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When one thinks about Art Nouveau, Mucha is the first to be named. His detailed posters have become iconic and synonymous with the movement. Beautiful women delicately depicted, surrounded by whimsical fluid lines. Their faces are delicately rendered while the dresses and the surroundings are graphically flat, a beautiful contrast.

... The first time I saw one of Mucha's pieces was in my art teacher’s classroom. It was Summer, which captivated me with the bright red flowers and quietly seductive pose. Here was everything I liked about art all combined into one piece. It was beautiful, feminine, delicate, floral. His art was the epitome of what I wanted to create.

From that moment, Mucha became a source of inspiration and artistic guidance. I too, wanted to make beautiful art. However, despite this notoriety, Mucha actually did not want to be associated with his style and Art Nouveau at all.

Just who is Alphonse Mucha? How did he get to such heights of recognition? And why didn’t he want to be associated with his own artwork?
Jean Michel Basquiat did not have formal art instruction; however, his mother took him to the Brooklyn Museum often as a child. Skulls and other anatomical references are common parts of Basquiat’s visual vocabulary. These images referenced an influential anatomy book that his mother gave him when he was seven. As a child, Basquiat was hit by a car and had a prolonged stay in the hospital. Looking through Gray’s Anatomy educated and inspired him to create. His art is also influenced by what he read, personal experiences, news, literature, music, sounds, people he met, current events, history of African Americans, and beyond. He often had music accompanying him while making his artworks. Sometimes television was on at the same time and books were opened for inspiration......

.....In an article by Tessa Soloman titled Jean-Michel Basquiat’s Enduring Fame: Why the 80’s Remains Relevant Now, Basquiat’s painting Irony of Negro Policeman details the “powers that oppress and exploit them.” In the painting the officer wears a hat that resembles both a cage and a top hat, which is associated with a deity in Voodoo the spirit of death. On the painting was the word “pawn.”

Jean-Michel Basquiat also was a poet, musician, and had intellect beyond his years. Like the repeated symbol of a crown in his paintings, his legacy shines brightly into the present.
Everything in my upbringing was associated with Judaism and the Syrian customs, it’s not just a religion, but a way of life. I attended a Yeshiva and Shul and from Pre-K to eighth grade, and even though I decided to attend the High School of Art and Design to pursue my passion, in no way have I strayed from my pre taught ways.

I've always found surrealistic imagery amusing starting with Joseph's dreams of stars and wheat in the Bible. Fascinated by how unrelated objects could be used together to form a deeper meaning for all to understand, you would have no issue in seeing why I gravitate towards an artist like Hieronymus Bosch.

In The Garden of Earthly Delights, the way he uses unrelated objects to create symbols of chaos is beyond calculation and I would like to explore that but not without difficulty. While I am very interested in his philosophy and would love to intimately explore his works, am not without my religion. To indulge in works that reference figures secular from my belief system will be difficult so I will learn in my own way starting with a custom of respect when referring to the supreme being as G-d.

....he was able to successfully use realistic images in a new context to create a meaning for all to understand the consequences of sinful behavior. From this piece I can say that I truly immersed myself into the symbols of the Old Testament that I didn't know were universal and I was able to enjoy a piece of art where the subject matter and execution catered to my tastes.
Rihanna’s coat has a blazer-style silhouette, with exaggerated peaked lapels, the large square outside pockets, and thick piping along the seams. This is meant to fit oversized, with black pebbled leather. The lapel and collar are completely covered in banana yellow shearling fur while the inside and exposed exterior seams are covered in red shearling fur...

...The ‘ahu’ula is a ceremonial cape worn by high-ranking male chiefs around 1850. What makes these capes so sacred and highly revered is their construction. Made entirely of thousands of bird feathers placed on an olono fiber background, artisans would take years to cultivate these capes. Red feathers would be sourced from the i’iwi bird and the yellow and black feathers would come from the ‘o’o bird. However, these birds only carried a limited amount of these colored feathers, so feather collectors would only take about three feathers from each bird.

This show-stopping coat directly resembles the sacred 'Ahu 'Ula garment from Ancient Hawaii Polynesia. Prada’s rendition can be seen as a form of appropriation which is a direct reflection of the strained political relationship between European countries and smaller non-white territories.
The Mughals had an appreciation for art, which is why they had painters as part of their royal court... In 1666...Ruknuddin created *Ladies of the Zenana On A Roof Terrace*...In this painting, there are 7 women on a roof terrace, but the focus of the painting, considering that they are placed in the center of the painting, are the two women sitting closely and sharing an intimate moment. The woman in the center with a yellow blouse is hand-feeding the one in the green blouse with a look that is anything but platonic.

Despite this wholesome romantic moment, it’s the product of the “male gaze,” which in this case, is shown through the way it fetishizes woman-loving-woman. Even though the intention behind this painting wasn’t in the best interest of Queerness, it’s still quite remarkable that it exists. Nonetheless, this painting shows how it was normalized to see queer relationships regardless of the intention behind its creation.

(Almost 200 years) after *Ladies of the Zenana On a Roof Terrace* was created, the British colonized the Indian subcontinent in 1858. It wasn’t until 1947 that the British Raj or British rule over the Indian subcontinent had ended....the British remained to hover over this region literally and conceptually.

Among the effects of their presence remaining there conceptually, such as colorism, the spread of Eurocentric beauty standards, and patriarchal ideologies, homophobia and transphobia are often ignored and unacknowledged.
As well-known and revered as Dali was for his paintings, he took his surrealist style and ideologies throughout the creative landscape – working in realms such as film, animation, sculpture, and cooking. Dali’s cooking is a fascinating portion of his artistic journey, and after an in depth look at his life and inspirations, it only seems natural that he would venture into the culinary field.

Published in 1974, Dali’s cookbook Les Dîners De Gala outlined a series of complex and surrealist culinary creations that Dali would prepare, including 136 recipes in 12 chapters. This cookbook was named after his wife Elena Ivanovna Diakonova, known as Gala, ...because of the extravagant dinner parties they would throw for their multitude of celebrity guests.

The book includes recipes such as the Casanova Cocktail, Young Turkey with Roquefort and Bush of Crayfish in Viking Herbs. These creations are made of hard-to-find rare ingredients, most questionably sourced, accompanied by ethical concerns. Ingredients aside, Dali found that plating his pieces was equally as exciting and used the combination of the culinary tools to further his artistic and philosophical studies.

Dali’s way of using any creative outlet whether it be painting, sculpture, film, or cooking to express himself fascinates me, and inspires me to look at my own art to identify what I am trying to say. The way I paint comes from a subconscious need to document my emotions and feelings, and each of my pieces no matter the subject becomes a depiction of my own mentality at the time of its conception, but Dali’s work inspired me to explore how I express this, and what forms it can take. Can I be doing more?
This painting has honestly got to be one of my favorite paintings, if not my most favorite painting ever. Everything about it just speaks to me so much as an artist; the color palette, the paint texture, the ethereal lighting... and as a person who’s spent a lot of time outdoors and swimming growing up, seeing the ocean and the moon and nature in general being represented in such a beautiful and raw way really strikes a certain chord within me.

...When visiting The North Cape By Moonlight at the Metropolitan Museum of Art, it’s always the first painting I gravitate towards, and the one I stay the longest at, and I’m almost always alone when I do. No one else comes to see this painting, and maybe the silence around me has helped to build my impression and strengthen my own admiration for this piece.

But despite the silence, it feels almost like I can experience the scenery for myself. I can feel the wind coming off the ocean, I can hear the waves crashing, and I can feel the pebbles under my feet as I look up at the moon, immersed in the silence you can only find somewhere like this; somewhere where silence is less of an absence of noise, and more of an absence of business.

I can only wonder what Peder Balke felt like as he was painting The North Cape By Moonlight, but I’d like to think that he was just at peace as I am when I look at this painting.

...some of the characteristics of Romanticism can be seen in The North Cape By Moonlight, such as the glorification of nature.

... in Norway at the time, a very specific kind of Romanticism arose, called Norwegian Romantic Nationalism....primarily focused on the reclaiming of Norwegian culture and the emphasis on the beauty of Norway’s landscape.

This movement came about because of the extrication of Norway’s culture from that of Denmark and Copenhagen.
Fine Art is art that's appreciated solely for its imaginative aesthetic or intellectual content. Although art itself has been around for centuries, its approach, as well as its definition, has changed throughout time. However, most artists can agree that it all starts with the intention to be created and seen.

Morality and ethics established what an artist could create, if you go against these rules, you are immediately outed by not only the art community but society as well. Some artists are even banned from practicing their craft altogether, especially when the art in question revolves around children. The morality of art is always up for debate. Recently, (one) sparked a lot of controversy for this very reason...

...As an artist myself, I have witnessed the controversies happen within the art world in the twenty-first century, especially in regards to *Thérèse Dreaming* by Balthasar Klossowski... begging the question, "Should the Met showcase a painting that depicts child exploitation in the 'name of art'?"

...(In 2017) Mia Merrill, a New York resident started a petition to take the painting down because of the model that Balthus used, who was only 11 years old. Although Thérèse wasn't forced into this situation, she wasn't in complete control either. The petition garnered support from almost 8,000 people. However, despite the optimism from people who wanted to see the painting disappear from public view, the Met declined to take any action.

The bottom line is: we need art that breaks the boundaries of societal standards for a conversation to be had. You can't have a well-versed conversation by playing it safe. To a certain extent, you need to get offended, it has to be uncomfortable for it to work.

You as the viewer always have the option to disengage from the art in question and not continue looking at it. Art is not supposed to make you comfortable, it’s to stir a conversation.
When I first heard about this piece, I was in awe. The intricate craftsmanship and attention to detail was astounding. It’s one of the most elaborate pieces that I’ve seen.

My favorite aspect of this work of art is the altarpiece’s second position, specifically the Resurrection panel and the Virgin and Child panel. What stands out to me about both panels is the luminosity and parallel themes of birth, death, and rebirth. Those two panels are a prime example of juxtaposition. In the Virgin and Child, Christ is recently born. He is grounded to this Earth alongside his mother, who looks down at him lovingly. In the Resurrection, Christ is an ethereal being that ascends above the sleeping soldiers with his overwhelming light, like a phoenix rising from its ashes. He is reborn.

The *Isenheim Altarpiece* is a source of inspiration for my own work. It prompted me to utilize symbols and be conscious of how they communicate a specific tone. You can see its influence in *The Gift of Nyx*, where the subject towers over a landscape whilst holding the moon. The composition is similar to the Resurrection panel, where the point of focus is the highest point of the image.

The dark backgrounds in both paintings enhance the luminous effect of the light source. This emulates a feeling of hope as Christ is reborn in a fiery ball of light....the purpose of *The Gift of Nyx* is to portray a sense of security for the viewer, as Nyx gently holds the moon in her hands.
To grow up is strange and unfamiliar, even in the comfort of our own family and within ourselves. The animated film *The Wolf Children: Ame and Yuki* was directed and written by Mamoru Hosoda. The film is set in modern-day Japan following the lives of a single mother Hana, and her two children. As hinted by the title, the children were half wolves, nothing like the ordinary with the fearsome task of single motherhood.

As the film progresses to reveal the growth of the children, Ame and Yuki explore their shape-shifting nature both in the normal human world and in the otherworldly wolf world. Hosoda’s symbolic use of wolves with the combination of accompanying colors, illustrates that in order to dive into the deepest parts of ourselves, we must find the truth in our identity by embracing our flaws...

...Within this concept of a double life, many have wondered about the middle ground of being both a human and a wolf that the children could have led, including me. Although Hosoda left the film off on notes of the children reaching their decision, we were never shown of their life after. Hosoda states “I was very interested in how children grow up, and what kind of choices they make, and how those choices determine what kind of adults they will become” (Tokyo Weekender).
A can of soup belongs in many places. A soup factory, my local grocery shop, your childhood home, and on a canvas at an art exhibit in New York City. If the last place seems strange, you wouldn’t be the only one to think so. American artist Andy Warhol, creator of the piece *32 Soup Cans*, was met with astonishment and criticism by audiences as they tried to figure out how 32 neatly-stacked soup cans could have made it onto the art scene.

Warhol’s work, however, spoke for itself, and was thus a reflection of the daily American marketing industry. The industry itself can be traced back to work carried out by psychologist Sigmund Freud’s nephew, Edward Bernays, whose impact can be seen in Warhol’s art. Bernays used his uncle’s theories to sell products by advertising a fantasy to society rather than the product itself, which Warhol adapted into his art.

Warhol was heavily influenced by his early work in marketing, set in place by the ideas of Bernays, and was able to combine this with deeply personal experiences he’d had, creating pieces that seemed like they were factory-made, but represented much more conceptually. Warhol’s art reflects the history of consumerism and glamour that has always been prevalent within American society.

Warhol’s Campbell soup cans and his Coca Cola Bottles shook up the art scene but explored the idea of the effects of an advertisement, and his golden Monroe showed the world how carefully crafted one’s image would have to be to create an aura of grace and sophistication. His art belonged within its concepts rather than the canvas, and reflects the capitalist society he lived in.
Naia DeJesus, High School of Art and Design

...Kahlo's *The Broken Column* is unsettling to observe as is her pain. People tend to let themselves suffer behind closed doors when it comes to mental illness and trauma. Nevertheless, Frida Kahlo places the reality of her pain and struggles in the center of her paintings. *The Broken Column* was painted in 1944 after Kahlo's surgery on her spine. The belt corset is reminiscent of the metallic corset she had to wear to help ease some of the agonies.

She continues with the use of heavy symbolism; according to Google Arts & Culture, "The nails piercing her body are a symbol of the constant pain she faced. The largest ones, along the column, mark the damage caused by the accident in 1925", Kahlo’s allusion to her trauma is inescapable.

As discomforting as it may be to view, her chronic anguish is something she has us experience along with her. However, Kahlo's pain is not evident in her expression but is in her cascading tears. There is a sense of sympathy felt for her as she is forced to endure such strife, yet her strength to remain unyielding is to be marveled. Kahlo also places herself in solitude within this piece, which is common in most of her work.

When we create art revealing the personal, we allow ourselves to be vulnerable, and that takes courage to do; to acknowledge the darkest corners of our mind and share with those who care to listen.

Frida Kahlo, in her artwork, has explored and displayed her trauma and anguish in a manner that breaks the divide of mental health stigma.
When writing this paper, I wasn’t expecting to touch on societal commentary on the dynamics of classes in a capitalist society, but the works of Käthe Kollwitz have that effect on the viewer. Kollwitz was a female printmaker, sculpture artist, and draughtsman, from 1867 to 1945, who specialized in work about the lower-class society of Eastern Europe. Her work fascinates me and is especially relevant to us in our modern society, which I prove through examining and analyzing her work *Unemployment*, and the message she was communicating.

...As a whole, the piece is a simple scene but with intentional and dramatic markings and values to set a grave mood.

...This piece also greatly represents Käthe Kollwitz’s morals, work and passion in a nutshell: a little window into her artistry. Kollwitz liked to draw and bring awareness to the domestic, common issues that people faced at home in the early 20th century in eastern Europe. She focused on the working class and the ordeals of poverty, war, famine, and the rapid industrializing society.

Seeing the desperation and quiet grief of my family as the jobs that have supported the people I love drop like flies felt like a cold stone settling in the bottom of my stomach. I know the vacant stare that these parents wear like weights on their face, it's the rapid calculation of what to do next, mixed with the lukewarm shame of surrender. The children sleep unperturbed, innocence protects them from the fear of their inevitable future....Is there a world where the workers of the world won't be drowning in dread and capitalism’s expectations of them? I think Kollwitz wanted to know the answers to these questions just as much as I do.
Urszula Solarz, Bard High School Early Collage Queens
Distruptive Technologies: How Photography and 3D Printing Took the Art World by Storm

When thinking about art, it is nearly impossible to predict its future. After all, an artist, switching canvases and changing mediums in a heartbeat, can draw inspiration from anywhere at any time. In fact, this shift in the thinking of one creator can launch whole new art movements. We saw this phenomenon with the development of photography in the late 19th century and I believe we’ll see it again soon.

As a witness to the STEAM (STEM + Art) revolution, I’d like to trace the origins of three-dimensional printing, an incredible technology transforming digital ideas into real-life creations. Many people have likely seen some small plastic examples of 3D printing used for functional purposes like prosthetics or gears. As it permeates every industry and artists get more familiar with the medium, 3D printing is on track to fundamentally change the way we create and share art. I strongly believe that by 2030 3D printing will no longer be considered just technology, but rather a widely recognized art form embedded in the fabric of every continent.

...All things considered, the numerous artistic applications of 3D printing from material science to fashion and even history show that the technology will continue to be prevalent in the art world. I expect, much like what happened with photography, we will see increased classes on 3D printing and even more galleries filled with 3D printed collections, from France’s Centre Pompidou to NYC’s MoMA.

...as the daughter of a 2D printing press operator, I am eager to try my own hand at 3D printing! I am not afraid to tinker with disruptive technologies which take the art world by storm because I know there’s always a rainbow after.
This strange coincidence between Elizabeth Siddal’s life and the story behind the enchanting painting she posed for, fascinated me when learning about Millais’ *Ophelia* for the first time. There are so many different layers of stories in this painting that become increasingly interesting and intertwined the deeper you go.
Thank You, Art History Researchers!

Thank You, Art Educators!

And Thank You Studio Institute!