be interested in joining the WVU Art History Club, either view our page on WVU Engage or email us at *wvuarhsclub@gmail.com*.

Artist Statement by Payton Brown

By Payton Brown

My paintings are meant to explore personal experiences among viewers through their small, intimate nature. I create still life paintings of foods that are fairly popular and easily identifiable. By utilizing such familiar imagery, there are many emotions and personal connections that can coincide with these works, allowing every viewer to have a different individual experience.

Sitting down for a meal with family or friends, grabbing a snack before heading out the door, or even stopping at your favorite restaurant for a take-out meal are all experiences that we can relate to. Though these actions are common and may appear as just a form of sustenance rather than a deeper, more personal experience, different foods can often evoke specific feelings. Through these compositions of recognizable, popular foods, many emotions or memories may come to mind. Perhaps it will cause the viewer to recall a specific person, place, or time in their life.

All of my paintings are created with oil paint and they maintain a consistent size. By incorporating these images into such small canvases, the work becomes more intimate, as if the viewer is sitting down for a meal or viewing this food in front of them. This idea also inspired me to work in a realistic style. The majority of the works consist of rather warm color schemes, which resonate with me due to their comforting nature. While different colors may signify specific emotions in viewers, the warm colors in these paintings allow me to recall feelings such as nostalgia, comfort, and tradition.

Although I have emotional connections to these paintings, everyone's experiences with these foods will be different. For instance, an ice cream sundae reminds me of my favorite ice

cream shop that my friends and I go to during the summer in our hometown. However, any person could view this painting and have a completely different emotional experience; they could recall a family trip to an ice cream parlor, a summer evening with friends, or even a first date.

The work I have created serves the purpose of allowing us to find something that we all have in common through shared experiences. These traditional, common foods translate into personal, individual occurrences that stick with us through our lives because of their emotional significance.

Payton Brown, *MeNU*, oil on canvas, 2021

The Fountain of Venus by Francois Boucher

By Rebekah Gooding

Francois Boucher's *Fountain of Venus* (1756) (Figure 1) is an oil painting on canvas held by the Cleveland Museum of Art that is much unlike any of his other paintings of Venus. While there are many elements within this painting that are similar if not the same as his other paintings with the same subject of the Roman Goddess Venus, this painting stands out quite starkly in both composition and coloration to his others. The reasons for this may lie within what little is known about the painting, primarily that the scholars at the Cleveland Museum of Art have highlighted that the painting may have been used as a cartoon for tapestries.[1]

Boucher's many other paintings of Venus are of lush landscapes or skyscapes with Venus sprawling over clouds and rocks. Vivid colors dominate the paintings and the loose brushwork characterizes the pieces as the epitome of the Rococo style. Paintings such as *The Triumph of Venus* (Figure 2) or *Venus at Vulcan's Forge* (Figure 3) are prime examples of this style. In *The Triumph of Venus*, the composition is filled with vibrant, lush blues of both the sea and sky, which fill a large part of the left half of the painting. Venus herself sits upon a rock, looking down at the tumble of bodies surrounding her in the water. The group surrounding her seems to be playful and enjoying themselves, putti flying above them, similarly watching the group.

Meanwhile in *Venus at Vulcan's Forge*, Venus is sitting among the clouds, pointing towards a sword that her husband Vulcan is brandishing towards her. The forge glows a bright hue of red, signifying Vulcan's status as the smith of the Gods, the blue of the sky surrounding Venus like that of The Triumph of Venus, is light and playful. The painting is taken by brighter

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[1] The Cleveland Museum of Art, *Fountain of Venus* by Francois Boucher, https://www.clevelandart.org/art/1979.55.

colors, of blue, pink, green, and red. While there are the darker colors from Vulcan's forge, they do not dominate the largely light painting.

Boucher's many other paintings of Venus are of lush landscapes or skyscapes with Venus sprawling over clouds and rocks. Vivid colors dominate the paintings and the loose brushwork characterizes the pieces as the epitome of the Rococo style. Paintings such as *The Triumph of Venus* (Figure 2) or *Venus at Vulcan's Forge* (Figure 3) are prime examples of this style. In *The Triumph of Venus*, the composition is filled with vibrant, lush blues of both the sea and sky, which fill a large part of the left half of the painting. Venus herself sits upon a rock, looking down at the tumble of bodies surrounding her in the water. The group surrounding her seems to be playful and enjoying themselves, putti flying above them, similarly watching the group. Meanwhile in *Venus at Vulcan's Forge*, Venus is sitting among the clouds, pointing towards a sword that her husband Vulcan is brandishing towards her. The forge glows a bright hue of red, signifying Vulcan's status as the smith of the Gods, the blue of the sky surrounding Venus like that of *The Triumph of Venus*, is light and playful. The painting is taken by brighter colors, of blue, pink, green, and red. While there are the darker colors from Vulcan's forge, they do not dominate the largely light painting.

These two paintings by Boucher are classic to his style, displaying the Goddess' light airiness and inherent eroticism. Each has bodies tumbling over themselves, laying upon each other, and the floating putti accompanying the Goddess show she is the embodiment of love. In contrast, *Fountain of Venus* is darker and does not hold that airy quality to it. The painting is dominated by browns and greens, displaying a garden fountain that sits in front of a wall covered in ivy. The bright colors are largely absent, with only a small section of blue sky and the white of Venus being the primary sections of vividity. Instead of a live goddess, Venus is depicted as a

statue perched atop the overflowing fountain, looking down at a putto who is looking back up at her. The pristine white of her figure contrasts the darker stone of the rest of the fountain that is formed by two men who seem to have fish tails in place of legs and a large, gaping fish. The water spills from the fountain's edges, overflowing even though there seems to be no clear source. Surrounding the fountain are trees and bushes, all darkly colored, even the red/pink of the roses to the right seems dark.

The differences between the two other examples of Boucher's Venus paintings and this one are drastic. Instead of a bright, airy Venus with supple pinked skin, she is frozen in cold, white stone and surrounded by shadows. That is not to say it is a gloomy painting as it still holds beauty and elegance, it is just in a darker setting in comparison. Commonalities between the three are still present, white doves and putti appearing in all three as well as the same gaping fish appearing in both *Fountain of Venus* and *The Triumph of Venus*. Yet, the question persists as to why these differences are occurring.

The answer may lie in the fact that Boucher designed cartoons for tapestry reference, working for Beauvais on many series of tapestry references so the weavers could replicate his grand images.[2] Like the entry from the Cleveland Museum of Art states, "While it may have been exhibited as an independent work of art, it probably served initially as a preliminary design for a tapestry."[3] While there is no record of any tapestries from this potential cartoon remaining, that may be in fact due in part to how few tapestries have survived this long, even those

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[2] Edith Standen, "Boucher as a Tapestry Designer," in *François Boucher, 1703-1770*, edited by Alastair Laing et al. p. 325–44 (New York: Metropolitan Museum of Art, 1986), 325.
[3] The Cleveland Museum of Art, *Fountain of Venus* by Francois Boucher, https://www.clevelandart.org/art/1979.55

commissioned by the French royal family.[4] The tapestry may have been created or intended to be created from this painting, even if there is no surviving record.

Yet the composition may extend past a simple lighthearted design for a tapestry in the style that so many aristocrats of this time period enjoyed as the museum implies. The *Fountain of Venus* is a garden scene and as David R. Coffin's article discusses, Venus is more than just a goddess of love. She is also a goddess of gardens, which is partially what made her a popular statuary feature in Eighteenth Century English gardens.[5] As gardens were rather common scenes to be depicted in tapestries, such as in the tapestry *The Collation from a set of the Italian Village Scenes* (Figure 4) which was originally designed by Boucher, *Fountain of Venus* fits into the standard for tapestries during the Rococo period.

This idea of Venus as a garden feature, instead of in her usual context as a mythological symbol gives a different image to consider and opens opportunities to discuss her not as a mythological being enacting fantastic tales, but as a symbol of sexuality. Themes of sexuality were a main feature of not only Rococo artwork, but also the pastoral scenes so prevalently featured in Boucher's tapestries. The eroticism of Venus has been a focus of art for centuries. The nude form of the goddess was a constant sign of sexual liberty and feminine sexuality that is thinly veiled in many depictions of her.[6] Unlike common garden depictions reflecting the *Venus de' Medici* (Figure 5) where Venus covers herself with a hand, her hair, or some cloth, the Venus depicted in Boucher's painting sits with no pretense of shame or want to cover herself in her posture.[7]

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[4] Katherine R. Malloy, "Three Eighteenth-Century Gobelins Tapestries," *The Bulletin of the Cleveland Museum of Art* 44, no. 2 (1957): 24–27.

[5] David R. Coffin, "Venus in the Eighteenth-Century English Garden," *Garden History* 28(2):172-93.

[6] Paul Barolsky, "Looking at Venus: A Brief History of Erotic Art," *Arion: A Journal of Humanities and the Classics* 7, no. 2 (Fall 1999): 93–117.

[7] Barolsky, "Looking at Venus: A Brief History of Erotic Art," 93-117.

However, a connection can be made in the garden depictions of Venus to the form that she holds in the painting. The Venus Anadyomene form was "usually placed by a pool or in a grotto as if bathing."[8] This form of the goddess is one of her rising from the sea at her birth, as depicted in Titian's painting (Figure 6). Usually this form shows Venus wringing her hair out as she steps out of the foam of the sea, but another interesting way that the birth of Venus is depicted is shown in Boucher's own paintings. *The Triumph of Venus* is a birth scene and one connection it has to *Fountain of Venus* is the pose that Venus is presented in within both paintings.

While Venus may not be taking the typical Venus Anadyomene pose, the two figures depicted in Boucher's paintings mirror one another. Sitting atop rocks, looking down to her right while her right arm is outstretched, Venus is almost identical in both paintings. By considering both this parallel and Coffin's discussion of Venus figures placed in grottos, the composition takes on a new understanding dealing with the figure's pose and setting.

Even without these interwoven connections of gardens and paintings, it is not that much of a stretch to connect Boucher's other tapestry designs to this probable cartoon. *The Fountain of Love* (Figure 7) is one of Boucher's pastoral tapestry designs. While it bears little resemblance to *Fountain of Venus*, there is one feature that stands out prominently. A fountain painted in a familiar style, color, and with uncannily similar putti figures decorating it. While this fountain is crowded into the corner of the painting, what is discussed in Jean-Luc Bordeaux's article is that cartoons were sometimes cut into smaller sections so that weavers could focus on one section at a time. In fact, a finished tapestry that has survived until the present era shows that the fountain was not just a part of the corner of the composition, it was a central feature to the tapestry, much

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[8] Coffin, "Venus in the Eighteenth-Century English Garden," 172-93. Also uses the introduction to help explain the form of Venus compared to the painting discussed.

like the title implies.[9] So, having a fountain being one of the central features of a tapestry was not an alien concept to Boucher.

Viewing *Fountain of Venus* as a cartoon for a factory prompts many questions and ideas which are fascinating to consider. The eternal dilemma is trying to compare both sides of Boucher's career that are being melded into one in a single painting. As a prominent painter during the Rococo period, he is seen as painting grand compositions while on the other side of the same coin his most famous tapestry designs are his pastorals. In a sense, this painting is both and neither at the same time. *Fountain of Venus* is relating itself directly to Boucher's other paintings of Venus through symbols such as putti and doves while also connecting to his tapestry cartoons with its overflowing fountain that has the goddess of love perched atop it instead of putti like in *the Fountain of Love*. This painting draws together both elements and mixes them to create something unique. Perhaps this Venus is most easily understood as a Venus Anadyomene that was featured in grottos like the ones in English gardens, but maybe it is more complex than those simple terms.[10] So little is known about Boucher's *Fountain of Venus* that it is easy to draw any number of conclusions about it, but certainly bringing in ideas about how it may have been used a tapestry cartoon brings a new dimension to its understanding.

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[9] Jean-Luc Bordeaux, "The Epitome of the Pastoral Genre in Boucher's Oeuvre: 'The Fountain of Love' and 'The Bird Catcher' from 'The Noble Pastoral,'" *The J. Paul Getty Museum Journal* 3 (1976):75-101. https://www.jstor.org/stable/4166343.
[10] Coffin, 172-93.

Figure 1: Francois Boucher, *Fountain of Venus,* 1756, oil on canvas, 233 x 215 cm (91 3/4 x 84 5/8 in.), Cleveland, Cleveland Museum of Art.

Figure 2: Francois Boucher, *The Triumph of Venus*, 1740, oil on canvas, 162 x 130 cm, Stockholm, National Museum Sweden.

Figure 3: Francois Boucher, *Venus at Vulcan's Forge*, 1769, Francois Boucher, oil on canvas, 107 11/16 x 80 9/16 in. (273.5 x 204.7 cm) Framed: 110 3/4 x 83 3/4 x 2 1/2 in. (281.3 x 212.7 x 6.4 cm), Fort Worth, TX, Kimbell Art Museum.

Figure 4: Francois Boucher, *The Collation from a set of the Italian Village Scenes,* designed 1734-36, woven 1762, wool and silk tapestry, 10 ft. 10 in. × 8 ft. 6 in. (330.2 × 259.1 cm), New York, The Metropolitan Museum of Art.

Figure 5: *Venus de' Medici,* Late 2nd c. BC-Early 1st c. BC, marble, 153cm, Uffizi Gallery, Florence, Italy.
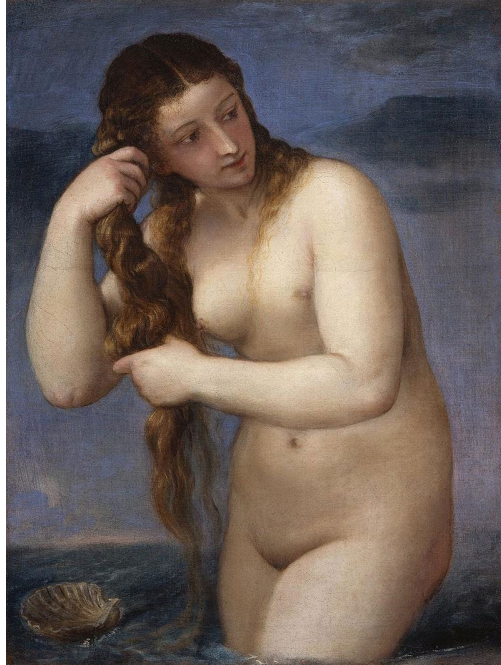
Figure 6: Titian, *Venus Rising from the Sea "Venus Anadyomene,"* 1520, oil on canvas, 75.80 cm x 57.60 cm (framed: 103.00 x 84.70 x 14.00 cm), Edinburgh, Scottish National Gallery.

Figure 7: Francois Boucher, *The Fountain of Love,* 1748, Francois Boucher, oil on canvas, 294.6 × 337.8 cm (116 × 133 in.), Los Angeles, The J. Paul Getty Museum.

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———. *The Collation from a Set of the Italian Village Scenes*. designed 1734-1736, woven 1762. Wool, Silk, 10 ft. 10 in. × 8 ft. 6 in. (330.2 × 259.1 cm). The Metropolitan Museum of Art. https://www.metmuseum.org/art/collection/search/204092.

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Medici Venus. Late 2nd century B. C. - Early 1st century B. C. Marble, 153cm. Uffizi Gallery. https://www.uffizi.it/en/artworks/medici-venus.

Titian. *Venus Rising from the Sea ('Venus Anadyomene')*. 1520. Oil on Canvas, 75.80 x 57.60 cm (framed: 103.00 x 84.70 x 14.00 cm). Scottish National Gallery.

https://www.nationalgalleries.org/art-and-artists/8687/venus-rising-sea-venus-anadyomene

Iridescent Skies - Artist Statement by Joanna Jacinto

By Joanna Rose Jacinto

Joanna Rose Jacinto is a sophomore honors student at West Virginia University College Creative of Arts. With her aspiration of becoming an art therapist and educator, she's currently majoring in Art Education and minoring in Psychology. She also has a great interest in photography and sculpture.

Jacinto has a great eye for photography. She believed photography to be a medium of art that enriches the eyes of the beholder with a message of serenity or personality. With her photographs of *Iridescent Skies*, she has captured the timeless and breathtaking skies of Morgantown, West Virginia.

She has been fascinated by the everlasting awe of the days' sunsets at the Woodburn Circle at the West Virginia University. These are two of her photographs that achieved a beautiful composition of colors and a silhouette of the Monongahela River.
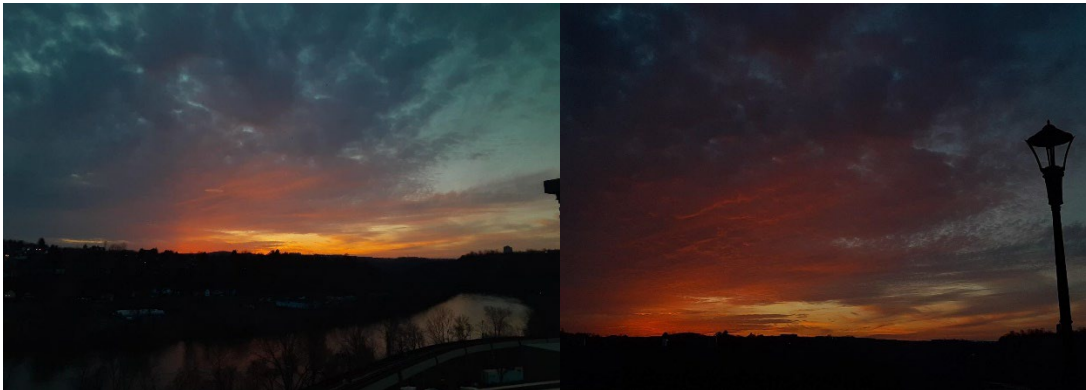
Figures 1 and 2: *Iridescent Skies* (2021), Joanna Rose Jacinto, digital photograph, Woodburn Circle, Morgantown, WV.

Catholicism and Commercialism: The Many Aspects of Andy Warhol's Life

By Payton Brown

Andy Warhol's painting *Raphael Madonna - $6.99* (1985) makes references to numerous essential aspects of his life. Through his use of religious and commercial imagery within the composition, Warhol alludes to his career as a commercial illustrator, as well as to his experiences within his Byzantine Catholic faith. This monumental painting, consisting of acrylic and silkscreen ink on linen, was inspired by Raphael's *Sistine Madonna* (1512). The two pieces contain similar subject matter; however, Warhol depicts the figures in his own artistic style and pays homage to his career as a commercial illustrator by incorporating elements of consumer culture, such as the $6.99 price tag located in the upper left corner of the painting. *Raphael Madonna - $6.99* "looks back to Warhol's Pop paintings with its imaginative manipulation of the image and the jolting addition of a commercial price tag."[11] Many of Warhol's artworks encompass aspects of the religious and commercial realms and the role they played in his life, both personally and artistically, specifically *Raphael Madonna - $6.99* (1985).

Raphael Madonna - $6.99 (Figure 1) is an immense painting, with dimensions of 156 ¼ inches in height and 116 inches in length.[12] Similar to many of his other paintings, Warhol utilized acrylic and silkscreen ink to create this artwork. Unlike many of his pieces with vivid, Fauvist color palettes, *Raphael Madonna - $6.99* depicts black line drawings painted on a stark white ground. The focal point of this painting is the Virgin Mary standing, holding the Christ Child in the center of the upper two-thirds of the canvas, both adorned with halos. Christ and the Virgin are located between St. Sixtus, on the left, and St. Barbara, on the right. St. Sixtus is

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[11] Jane Dillenberger, *The Religious Art of Andy Warhol* (New York: The Continuum Publishing Company, 1998), 56.
[12] "Revelation," The Andy Warhol Museum, 117 Sandusky Street, Pittsburgh, PA 15212. 25 October 2019.

portrayed in a profile view; the viewer is only able to see half of his face as he is looking

upwards to Mary and Christ in a way that suggests he is admiring and glorifying them. To the

left of Christ and the Virgin, St. Barbara is seated with a halo atop her head, peacefully and

serenely looking downward, presumably admiring Mary and Christ, who are repeated across the

bottom register of the painting. Warhol has depicted the same imagery of the Christ Child and

Virgin Mary, but rotated the figures so that they appear horizontally rather than upright. Unlike

Raphael's *Sistine Madonna,* "the pictorial space in *Raphael I* is shallow; this pushes the figures

forward toward the viewer." This is similar to traditional iconography that Warhol likely saw in

church, making the figures appear "as if they are floating in an otherworldly realm…[bringing]

the holy being in the viewer's presence."[13]

Warhol's color palette is very limited in this painting. While the majority of the canvas is

white, there are small hints of color amid the black contour lines. In the upright, center figure of

Mary, the bottom portion of her robes are painted blue. The Christ Child depicted horizontally at

the bottom of the canvas is entirely pink, and the only other colors applied to this composition

are in the oval price tag in the upper left corner that reads "6.99." The oval is red, and the price is

painted in yellow; the bottom and right sides of the oval are slightly overlapped by St. Sixtus'

head and the vertical Christ Child's arm. While all of these colors seem to contrast each other,

they all have one thing in common: they do not fill in their specific areas entirely, exposing parts

of the white ground underneath. The price tag, Christ Child, and Mary's robes are all painted in

one hue with no shadows, highlights, or value, and Warhol left some areas blank, seeming

unfinished. These six figures and the price tag are the only subjects Warhol depicts in this

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[13] Linda Rosefsky, "The Sacred in the Profane: Understanding Andy Warhol's Relationship with the Visual Image," (West Virginia University, 2011), 69.

painting; there is no other scenery or subject matter besides the curtains hanging in the

background, predominantly in the upper right corner.

Religious imagery was a very familiar subject for Warhol, as he grew up in a devoutly

religious Byzantine Catholic family. He attended weekly Masses with his mother, Julia Warhola,

throughout the majority of his life; he would also briefly attend church frequently during the

week to pray.[14] Warhol maintained a strong Catholic faith his entire life, as he "always carried a

rosary and a small missal in his pocket."[15] In his childhood parish, St. John Chrysostom, and

other Catholic churches, he was exposed to religious iconography and symbols on the

iconostasis, "the screen that closes off the inner altar in the Eastern Rite churches…covered with

icons of the saints, flat two-dimensional portraits, with solid gold backgrounds, hung in

horizontal rows, one after another, with no space in between."[16] Viewing images in this way

undoubtedly made an impact on his artwork, not only inspiring religious paintings such as

Raphael Madonna - $6.99, but other artworks that depict figures in holy, saintly ways such as

Gold Marilyn, 1962 (Figure 2), and many of his other paintings featuring repetition in gridded

formats, such as *Ethel Scull 36 Times,* 1963 (Figure 3) and *100 Campbell's Soup Cans,* 1962

(Figure 4), to name a few.

Raphael Madonna - $6.99 is based on Renaissance master painter Raphael's *Sistine*

Madonna, 1512 (Figure 5). While Warhol chose to keep several of the original figures – the

Virgin Mary and Christ Child, St. Sixtus, and St. Barbara, he omitted the two cherubs located at

the bottom center of the composition. This painting differs from Warhol's typical artworks, not

[14] Mike Aquilina, "Pop Heart: Andy Warhol's complicated Catholicism," *Angelus News*, 20 July 2018, accessed 4 October 2019, https://angelusnews.com/arts-culture/pop-heart-andy-warhols-complicated-catholicism/
[15] Michael Davis, "Andy Warhol's devotion was almost surreal," *Catholic Herald*, 8 February 2018, accessed 25 November 2019, https://catholicherald.co.uk/issues/february-9th-2018/andy-warhols-devotion-was-almost-surreal/
[16] Aurora Garrison, "Andy Warhol: Of Fame and Faith," *Revolver Gallery*, December 2017, accessed 4 October 2019, https://revolverwarholgallery.com/andy-warhol-fame-faith/

only in appearance but also in terms of technique. Warhol nearly always selected images from newspapers, magazines, or Polaroid photos, then had silkscreens made from these images which he would squeegee ink through on top of a pre-painted ground. What was so drastically different about this painting was the fact that Warhol was not using a photographic image for the silkscreen process; he was not even utilizing a photograph of the original painting. Instead, he "used an illustration from a late-nineteenth-century encyclopedia on art which had an outline drawing of Raphael's *Sistine Madonna*" (Figure 6).[17]

Warhol's appropriation of Raphael's painting is a prime example of how he utilizes his knowledge of art history within his own artworks. Another painting by Warhol that demonstrates his awareness of art history is *Last Supper,* 1986 (Figure 7), based on Leonardo da Vinci's painting *The Last Supper,* 1495-98 (Figure 8). Like *Raphael Madonna - $6.99,* Warhol omits specific parts of the original painting to create a composition demonstrating his Pop-Art style. Warhol utilizes repetition once again, rendering Christ at the table of the Last Supper four times in the same contour line style as he used in *Raphael Madonna - $6.99.* Similarly, he incorporates various aspects of commercialism by adding logos, images of motorcycles, and the "$6.99" oval price tag in the center of the canvas.

Not only does Warhol reference art historical figures in his paintings, but he also incorporates themes and motifs from his previous artworks. For example, the Virgin Mary and the Christ Child appear twice in *Raphael Madonna - $6.99.* Warhol utilizes repetition in many of his paintings, such as *S&H Green Stamps,* 1962 (Figure 9) and *Marilyn Diptych,* 1962 (Figure 10). *Raphael Madonna - $6.99* not only references his continued use of repetition within his own artworks, but it is likely that his inspiration was derived from the repetition of the liturgical cycle

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[17] Dillenberger, *The Religious Art of Andy Warhol*, 56.

within the Byzantine Catholic church. Warhol was accustomed to repetition as the "same cycle of major and minor religious feasts are celebrated each year; the readings and the chants recur each year."[18] The repeated motifs in Warhol's artworks can also be compared to "the multiple Hail Marys in the rosary;"[19] the Hail Mary is a prayer that is said 53 times while praying the rosary, a common practice for devout Catholics. In *Raphael Madonna - $6.99* there is a rosary under the Virgin Mary's left foot, representing another example of "the religious iconography that was embedded in [Warhol's] psyche."[20] Warhol utilized the element of repetition purposefully and strategically; the reiteration of symbols and motifs is essential to his faith, as "the rosary is repetition, the liturgy is repetition, the visual iconography of the Catholic Church depends on repetition." [21]

Similar to his use of repetition, another motif that Warhol often incorporated into several of his paintings was the depiction of very famous, well-known subjects. Like his paintings of familiar consumer goods such as Campbell's soup, Coca-Cola, and Del Monte peach halves, Warhol would also create paintings of recognizable celebrities such as Marilyn Monroe, Elvis Presley, and Liz Taylor, to name a few. This technique of selecting well-known, popular imagery as subjects for his paintings is displayed within *Raphael Madonna - $6.99,* as Mary and Christ are icons that can be easily identified by nearly anyone, whether they are religious or not. Warhol utilizes iconography not only in a strictly religious context, but within many of his works, making ordinary objects seem almost holy. For example, his Campbell's Soup Can paintings

[18] Raymond Herbenick, *Andy Warhol's Religious and Ethnic Roots* (Lewiston, The Edwin Mellen Press, 1997), 20.
[19] Aquilina, "Pop Heart."
[20] Rosefsky, "The Sacred in the Profane," 69.
[21] Ben Luke, "Andy Warhol Goes to Church," *The Art Newspaper,* 26 January 2018, accessed 4 October 2019, https://www.theartnewspaper.com/comment/andy-warhol-goes-to-church.

were "removed from a time and place context in which they're disposable, into a timeless realm in which they're almost like icons."[22]

  Raphael Madonna - $6.99 exemplifies not only the importance Warhol put in his Catholic faith and knowledge of art history, but his career as a commercial artist as well. The red oval reading "6.99" in the upper left corner of the painting clearly represents a price tag, which creates a direct correlation to consumerism and the idea of an item being sold; more importantly, this price tag is located directly above St. Sixtus' head, where his halo should be. By placing a price tag here rather than a halo, this "mark of consumer culture jarringly brings the paternal Holy Father from a heavenly realm into the earthly present."[23] Another less obvious reference to Warhol's career in commercial illustration is his linework in this painting. Other than the price tag, the entire composition is depicted in black contour lines, only showing outlines and slight details in some areas. It can be assumed that this style is a direct reference to the blotted line drawing technique Warhol utilized in the early stages of his commercial illustration career, such as *Hands and Mouth,* 1952 (Figure 11) and *Eight Female Heads Wearing Sunglasses,* 1949 (Figure 12). Warhol created his blotted line drawings by creating an initial sketch, then repeatedly tracing it with pen and ink, placing another paper on top of it to transfer the ink, then removing it to reveal a "print." These initial drawings could be reused several times, making the production of his commercial illustrations extremely efficient, and giving them an "unpredictable and uniquely elegant quality."[24]

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[22] Adelaide Mena, "Pop Artist. Provocateur. Catholic. Who was Andy Warhol?," *Catholic News Agency*, 27 August 2015, accessed 4 October 2019, https://www.catholicnewsagency.com/news/pop-artist-provocateur-catholic-who-was-andy-warhol-2815.1

[23] Rosefsky, "The Sacred in the Profane," 75.

[24] Howard Steenwyk, "Warhol's Blotted Line," *Shortcuts to Culture*, accessed 25 November 2019, http://www.howardsteenwyk.com/warhols-blotted-line.

Raphael Madonna - $6.99 encompasses some of the most essential aspects of Andy Warhol's life and artwork, all in one painting – Catholicism and commercialism. These two realms impacted nearly all of his artworks in numerous ways, although it was not always evident. While many people think that Warhol's artwork is solely based on appropriation and replication of commercial imagery and art historical references, they are "[failing] to recognize the intimate way in which Warhol experienced images."[25] However, one of the most inspiring things about Warhol was how he continued to create his paintings so passionately and unapologetically. After all, he said "Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art."[26]

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[25] Rosefsky, "The Sacred in the Profane," 87.
[26] Makos, Christopher, *Warhol Memoir,* (Charta, 2004).

Figures

Figure 1: Andy Warhol, *Raphael Madonna - $6.99*, 1985, acrylic and silkscreen ink on linen, 156 ¼ in. x 116 in., Pittsburgh, The Andy Warhol Museum.
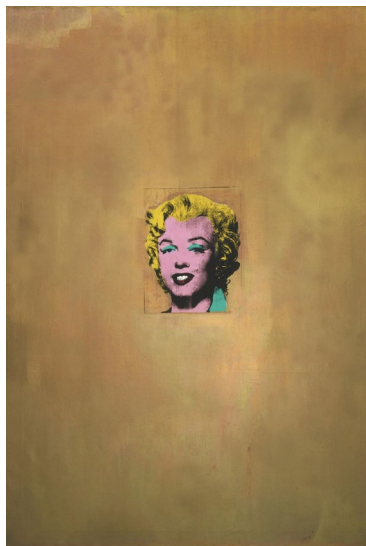

Figure 2: Andy Warhol, *Gold Marilyn,* 1962*,* acrylic, oil, and silkscreen on canvas, 83 ¼ in. x 57 in., New York, Museum of Modern Art.

Figure 3: Andy Warhol, *Ethel Scull 36 Times,* 1963, acrylic and silkscreen ink on linen, 80 in. x 144 in., New York, Whitney Museum of American Art.

Figure 4: Andy Warhol, *100 Cans,* 1962, casein, spray paint, and pencil on cotton, 72 x 52 in, Buffalo, New York, Albright-Knox Art Gallery.
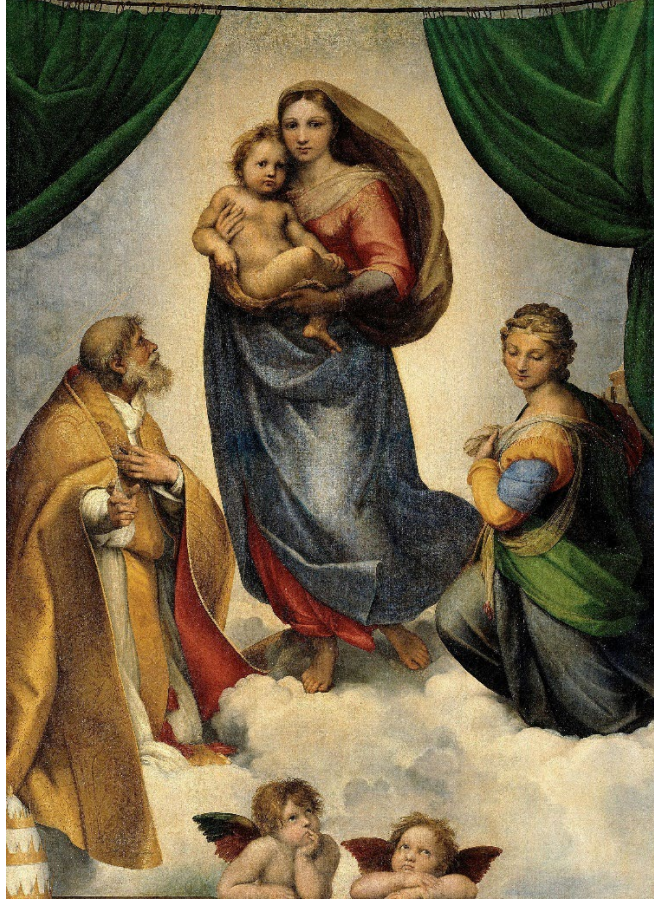
Figure 5: Raphael, *Sistine Madonna*, 1512, oil on canvas, 265 cm x 196 cm, Dresden, Germany, Gemäldegalerie Alte Meister.

Figure 6: Line drawing of *Sistine Madonna* by Raphael from 19th c. encyclopedia used by Andy Warhol.

Figure 7: Andy Warhol, *The Last Supper*, 1986, acrylic and silkscreen ink on linen, 9 ft. 8 in. x 32 ft. 6 in., Fort Worth, Texas, Modern Art Museum of Fort Worth.
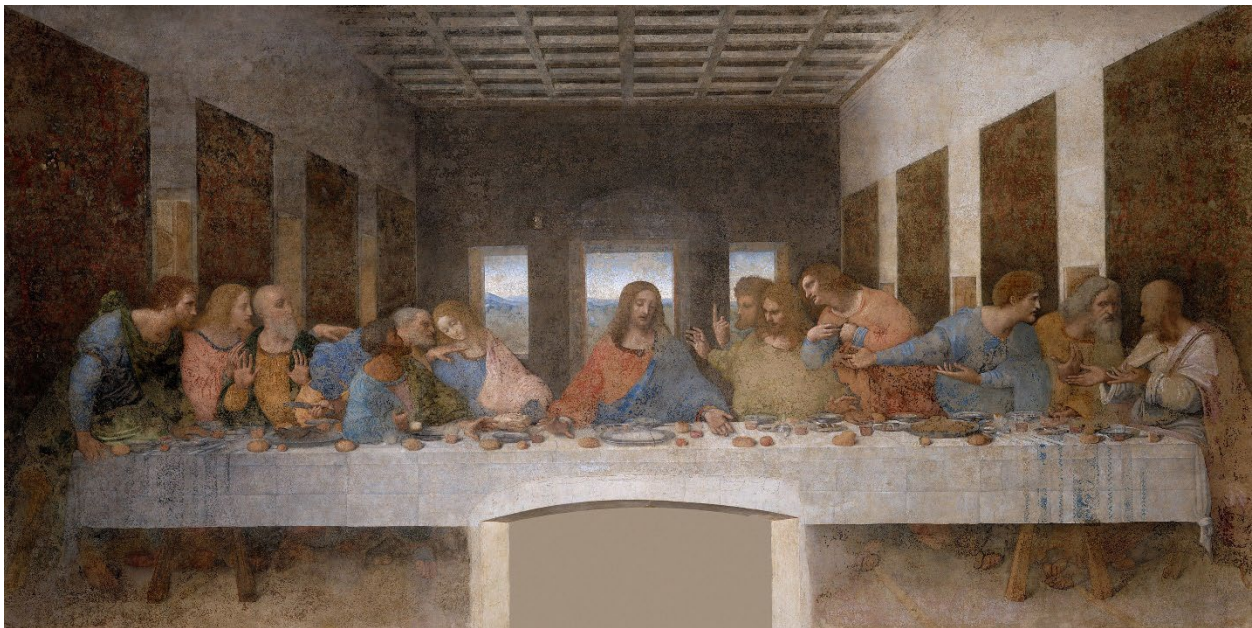

Figure 8: Leonardo da Vinci, *Last Supper,* 1495-97, oil paint and tempera mixture, 700 cm (280 in) × 880 cm (350 in), Convent of Santa Maria delle Grazie in Milan, Italy.
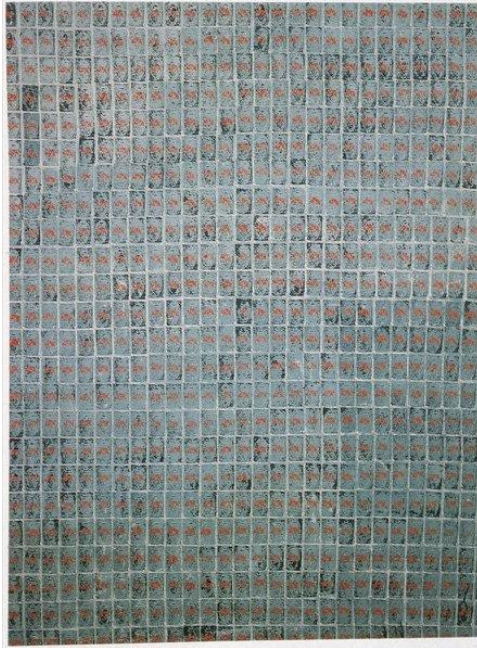
Figure 9: Andy Warhol, *S&H Green Stamps,* 1962, silkscreen ink stamped on canvas, 6 ft. x 4 ft. 6 in., New York, Museum of Modern Art.

Figure 10: Andy Warhol, *Marilyn Diptych,* 1962, silkscreen ink & synthetic polymer paint on canvas, 2 panels, each 208.3 x 144.8 cm., London, Tate Modern.
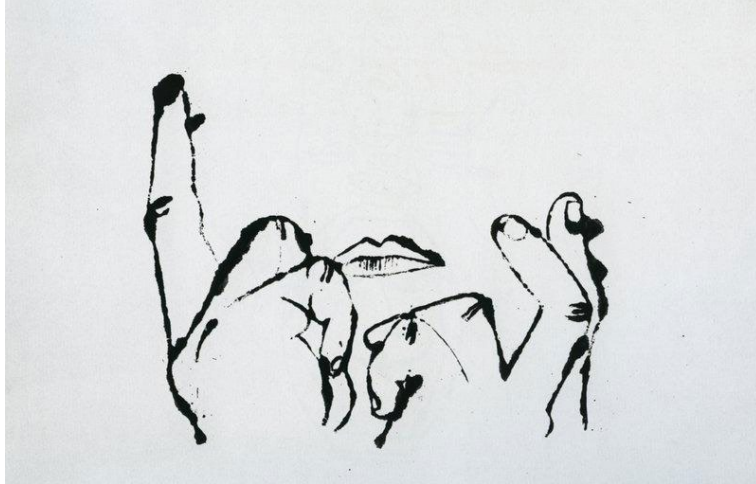
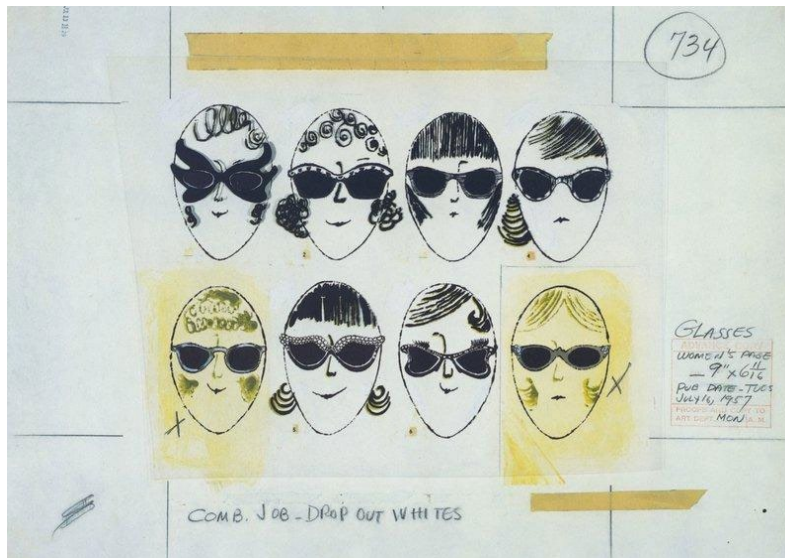Figure 11: Andy Warhol, *Hands and Mouth,* 1952, silkscreen and ink on paper, 10 5/8 x 16 ¼ in.

Figure 12: Andy Warhol, *Eight Female Heads Wearing Sunglasses,* 1957, ink drawing on paper,
15 ¾ x 22 7/8 in., Pittsburgh, PA, The Andy Warhol Museum.

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Formal Analysis of *Caged in the Circus of Civilization* by Stefanie Jackson

By Riley "Red" Klug

Caged in a Circus of Civilization is a 1995 work by Stefanie Jackson. Jackson is an African American artist and printmaker representing African American culture and themes in her works. This work was done using a printmaking technique of lithography and is currently located in the West Virginia University Museum in the Deem Print Gallery. Through her use of formal elements and principles of design such as movement, line, color, and pattern, the artist shows us of her thoughts, feelings, and experiences of living as an African American in an unforgiving, white America.

This work is a lithograph depicting African Americans in gruesome scenes such as being hung, decapitated, jailed, and controlled which expand upon the past experiences and thoughts of African Americans in the United States during and before the 1990's. Patterns cover the work as well; bullets, barbed wire, and other such patterns cover the clothes and rooms in which the depicted African Americans are seen. Each scene is compartmentalized, and the entire composition takes place within a building showing that the racism and hatred that African Americans felt at this time would happen mainly behind closed doors. The windows in the door open only to the African American being controlled as a puppet, possibly marketing them as some sort of entertainment.

The implied movement within this piece depicts many of the African Americans within the composition as limp and surrendering themselves to the torture they are enduring rather than fighting against it. Many of the bodies look almost lifeless, showing the most severe of consequences that can arise from the dominant culture's treatment of African Americans at this time. The African Americans depicted within the cages are seemingly turning a blind eye to the

suffering of their peers that is happening just beside them, perhaps depicting the helplessness of themselves and their cause. Others are actively embracing loved ones as this is just about the only thing they can do. The movement of the figure in the center is graceful, almost as if they are dancing; this can be used to depict how whites believe African Americans are supposed to look, feel, and act within society, as if they are playing a part they have little to no control over. One can see the weak silhouette of the character's actual face to the right of her controlled face, obviously saddened by the control she is facing. The vertical composition of the piece can be used to delineate the social hierarchies that African Americans were forced into at this time. The compartmentalization of different groups of African Americans show how they may have been pitted against one another, separated, and forced to stand by as their peers were being subjected to physical and psychological torture in different social circles.

The complex color choices of dark blues, browns, and reds for the work forces the viewer to look deeper into the composition and truly see what is happening. The color choices muddle the composition, almost covering all that happens to African Americans in America, just as the media and others cover up the horrors that happen to Black Americans every day. The colors of choice could also symbolize the dirtiness of American actions towards African American people as shown through the red, white, blue, and added brown of the composition.

The extremely dense patterns within the composition also shadow the events that are taking place within it. This shines light on how many of the issues that African Americans face are overshadowed by the other social issues of the time. The covering up of different elements within the composition tell completely different stories in and of themselves that delve even further into the African American experience. The tied-up woman in the center of the composition has a large red blob covering her pelvic area; this can be seen as a way to depict

rape, forced pregnancy, and genital mutilation that often occurred as an act of terror against African Americans. The bullets of the garments of those being hanged in the upper right of the composition also show the repetitive and senseless killing of African Americans for their skin color. Motifs of barbed wire in the background of the composition allude to the imprisonment and caging of African Americans throughout American history as well.

From the formal elements and principles of design used in *Caged in a Circus of Civilization* by Stefanie Jackson, one can see the experiences of African Americans through the eyes of an African American. This composition was made to allow people to have a deeper look into the perils of African Americans in an unforgiving and racist political climate and begin to understand all that African Americans were forced to go through during their lifetimes.

Figure 1: Stefanie Jackson, *Caged in a Circus of Civilization,* 1995, lithograph, 50 x 37 in., Deem Print Gallery, Morgantown, WV, West Virginia University Collection.

An Introduction to Plastic Sheet Working

By Griffin Nordstrom

1: The Material

WVU students who have taken the 3-D foundations course are likely to be fairly familiar with working with plastic sheeting. In the course, there is a group project that assigns teams to build large inflatables by ironing cut plastic tablecloths together and using a directed industrial fan to fill it. It is a fairly difficult project and hated by many; it's a difficult learning curve with unforgiving materials that seemingly lacks any real potential for detail work or complexity beyond the base form and tablecloth design. However, through experimentation, I have found that this medium does have potential beyond inflatable forms.

Starting off, I wanted to find out if this process could be used with recycled plastic bags and be used to reuse a common waste material. The answer is a loose yes, there is a wide range in thickness in shopping bags, and some simply do not react to extreme heat and melt. The most reliable bags are grocery bags such as those from Kroger and Target; they consistently melt and rarely tear or wilt under the heat. This tearing issue is one of the common problems with the foundations course assignment. You generally want to be using a heat a little higher than for wools and silk; too low and the plastic will take forever or not fuse at all, and too high and the plastic will tear and shrivel into tiny chunks. Plastic tablecloths are fairly thin and will get to this phase suddenly and with little warning, whereas grocery bags have a larger window of safe time. Anything thinner than a tablecloth is going to be useless. There is little to no time between fusing and complete dissipation into the plastic. A thicker plastic, like a bag you would get at a museum, will not reliably fuse, but when they do, they are very sturdy and beautiful. Another thing to note with the melting plastic, is that things will shrink unless prevented. If the goal is

only to create a minor single layer seam or outline, this difference is usually negligible, but with added layers and area, it becomes a major difference. If one was trying to create a standard 8.5 x 11 size sheet with plastic, they'd probably want to give at least an inch allowance on every side, with more preferable. The best way I've found to reliably get a certain shape is to stretch the first plastic layer around a cardboard cutout of the desired form and tape it down there. Give it room to shrink some, and the tape should keep the shrinkage reduced and spread out. Consider making the cardboard size a standard framing size, so the final piece is easily frameable (Figures 1 & 2) if desired.

Figure 1: framed plastic   Figure 2: well-fitted in the back
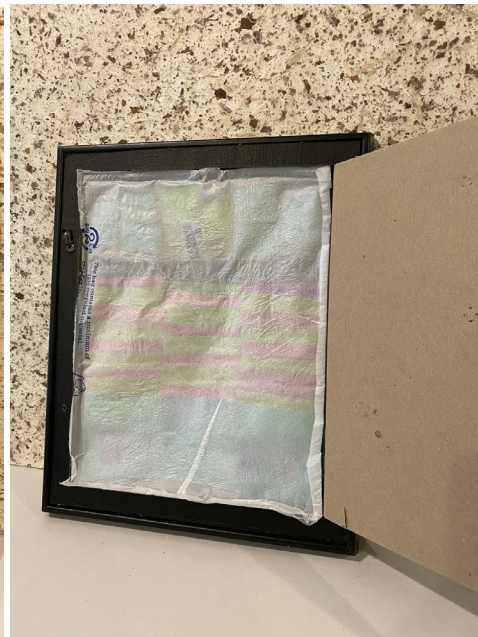
2: Preparation

Before starting to fuse the plastic, it's good to get everything prepared, because the melting is fast and won't give time for cutting and preparing pieces. Marking the plastic is difficult as pens and pencils can easily tear through the plastic, and sharpie marks will likely show through the plastic, even after several overlaps. Making as few sharpie dots or freehanding

the cuts are ideal, or alternatively cutting just below your sharpie marks and losing the marked sheet as waste. Scissors and box cutters both work, but box cutters can risk tears, so scissors are ideal. If using plastic tablecloths, there aren't additional steps, but if recycling plastic bags, you have to make a few cuts to gain clear access to the plastic sheet. To prepare a plastic bag, first line up the handles of the bag and chop them off; they are usually heavily wrinkled and connected at the top, so they are very difficult to use and are waste. Second, cut off the bottom seam of the bag. You will then have a cylinder shape that you can cut anywhere down to get the final long rectangular strip. Plastic bags make a great base for imagery, as they can be ironed multiple times without risk of tearing.

3: Melting Methods and Options

During the melting, one faces a lot of ways to mess the piece up, and unfortunate rules of plastic that have to be considered and expected when designing imagery. You need to have your iron heat set a little higher than for wools and silk, do not use steam. A large/regular sized iron can work for this, but a smaller iron is preferable, because everything the iron is on is getting melted and thinned out as you press. You need to have parchment paper between the iron and the plastic. Exposed plastic will immediately melt and adhere to the iron, and it is very difficult to get off in addition to it leaving a hole and ugly tear in what you were trying to layer. All general safety rules of ironing apply to this as well.

If you are trying to create a large sheet or form by melting them along the edges, that's all you need to know. It is a fairly consistent and reliable process and should give you little difficulty. If you want to create imagery on your plastic, you have several options for that. There are two things to know for all of these options. Considering your colors and layering is very important, because it is impossible to layer enough to hide overlapped darker colors. If you want

red and yellow colors, you need to put the yellow down first or be very careful with the placement of it, as the red will show through the yellow and look a very poor dark color. The colors do not mix as paints would and overlapping dissimilar colors will yield poor results. Another thing to consider is that there is a maximum amount of layering that can be done before the plastic becomes resistant to further fusing and the warping makes the rest of the piece unworkable. I find that you can safely layer 3-4 pieces of medium-light plastic before it reaches this critical point. Further working is possible, but risky and should be avoided if possible.

The most obvious method to creating imagery is to cut out the shapes and iron them as desired. It's the easiest and fastest way to iron. With it, you do neglect the opportunity to get much variety in color tone and any poor fusing is a big setback, but it often provides the cleanest results. This method works best with larger more blocky forms without extended complex detailing. Extended forms, such as fingers or rays, will be difficult to make stay in place and will force you to carefully balance fusing the main form, and resetting the plastic under the parchment before trying again. A slight pass of the iron can easily fuse a stray finger in the wrong place with no chance of reattempting with the same sheet.

Another option that makes more room for error is by making the image with many general shapes like rectangles. You can get some interesting layering and more control and ability to adapt to the fusing process, but sacrifice cleanliness and well defined forms. I've only attempted this method once, and found the resultant piece (Figure 3) unattractive to me, but someone who thinks in a more divisionist manner may be able to get a more successful result.

Figure 3: layered plastic   Figure 4: other plastic techniques

With plastic, there are also many opportunities to give the image a 3-d aspect you can't with paper or canvas that shouldn't be ignored. Plastic strands can be woven, made into a voluminous fringe, or folded over the melted part to create a domed, jellyfish form. These are just a few options, and experimentation will surely lead to new methods and forms. The fringe especially is useful for activating the space and adding an energy to the piece, as the light plastic is very responsive to air flow. Figure 4 illustrates the techniques listed above.

4: Additional Plastic Opportunities

Plastic sheeting can also be very successfully used to create non-2-D forms. The WVU foundations project focuses on a generally unrealistic and unsustainable piece, as it requires the blower be constantly on, and often students have to prop up their piece as the plastic isn't able to support the weight of itself in a form with any real height. This idea of a 3-d inflated form is possible though, but by stuffing the form instead of relying on a blower. The same process is followed by creating wide seams for the desired form shape, then inverting it to hide the process. Then instead of creating a lead tube for the blower, you can stuff the form, melt the last side, and a self-supporting form is created. For stuffing, paper or cotton could likely be used, but I choose

instead to use the plastic scraps from preparing shopping bags and other recycled plastic packaging. With this, there's little concern about the reaction of the stuffing to the heat of the last fusing, and you're able to reuse and recycle every element of the plastic bag, and not create any waste. I save up my scrap plastic, then create a simple abstract pillow (Figure 5) to use up all the scrap in the stuffing (Figure 5).

Another interesting alternative for plastic is using it in weaving. By creating strips of plastic that you then fuse together, you can create something similar to a chunky yarn that can be used in weaving. The plastic is somewhat limited in the processes that can be done with it, and I've found its best suited for the base weaving and creating simple loops, but if built with a base string form, a plastic tapestry can be created. Figure 6 is my first attempt at tapestries and tapestries using plastic, and I followed a simple tutorial on YouTube for it, but still found good success.

Figure 5: plastic pillow   Figure 6: woven plastic

5: Plastic and other Media

The final curiosity and realm of potential for plastic sheet working is how it performs with other mediums. Plastic alone has a good range of potential, but if it can be used in harmony with painting, drawing, or printmaking processes, the media could reach new heights. I have not

personally worked with plastic and painting, but YouTube creator Harriet Muller investigated

creating plastic canvases for texture which she could then paint on to create aquatic scenes and

animals to discuss issues of pollution and conservation. Her video is called "How to make fine

art from recycled plastic bags" and provides step by step instructions on her process. Other

channels have also created video about plastic and jewelry and other plastic combinations.

I personally investigated the ability to screenprint on plastic sheeting, and it was a fairly

successful endeavor. The plastic takes the ink and processes quite well, and it doesn't cause any

tension or weaken the plastic. Once dried, the ink is secure and not at risk of bleeding or melting

under the heat of the iron. The screen printing should occur before any fusing, as even the

mildest creases will lead to inconsistent prints. If using this to create a 2-D final piece, it is an

absolute success. For my project however, I was creating a plastic cloak form with the printed

sheets (Figure 7). With folding and friction, the prints did have light chipping and the chipped

pieces would stick to the plastic leading to a messy look. I had used a non-fabric ink that wasn't

intended to be bent or strained, so the results may be different if using a more appropriate ink.

Figure 7: screenprint on plastic

Information about the School of Art and Design at WVU

The School of Art and Design at West Virginia University offers BFA, BA, MA and MFA degrees in art history, technical art history, art education, art therapy, and studio art concentrations in ceramics, electronic media, game design, graphic design, painting, interactive design for media and photography, printmaking, and sculpture. Our selective and limited enrollment ensures regular individual contact with dedicated and nationally recognized artists, scholars, and teachers who are professionally engaged in their disciplines and believe in a team-oriented approach to education.

The progressive nature of the program and the comprehensive preparation the curriculum provides distinguishes this program as one of high quality. The School of Art and Design regularly partners with the WVU Art Museum to offer student internships, lecture series, and renowned exhibitions that rotate every semester. The on-campus Visiting Artist Lecture series offered by the School of Art and Design connects students to practicing artists, researchers, and entrepreneurs working in the arts and humanities fields. WVU Faculty regularly offer study abroad trips through Global Positioning Studies courses to international locations such as Italy, France, China, and Chile. These opportunities allow our trailblazing spirit to offer endless academic possibilities for our undergraduate and graduate students.

West Virginia University, with an enrollment of 29,000+ students, is designated as a doctoral-granting, comprehensive, research-extensive university by the Carnegie classification of institutions of higher education. WVU is committed to student-centered priorities, academic excellence, research, and service through innovation and technology.

For more information about the WVU School of Art and Design and the Mesaros Galleries, please visit: https://artanddesign.wvu.edu/.