Exploring the Senses: *Beyond the Frame*

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February 17 – April 14, 2012

Curated by:

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Acknowledgements

Each fall, students in the art history senior seminar research and write a catalogue for an exhibition that opens in The Trout Gallery the following spring. It is a demanding course that develops at a rapid pace, yet it offers undergraduate students in the final year of their major the rare and rewarding chance to curate a professional exhibition. By definition, the seminar is a collaborative undertaking, one that involves group discussion on everything from the content of the essays to the design of the catalogue cover to the color of the Gallery walls. This year's seminar is no exception and, as always, its success depends on the hard work of a broader community who make the exhibition and catalogue possible.

First and foremost, we wish to thank The Trout Gallery staff. Phillip Earenfight, the Director and Associate Professor of Art History, has been enthusiastic about this year's theme from the outset. We especially thank him for meeting with us to think through the challenge of simultaneously organizing a well-researched catalogue that contributes to art historical scholarship and a public exhibition that appeals to a broad and diverse audience. Professor Earenfight also met with many of the curators individually to assist in the selection of works and the development of appropriate sources. We also owe a great deal to James Bowman, Gallery Registrar and Exhibition Preparator, who guided us through the process of exhibition layout and design in addition to helping us with countless details regarding specific works in the show. He also deserves credit for suggesting the winning designs for this year's catalogue cover and invitations. Most importantly, we are indebted to James for transforming the Gallery, year after year, into a unique and elegant environment that is expertly lit, carefully hung, and thoughtfully arranged. Stephanie Keifer, Senior Administrative Assistant, has also played a crucial role in editing the catalogue with her usual painstaking attention to detail. This year, in particular, she has gone above and beyond the call of duty. Stephanie also manages the publicity for the exhibition and the details of opening night, which help to make it a memorable event for students, their families, and friends. The new online Trout Gallery database was an essential resource for the curators this year and we are especially grateful to Professor Andrew Bale, Adjunct Professor in Art and Art History and photographer for the Gallery, for making portions of the collection available to us before it appeared on the Gallery's website. We also wish to thank Wendy Pires, Curator of Education, for her ongoing support and assistance with this year's exhibition. We look forward to the wide range of visitors she will bring to the show through the Gallery's highly successful Educational Outreach Program. Rosalie Lehman, Satsuki Swisher, and Catherine Sacco also deserve our warmest thanks for welcoming these—and all—visitors to the Gallery.

At Dickinson, we are fortunate to have the professional expertise of Kimberley Nichols and Patricia Pohlman in the Office of Design Services. They exhibit extraordinary skill in designing a catalogue that consistently exceeds our expectations and it is a pleasure to work with them again this year. Finally, Christine Bombaro, Associate Director of Information Literacy and Research Services at the Waidner-Boyd Lee Spahr Library, could not have been more generous in helping students track down information on little-known artists and research the senses using an array of sources that extend far beyond the discipline of art history. The results of her inexhaustible sleuthing inform each of the essays here.

– *Members of the Art Historical Methods Seminar*
– *Elizabeth Lee, Assistant Professor of Art History*

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Introduction

by Elizabeth Lee, Assistant Professor of Art History

The history of the senses has been a topic of growing interest across the social sciences and humanities in recent years. There are now individual anthologies devoted to smell, touch, taste, sound, vision—and even the elusive "sixth sense"—with contributions by scholars in disciplines as varied as art history, anthropology, psychology, and music. As this literature persistently reminds us, the senses have not always been what they are now. While smell has played an integral role in human experience for centuries, how we smell, what we smell, and how we respond to smell has changed considerably over time. For instance, it is not hard to imagine how differently a street in New York City would have smelled just over a century ago when it was filled with horses, the smoke of coal-burning trains, and the stench of garbage-lined streets—all at a time when bathing was infrequent and indoor plumbing a luxury. Smell is cultural as well. As Mark Smith observes, the presence or absence of scent took on political dimensions during the Cold War as Russians liked to compare their richly olfactory world in which "everything smelled" to the sterile, odorless culture of an air-conditioned America as though the difference was a matter of national distinction.[1] In sum, what this body of literature makes clear, as Mark Smith writes, is that "the senses are not universal, are not transhistorical, and can only be understood in their specific social and historical contexts."[2]

While the theme of the senses might seem to be a natural topic for art historians to explore, it remains a relatively novel theme in studies of modern and contemporary art. This is partly due to the obvious fact that art is already heavily invested in the sense of sight, with the other senses generally playing a much less significant role. Modernist theories of interpretation, in particular, have tended to privilege vision in analyzing works of art, emphasizing, as the critic Clement Greenberg once put it, the role of "eyesight alone." Moreover, the rise of visual culture as a field of study in recent decades has helped perpetuate a tradition in which vision plays a dominant role.[3] Yet, as art historians have engaged the other senses in interpreting modern and contemporary art, a number of promising examples have emerged. For instance, as any student of late nineteenth- and early twentieth-century art knows, the aural experience of music plays a critical role in the development of abstraction for painters such as James McNeil Whistler and Wasily Kandinsky, who conceived of their canvases in symphonic terms. Less familiar, yet no less striking, are the experiments of the artist Sadakichi Hartmann, who presented his aromatic "perfume concert," *A Trip to Japan in Sixteen Minutes*, to New York audiences in 1902, or the Futurist manifesto, *The Painting of Sounds, Noises and Smells*, published by the painter Carlo Carrà in 1913, or the handful of contemporary artists using ventilation—"*air*chitecture" as Jim Drobnick calls it—as an art form.[4]

These and other examples have inspired the research for *Exploring the Senses: Beyond the Frame*. Throughout the seminar, the curators discussed how to structure their project. On the one hand, they acknowledged the usefulness of the five senses—sight, taste, smell, sound, and touch—as an organizing framework with the idea that the catalogue and exhibition would address each sense individually. Yet as their research developed, they also realized the limits of this approach. For one thing, the notion that there are five discrete senses is itself a historical construct that imposes certain constraints, as Emily Rother's essay in this volume on the sixth sense makes clear. Beyond that, there is the issue of treating each sense as an independent phenomenon when most works of art engage more than a single sense at once; in fact, as the seminar developed, the curators thought that they should perhaps make *multi*sensory experience the focus.

In the end, they decided to keep the five (now six) senses central in an effort to highlight the particular ways in which each individual sense interacts with art. At the same time, they have tried to do so without denying that in any given work there is more than a single sense at play. In developing the six-sense model, the curators also had to deal with the fact that there is a built-in unevenness to their approach, since art lends itself to sensory analysis with some senses more readily than others. For instance, we could have easily organized an entire exhibition on touch in art, yet it was somewhat more challenging to find works that conjured up smell. In any event, the title of the show, *Exploring the Senses: Beyond the Frame*, serves as a reminder that the array of artifacts assembled here adds up to more than the summary of six sensory parts; when it comes to analyzing the senses, there is more at stake than what a single work, or group of works, can possibly exhaust.

1 Mark Smith, *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (Berkeley: University of California, 2007), 73.

2 Ibid., 3.

3 Patrizia Di Bello and Gabriel Koureas, eds., *Art, History and the Senses: 1830 to the Present* (Surrey, England: Ashgate Publishing, 2010), 1.

4 See the essays by Christina Bradstreet, Francesca Bacci, and Jim Drobnick, respectively, in *Art, History and the Senses*.

Calculating the Image: The Science of Seeing Art

Sarah Winner

Technological developments and scientific discoveries provide different ways to produce art and new concepts for artists to explore. Inventions and a greater understanding of how things work influence not only the nature of art, but also the viewing of it. The microscope and telescope, for instance, extended our optical capacities and have enabled us to scrutinize and comprehend objects in ways that are not possible with the naked eye. Likewise, the camera provided a means to study a single moment in time out of the context of its larger action, allowing a new understanding of individual movement. While scientists like Descartes and Galileo considered the eye a valuable instrument for research, certain artists have approached vision as a medium through which we can critically examine the world around us.[1] To accomplish this, they have embraced studies of vision in order to better understand how the eye works to see an image. They use this knowledge to manipulate the visual experience and to question what the viewer is actually seeing. Eadweard Muybridge with his *Animal Locomotion* plates (1887) (figs. 1, 2; cat. 1, 2), the Op Artist Edna Andrade's *Yellow Bounce* (1971) (fig. 3; cat. 3), and Robert R. Malone in *Hypnotist* (1965) (fig. 4; cat. 4) consider the eye and its relationship to art by examining the scientific aspects that influence the act of looking.

In the late nineteenth century, Eadweard Muybridge examined what time and human sight would not allow him to see: the subtle individual movements of animals. His interest began when Leland Stanford, a horse racing man, dared Muybridge to prove to him that all four hooves of a horse left the ground while galloping.[2] In 1877, using instantaneous photography, Muybridge demonstrated that this was in fact the case.[3] At this time the camera was still a fairly recent invention and Muybridge saw that it could be used to study movement, but it would require a faster shutter speed.[4] As a result, Muybridge used instantaneous photography because it was capable of freezing a sight, such as an element of motion, which could not be distinctly comprehended by the eye.[5]

Muybridge's work for Stanford was only the beginning of his exploration into animal motion. The scope of his project was expanded at the University of Pennsylvania, where he was advised by a group of experts in anatomy, physics, veterinary sciences, engineering, physiology, and the fine arts.[6] Under their supervision, he photographed over 20,000 subjects, including college athletes, hospital patients, animals in the Zoological Society's garden, and the horses in the Gentleman's Driving Park.[7] The variety of subjects

Figure 1. Eadweard Muybridge, *Animal Locomotion*, 1887. Black and white photograph, dry plate process, 13 ¾ x 19 ⅜ in. Gift of Samuel Moyerman, 1987.4.1.

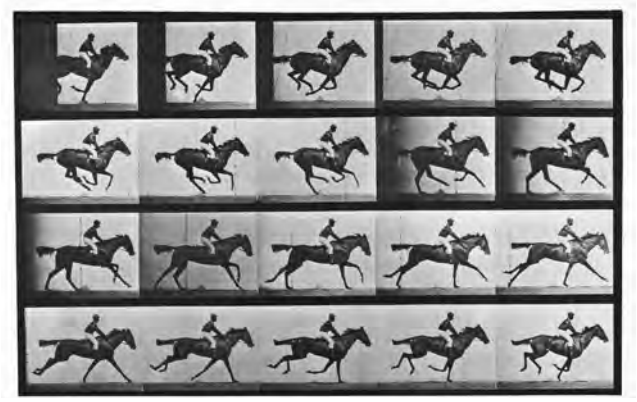

Figure 2. Eadweard Muybridge, *Plate 627 from "Animal Locomotion,"* 1887. Black and white photograph, dry plate process, 13 ¾ x 19 ⅜ in. Gift of Samuel Moyerman, 1987.4.76.

allowed Muybridge to examine different physical conditions, species, and types of motion from a man taking off his hat to a bird taking flight. Muybridge organized his results into *Animal Locomotion*, which contained reproductions of his plates along with analysis of the motion depicted.

Interest in Muybridge's photographs led to a lecture tour across the United States and Europe, as crowds turned out to see the results of his experiments and to learn more about the camera's uses for science and art. Some must have been amused by the novelty of his prints, such as the image of the man taking off his hat, while others were amazed that such a fleeting moment, when all four hooves of a horse are off the

ground, could be captured in a photograph. One journalist explained that Muybridge's lectures were "the acme of mathematical precision, scientific accuracy and plastic realism, in the analysis of the muscular manifestations of life," demonstrating the "loftier sphere of an artistic analysis of the locomotor attitudes."[8]

Muybridge situated his experiments in the context of art history by beginning his lectures with slides of how earlier artists had attempted to capture motion with examples including Neolithic cave art and Assyrian reliefs.[9] He then explained how his own endeavor continued this work by showing how his photographs portrayed motion on a two-dimensional plane. One curator of his work, Phillip Prodger, sums up these goals and the impact of this nineteenth-century photographer when he says that Muybridge's plates led to "the creation of a new art form based not on what the eye can ordinarily see, but on what the camera can tell us."[10] His instantaneous photographs were the latest in a pictorial quest to convey motion and through them Muybridge helped to legitimize photography as an artistic tool.[11]

Audiences at his lectures and particularly those who looked through his *Animal Locomotion* plates could enjoy the images visually, but they also saw how a scientist, using the grid in the background, could illustrate movement empirically.[12] This can be seen in both plates here—one of a man taking off his hat, the other of a galloping horse. The emphasis on measurement is heightened by the fact Muybridge typically isolates a single subject on each plate. The consistent format provides a standard of measurement for demonstrating the progression of movement from one place to the next. Like a flipbook, each sequence of frames implies a sense of the motion, despite the fact that without the dimension of time, the photographs are unable to recreate motion convincingly. However, viewers of Muybridge's plates would have admired his ability to deconstruct motion in a way that showed the mechanics of an action as a blueprint would show the mechanics of a car.

Muybridge did try to reconstruct the movements in his plates by creating the zoöpraxiscope. At the time, this device was the latest in a string of inventions, such as the stereoscope and praxinoscope, which were developed to illustrate various visual phenomena.[13] Whether used for study in the science lab or entertainment in the parlor, such devices challenged visual experience while exploring the complexities of optics. Some attempted to create convincing portrayals of depth, while others tried to simulate movement. Most of the devices simulating movement were based on what Michael Faraday observed in the first half of the nineteenth century: "The eye has the power, as is well known, of retaining visual impressions for a sensible period of time; and in this way,

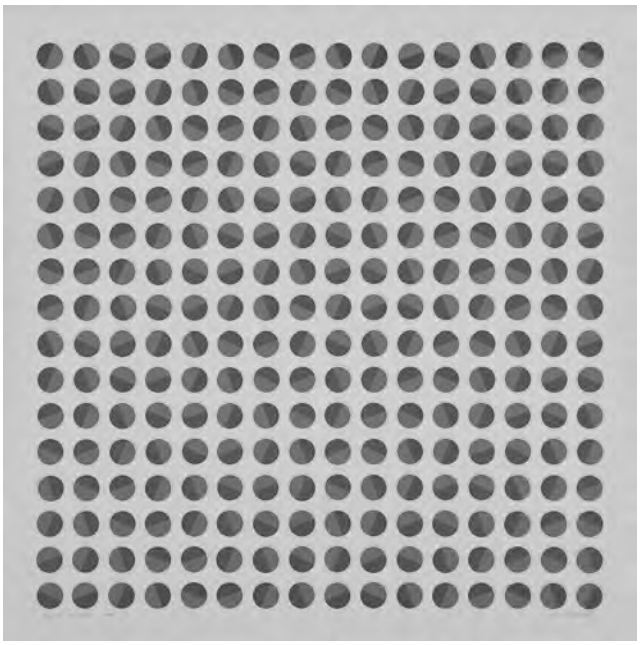

Figure 3. Edna Andrade, *Yellow Bounce*, 1971. Silkscreen, 29 ¼ x 29 ¼ in. Gift of the Drs. Meyer P. and Vivian O. Potamkin, 1972.1.1.

recurring actions, made sufficiently near to each other, are perceptibly connected, and made to appear as a continuous impression."[14] In other words, persistence of vision creates "apparent motion," which is the basic principle behind modern cinema.[15]

Some claim that Muybridge's invention and photographs were important stepping-stones on the path to the development of motion pictures, but others are not convinced. While his plates might be read and in some cases presented to the viewer like a filmstrip, one can argue that it would be misleading to call Muybridge a cinematographer. His technique differs from that of a filmmaker in that Muybridge used a series of cameras, and not just one, to produce these images.[16] Also, filmstrips are not intended to be seen without a projector and Muybridge's plates do not appear to require the use of a device to view them.[17] On the other hand, Muybridge seems to have anticipated movies as we know them today. In 1898, after experimenting with modifications to the zoöpraxiscope, he wrote that he "consulted with Mr. Thomas A. Edison as to the practicability of using that instrument (the zoöpraxiscope) in association with the phonograph, so as to combine, and reproduce simultaneously, in the presence of an audience, visible actions and audible words."[18] In his desire to capture the smaller movement that makes up motion, Muybridge's images may have also influenced later art movements, such as Futurism and possibly even some aspects of Cubism, even though artists

Figure 4. Robert R. Malone, *Hypnotist*, 1965. Collograph and etching on paper, 14 ½ x 14 ¼ in. Given by the artists of *Motive Magazine* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin, 1999.2.21.

like Marcel Duchamp explored bodily movement in more aesthetic and abstract ways than Muybridge's studies.[19]

Decades later, Edna Andrade pursued motion in works such as *Yellow Bounce* through Op Art, an abstract movement that became popular in the 1960s. In this silkscreen, Andrade creates evenly spaced dots, half green and half purple, using contrasting colors to create the appearance of pulsating forms. She was able to create these effects by studying color, perception, and geometry, which she learned and practiced while assisting her architect husband with his drawings.[20] Op Art requires a similar level of precision as an architectural drawing; if one line or color is off, the illusion will be ruined and the tension between what is perceived and what is actually there will disintegrate.

As the name suggests, Op Art is an optical illusion. It requires an understanding of how the eye works to produce an image, but it does not require a background in art history to experience; the image is perceptual, not metaphorical or representational. Like Muybridge's photography, Op Art operates in an instant on an involuntary level. The image is crafted to react to the human eye and not the brain, which is perhaps why it is difficult to describe what happens while looking at an Op Art work.[21]

There are a number of optical phenomena that account for these intuitive responses and they can be observed in an analysis of Andrade's *Yellow Bounce*. At the level of perception, there are two concepts known as assimilation and contrast. The first of these helps explain how Muybridge's zoöpraxiscope creates seemingly continuous motion and also how the eye deals with the bright colors of Andrade's piece. Assimilation describes how vision seeks to reduce stimuli into a straightforward picture and the latter reaction presents the other element of the image by emphasizing the differences, or contrasts, in the work.[22] Patterns, like the ones in Andrade's *Yellow Bounce*, also evoke a response from the eye especially in their use of contrasting colors to create positive and negative space, which leads to confusion about receding and advancing elements of the image.[23] Ambiguity about depth and projection is part of how Andrade makes her work appear as if it is moving, which is what makes *Yellow Bounce* mesmerizing to view.

The illusion of movement and other optical phenomena at work in Andrade's piece take place in the retina, which can detect subtle details and perceive motion better than other parts of the eye.[24] However, the retina often presents the eye with conflicting information, creating "binocular parallax," which the brain then tries to remedy by making a flat image appear to have depth.[25] In *Yellow Bounce*, the sense of a three-dimensional space on a two-dimensional surface is heightened by the sharp color contrasts in the image, which provide a sort of optical modeling. The yellow changes in relation to the green and purple dots because of retinal fatigue which, after about a minute of looking, makes the color at the center seem lighter than those at the edges.[26] Other aspects that contribute to this illusion are the subtle movements of the eye and changes in the distance between the viewer and the work, which affect retinal blind spots and lead to the disappearance and reemergence of parts of the image.[27]

An additional optical occurrence at work here is the afterimage. This is a commonly experienced sensation that may be caused by the lingering blindness from an oncoming car's headlights or the persistent impression of a neon sign. Afterimages have been explored at least since the mid-nineteenth century when Hermann von Helmholtz included them in his investigations of perception.[28] While its complexities are not yet entirely understood, an afterimage occurs when a vivid visual stimulus overwhelms light receptors, scientific studies have found, forcing the retina to retain the residue of the bright image as it transitions back to the previous level of visual stimuli.[29] For instance, once an oncoming car has passed, the driver's eyes still contain an impression of the headlights as they readjust to the previous level of darkness. However, the afterimage does not maintain the illusion of movement, which can only be seen while actually looking at the original image.[30] In Andrade's piece,

the bright colors of *Yellow Bounce* not only attract viewers to the image, but also cause an impression of it to remain after the viewer has looked away.

With the works of Muybridge and Andrade, the eye takes a primary role in the viewing experience. The Muybridge plates demonstrate how the camera works as a mechanical eye to explore what the eye can sense but the brain cannot register. Andrade's Op Art piece calculates the image by adding up the whole effect of the work based on the way the retina reacts and processes information. In a third work, *Hypnotist*, Robert R. Malone also takes the eye as a dominant subject, but in a much more straightforward way.[31] This 1965 print shows a central disc featuring the close-up of a face framed by a few stray strands of hair with eyes locked in a blank stare. This face is like a bull's-eye surrounded by four smaller circles, each with a magnified image of an eye. The notched frames surrounding these smaller circles give the impression of being under a microscope, which adds an element of visual scrutiny to the image. The combination of the staring central figure and four disembodied eyes—all of which are directed at the viewer—make this a disconcerting image to behold.

Hypnotist originally appeared in *Motive* magazine as part of an art feature entitled "Impressions 70," a collection of prints from various up-and-coming printmakers.[32] Some elements of this print, such as the gear-like frames of the circles and the focus on facial features like the eyes, can also be seen in other Malone prints for the magazine, which also contain subjects that seem to look out at the viewer, making them as much an item for visual perusal as the figures in the print. Similar to the way in which actors break down the "fourth wall" on stage, this form of direct address in a work of art can be unsettling to the audience, since it makes the subject feel more like the object than the viewer. As a result, it is difficult to discern who is looking at whom in Malone's work.

The title, *Hypnotist*, adds to the mystique of the print. Under hypnosis, the subject submits to the control of another person and he or she becomes susceptible to suggestion. While studies of hypnosis are ongoing, there are two competing ways to understand it. The main division between them involves whether or not there is a hypnotic state. The theory that supports the existence of a hypnotic state is neodissociation. It postulates that an "executive ego," which controls the cognitive functions of the brain, is somehow split during hypnosis, possibly making the mind unaware of its own intentions that are being controlled by the hypnotist.[33] Neodissociation also involves a so-called "hidden observer," which is the part of the hypnotized subject's mind or "executive ego" that supposedly remains conscious of the suggestions of the hypnotizer while the other part of the mind responds.[34] On the other side of the debate is "role theory," which supports the notion that there is not a hypnotic state. This non-state theory posits that the reaction of the subject under hypnosis is based on the individual's preconceived notion of how a hypnotized person should act.[35] In other words, it is a culturally conditioned response to an understanding of what hypnotism is.

With *Hypnotist*, Malone reminds the viewer of the vulnerability of the eye by making us susceptible to the mesmerizing image of an artist. The eye, which Muybridge aligned with the camera to examine the details of visual experience, is shown in Malone's print to be subject to outside influence through hypnosis. *Hypnotist* also illustrates some of the principles behind Andrade's Op Art piece in which the retina instinctively reacts to the contrasting colors of the image. While it may seem unsettling that the eye can be so easily manipulated and fooled by colors and forms on a flat surface, these works of art serve as a reminder that pictures are, by definition, illusions; that is, in order for us to believe them, the artist must first deceive the viewer. While our visual powers are the product of millennia of evolution, there are still limitations to what we can actually see. Scientists have expanded the powers of the eye with inventions like the camera, which has transformed our understanding of how the eye perceives reality. Art allows us to explore the powers of our eyes, both with and without the aid of scientific inventions, while investigating the meaning of visual experience.

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1 Frances Terpak, "Objects and Context," in *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001), 143.

2 Arthur P. Shimamura, "Muybridge in Motion: Travels in Art, Psychology and Neurology," *History of Photography* 26, no. 4 (Winter 2002): 344. William Dennis Marks, "The Mechanism of Instantaneous Photography," in *Animal Locomotion: The Muybridge Work at the University of Pennsylvania, The Method and Result* (1888; repr., New York: Arno Press, 1973), 15.

3 Marks, "The Mechanism of Instantaneous Photography," 15.

4 Phillip Prodger, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (New York: Oxford University Press, 2003), xiv, 25. William Henry Fox Talbot and Louis-Jacques-Mandé Daguerre take the credit for inventing photography in 1839.

5 Ibid., 25.

6 William Pepper, "Note," in *Animal Locomotion: The Muybridge Work at the University of Pennsylvania, The Method and Result* (1888; repr., New York: Arno Press, 1973), 5-6.

7 "Bits of Science," *The Daily Picayune*, December 4, 1887; Pepper, "Note," 6.

8 "Animal Locomotion: Mr. Eadweard Muybridge's Lecture and Illustrations of the Subject," *The Milwaukee Sentinel*, June 22, 1888.

9 Prodger, *Time Stands Still*, 54.

10 Ibid., 221.

11 "Bits of Science."

12 Marks, "The Mechanism of Instantaneous Photography," 31.

13 For more on these inventions see Barbara Maria Stafford and Frances Terpak, *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001).

14 Michael Faraday, "On a Peculiar Class of Optical Deception," *Journal of the Royal Institute* 1 (1831): 205-223, quoted in Nicholas J. Wade, "Philosophical Instruments and Toys: Optical Devices Extending the Art of Seeing," *The Journal of the History of Neurosciences* 13, no. 1 (2004): 112.

15 Prodger, *Time Stands Still*, 154.

16 Christopher Townsend, "Time & Motion," *Art Monthly* 341 (November 2010): 2. In this matter it might be possible to make a stronger case for Muybridge's European contemporary, Etienne-Jules Marey, who used a single camera to produce his photographs of figures in motion. Prodger, *Time Stands Still*, 169.

17 Eadweard Muybridge, *Animals in Motion* (New York: Dover Publications, Inc., 1957), 15. Muybridge seems to have invented his viewing device, the zoöpraxiscope, as a way to explain what he was studying with these photographs. While a filmstrip requires a projecting device to be viewed logically there does not appear to be any indication that he intended his zoöpraxiscope as the primary way to view his photographs especially since his plates were published in book form.

18 Ibid.

19 Townsend, "Time & Motion," 3.

20 W. Douglass Paschall, "The Romantic Geometer," in *Sensational: Edna Andrade's Drawings* at the Woodmere Art Museum, March 25 – June 24, 2007 (Philadelphia: Woodmere Art Museum, 2007), 7, 9.

21 Johannes M. Zanker, "Looking at Op Art from a Computational Viewpoint," *Spatial Vision* 17, nos. 1-2 (2004): 77.

22 Rene Parola, *Optical Art: Theory and Practice* (New York: Reinhold Book Corporation, 1963), 13-14.

23 Ibid., 44-45. Zanker, "Looking at Op Art from a Computational Viewpoint," 78. Anne R. Fabbri, "Edna Andrade at ICA and Locks," *Art in America* 91, no. 11 (November 2003): 171. Combinations of positive and negative space are commonly employed in floor designs especially those from ancient Rome and the Renaissance, both of which Andrade has cited as influences for her work. This use of decoration as inspiration perhaps also explains why Andrade's works, and Op Art in general, were readily applied to jigsaw puzzles and fashion.

24 Barbara Maria Stafford, "Revealing Technologies/Magical Domains," in *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001), 69. Vilayanur S. Ramachandran and Diane Rogers-Ramachandran, "A Moving Experience," *Scientific American Mind* 18, no. 1 (February/March 2007).

25 Stafford, "Revealing Technologies/Magical Domains," 97.

26 Parola, *Optical Art*, 127, 132.

27 Ibid., 131. A simple way to see (or not see) the retinal blind spot is with a piece of paper that has a cross on the left side and a dot on the right. The viewer closes his or her left eye and uses the right eye to focus on the cross. Then, starting at arm's length, gradually bring the paper towards the face. When at the appropriate distance the dot will vanish and then reappear as the retinal blind spot is reached and then passed.

28 Ibid., 130.

29 Shinsuke Shimojo, Yukiyasu Kamitani, and Shin'ya Nishida, "Afterimage of Perceptually Filled-in Surface," *Science* 293, no. 5535 (August 31, 2001): 1677.

30 Richard L. Gregory, "Brain-created Visual Motion: An Illusion?," in *Proceedings: Biological Sciences* 260, no. 1358 (May 22, 1995): 167.

31 R. Malone is a retired printmaker who once taught at Wesleyan College, West Virginia University, and Southern Illinois University in Edwardsville.

32 "Impressions 70," *Motive* 30, no. 3 (December 1969). *Motive* was a magazine published by the Board of Higher Education of Methodist Churches that dealt with religious beliefs in the modern social setting.

33 Judith Pintar and Steven Jay Lynn, *Hypnosis: A Brief History* (West Sussex, UK: Wiley-Blackwell, 2008), 121-122. Ernest Ropiequet Hilgard pioneered the theory of neodissociation in the second half of the twentieth century.

34 Ibid., 122-123.

35 Ibid., 126-127. Theodore R. Sarbin first proposed role theory and spent much of his career, starting in the 1950s, developing it. He further described it as "role taking," suggesting that it might be possible for the subject to be acting on almost an intuitive level.

Danielle Kelly

Our eyes are constantly generating electrical nerve impulses from the visible light that hits our retina in order to differentiate various colors, levels of brightness, and hues of what we see. However, our sense of vision goes beyond its biological function when considering its established place among the human senses as the most privileged sense in the modern West. Mark Smith traces vision's special status to the time of the print revolution and the rise of technological instruments that aided the eye in science as key moments in elevating the eye's place among the senses.[1] As the role of these innovations assumed greater importance in Western society, vision enjoyed a dominant position in the hierarchy of the senses, while others were arguably perceived as belonging to more "inferior" categories.[2] Although there have recently been attempts to restore the status of the so-called "lower" senses, it is hard to deny that sight remains the dominant sense through which we observe, interpret, recognize, and analyze everyday experiences.[3] In both Winslow Homer's *Art Students and Copyists in the Louvre Gallery, Paris* (1868) (fig. 5; cat. 5) and John Sloan's *The Picture Buyer* (1911) (fig. 6; cat. 6), the sense of sight is evident as the dominant sense in which people interact with art.

The museum is one place where this emphasis on vision can be examined. Winslow Homer's engraving, *Art Students and Copyists in the Louvre Gallery, Paris*, illustrates a scene in the Long Gallery of the Louvre, where copyists, students, instructors, and onlookers are busily scrutinizing, supervising, or just simply admiring the paintings on the walls. It is one of several prints Homer produced while traveling in Europe for *Harper's Weekly*, the magazine that had hired him years earlier to illustrate camp life during the Civil War.[4] In the scene depicted here, which appeared in *Harper's Weekly* in 1868, we see students, copyists, and teachers alike engaging with the paintings that hang on the museum's walls. The gazes of these visitors cross one another's paths as they interact with the Louvre's collection or their own individual works-in-progress. Whether or not they are holding a paintbrush before a canvas, all of the subjects quietly observe the works on view from a respectful distance, with vision as the primary sense at play.

Generally speaking, earlier generations would have experienced the gallery or museum in a significantly different way. Documented accounts from seventeenth- and eighteenth-century Europe depict a museum experience in which visitors were able to touch and weigh artifacts in their hands as well as graze their fingers against paintings on the walls.[5] Through touch, viewers could better understand the materials used and how the object was made. Tactile intimacy satisfies a basic human curiosity—and can even aid in assessing what an object is worth.[6] Further, touch appeals as a social equalizer, of sorts: regardless of an individual's social status, he or she might handle artifacts once owned by kings and queens or in cultures from the ancient world, thus establishing a physical connection to history impossible to experience through vision alone.[7]

Figure 5. Winslow Homer, *Art Students and Copyists in the Louvre Gallery, Paris*, 1868. Wood engraving on paper, 9 x 13 3/4 in. Gift of Eric Denker, Class of 1975, in memory of Neil Hirsh, 2004.5.5.

When the Louvre was established, in 1793, during the French Revolution, it was instituted within the royal foundations of the Louvre palace, where Louis XVI had the Royal Collections of Arts and Artifacts stored and displayed for subjects, nobles, and other privileged viewers.[8] After overthrowing the monarch, the National Assembly declared the Louvre a public space for French citizens of every class to view the nation's treasures. At the same time, however, as this diverse public audience was welcomed, the Museum also initiated new surveillance methods for the sake of preserving and protecting its collections.[9] This need for conservation was at odds with an earlier approach to viewing, which emphasized the role of touch. Thus, by the late eighteenth century, in institutions such as the Louvre, works of art were deemed "untouchable" and the museum was defined as a place where artifacts and paintings alike became objects of public inspection rather than physical interaction. Homer's print shows visitors at the Louvre using sight to examine their surroundings, whether as copyists carefully observing masterpieces, as teachers instructing their productions, or as well-dressed men in dark suits, observing the collections with

hands safely tucked behind their backs. These figures represent a model of museum experience not only in place at the Louvre, but which soon became the norm across Europe.

Homer depicts other aspects of museum culture as well. In the foreground we see a young woman copying masterpieces in the Louvre's collection, demonstrating a practice that was popular in the nineteenth century, when dedicated students and copyists worked as long as three months before a single painting after receiving passes through a regulated Louvre system.[10] This method of instruction was an established exercise designed for young artists not only to learn technical and research skills, but also to acquire an understanding of art history and to develop a self-reflective artistic practice.[11] While some nineteenth-century artists found the environment at the Louvre intimidating, others praised it as the best way for students to improve their skills by studying from established masters.[12] This practice was particularly common among aspiring American artists who wished to take advantage of increasingly affordable travel and to enroll as students in the École des Beaux Arts or the Académie Julian in Paris. At a time when Old Master works were extremely rare in America, artists found it profitable to sell their copies of European masterpieces back home or to use them as teaching tools in training the next generation.[13]

In Homer's time, copying was assumed to attract women more than men on account of the nineteenth-century belief that their abilities were more suited to imitation than to the intellectual, creative, and imaginative demands that an original painting required.[14] Like the masterpieces before them, these female copyists were also on display, subject to the visual scrutiny of other visitors to the museum.[15] It is clear from written accounts at the time that many men were uncomfortable with the presence of women working in public with their folding easels, seats, and various paints and brushes.[16] The most bitter of accounts even dared to describe the women as "infestations" in the galleries with their easels obscuring masterpieces that visitors had come to see.[17] The presence of so many students in Homer's print—not only women, but also men—suggests that the copyists significantly complicated the museum's interior space, making it difficult to look closely at the art.

Finally, we can learn more about the interaction between art and vision by noting the floor-to-ceiling hanging method depicted in Homer's print. With this traditional approach, in which paintings were displayed in close proximity with little, if any, space between them, the subject matter and size of the canvas mattered more than how well one could actually see the work of art. Toward the end of the nineteenth century, museum display was transformed by the designs of James Abbot McNeill Whistler, who replaced this visually crowded

Figure 6. John Sloan, *The Picture Buyer*, 1911. Etching on paper, 5 ¼ x 6 ¾ in. In Celebration of Dr. Meyer P. Potamkin's 90th Birthday from Kraushaar Galleries, New York, 1999.11.

aesthetic with a more modern sensibility that catered to the eye.[18] His designs paved the way for modern exhibitions by introducing a minimalist approach of spacious interiors, bright colors in flat washes across the walls, and a tonal harmony that extended beyond the images in carefully designed frames.[19] This type of atmosphere encouraged an intimate engagement with each distinct work of art on display.

This approach to exhibiting art can be seen in the background of John Sloan's *The Picture Buyer*, where paintings are hung at eye level in a single horizontal line. Here Sloan depicts William Macbeth, who founded the first successful commercial gallery featuring American art in New York City, persuading a client to purchase a particular work.[20] The buyer considers the painting from a comfortable distance and shows no sign of interacting with the canvas through any sense other than vision. His behavior reflects a set of rules in place for more than a century with regard to how viewers interact with works of art.

Today, evidence of this sensory shift is still prevalent as museum visitors are reminded by security guards and alarm systems not to touch works of art. The museum remains a place that privileges the visual as the primary sense through which one enjoys aesthetic experience. It has become a space of ritual in which one admires the past through objects kept behind thick panes of glass to safeguard their preservation. Prints by Homer and Sloan offer a glimpse into the history of the museum and gallery, providing evidence for the way in which sight has dominated over the other senses in shaping individual interaction with art.

1 Mark M. Smith, *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (Los Angeles: University of California Press, 2008), 21.

2 Constance Classen, "Museum Manners: The Sensory Life of the Early Museum," *Journal of Social History* 40 (2007): 907.

3 Smith, *Sensing the Past*, 19.

4 Philip C. Beam, *Winslow Homer's Magazine Engravings* (New York: Harper & Row, Publishers, Inc., 1979), 15.

5 Classen, "Museum Manners," 897.

6 Ibid., 903.

7 Ibid.

8 Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth–Century Paris* (Los Angeles: University of California Press, 1999), 1.

9 Ibid., 9.

10 Paul Duro, "Copyists in the Louvre in the Middle Decades of the Nineteenth Century," *Gazette Des Beaux Arts* 111, no. 130 (April 1988): 249.

11 Sebastien Fitch, "Following Giacometti: Copying as a Basis for Studio-Based Research," *Canadian Review Of Art Education: Research And Issues* 37 (January 1, 2010): 87.

12 Duro, "Copyists in the Louvre in the Middle Decades of the Nineteenth Century," 250.

13 Jacqueline Marie Musacchio, "Infesting the Galleries of Europe: The Copyists Emma Conant Church in Paris and Rome," *Nineteenth-Century Art Worldwide* 10, no. 2 (2011): 1.

14 Ibid.

15 Ibid., 2.

16 Ibid., 1.

17 Ibid.

18 Joyce Hill Stoner, "Whistler's Views on the Restoration and Display of His Paintings," *Studies in Conservation* 42, no. 2 (1997): 111.

19 Nigel Thorp, "The Butterfly Takes Flight: A Whistler Revival is Launched," *Archives of American Art Journal* 34, no. 3 (1994): 20.

20 David B. Dearinger, ed., *Rave Reviews: American Art and Its Critics, 1826-1925* (New York: The National Academy of Design, 2001), 48.

Evoking Taste through the Agricultural Scene

Diana Morales

Through much of history, the sense of taste has had mixed reviews. Many have classified taste as a "lower" sense; along with smell and touch, it has more corporeal associations, in contrast to vision and hearing which more readily suggest the mind. Plato, for instance, believed that vision was a vehicle through which humanity cultivates intelligence. Because vision is physically removed from the objects it perceives, he believed that it was separate from the body and thus allowed the mind to be free.[1] On the other hand, because taste is a physical experience associated with overindulgence, Plato and his contemporaries were concerned that it privileged the body over the mind. At the same time, other scholars have acknowledged that taste plays a crucial role, as it is the sense humans use to select their food, making it vital to life.[2]

In the eighteenth century, food production underwent dramatic changes. Beginning in England, the Industrial Revolution transformed the way in which food was made and consumed. These changes led to a decrease in the agricultural labor force; in 1500, roughly eighty percent of the population worked in agriculture, while barely twenty percent did by the mid-nineteenth century.[3] As mechanization replaced human labor, the removal of people from farming alienated them from their labor and contact with their food. This loss of contact and the increase in the mechanized production and packaging of goods shifted the concentration from taste to the visual.[4]

Both the English artist Clare Leighton and the American artist Kristin Capp evoke a response to the shifts brought about during the Industrial Revolution by embracing a pre-modern agrarian past. Although the sense of taste is difficult to accurately portray through art, Capp and Leighton recall its role in human life by depicting traditional agricultural scenes. In Leighton's engravings *July: Cottage Gardens* (1933) (fig. 7; cat. 8) and *August: Harvesting* (1933) (fig. 8; cat. 7), she portrays an earlier era in England when many in society had a more physical relationship to the land and its food. Similarly, Capp's photographs *Potato Harvest* (1994) (fig. 9; cat. 9) and *Harvesting Watermelons* (1996) (fig. 10; cat. 10) address the importance of food for the Hutterite community in western America through the depiction of agricultural routines. Even though these artists lived in different countries and periods of time, they both created art that celebrates simplicity and a sensory relationship with nature and food.

The longing for a "simple life" is an established theme in modern times. In *The Simple Life*, scholar David Shi defines the phenomenon as one in which modernization is rejected in favor of a simplified existence that privileges nature over technology and mass production. The simple life has a long history in the United States, as Americans since the Colonial era have actively tried to simplify their lifestyles in a moral attempt to remove themselves from the superficialities of modern life, such as the accumulation of riches and technological advancements. One of the many ways that this concept has manifested itself among Americans is through a desire to return to the land and to farm in areas well removed from industrial centers.[5] In the twentieth century, especially, the emphasis on farming has been an essential part of this philosophy.[6] It provides a means of reconnecting people to nature—and enhancing their relationship to food.

The emphasis on simplicity is also a feature of the Arts and Crafts Movement, which began in nineteenth-century England in response to industrialization. The artists of this movement used traditional craft materials to protest against what they described as the "superficiality of modern life" and a separation from artistic process.[7] They rejected the fine arts in favor of crafts, using wood, metal, and glass, since they believed that such materials brought them physically closer to nature. Artists in this movement also believed in reinstating pre-industrial modes of production. In order to achieve this, they chose to revive old techniques and practices that relied on nothing more than bare hands and simple tools. For instance, artists adopted wood engraving as a means of personal expression.[8] Using tools such as chisels and burins to cut lines of different girths out of wooden blocks for printing allowed them to feel more physically connected with nature and the creative process. Many of these artists also depicted recognizable scenes from nature that were meant to visually transport viewers to the countryside.[9]

Born in 1898, the English artist Clare Leighton developed a passion for the wood engraving and was one of the main participants in its revival.[10] Both *July: Cottage Gardens* and *August: Harvesting* represent her attraction to simplicity and a nostalgia for tradition. During her childhood, Leighton was exposed to the rapid modernization of English agriculture, which created economic instability among the farmers in the country.[11] This change was troubling for Leighton, who grew up in the English countryside, and believed that "the true character of a people is to be found in its workers, and especially in the workers upon the earth."[12]

Leighton's parents were both writers and she inherited their creative abilities, discovering her passion for art and design at an early age. Although her mother strongly

Figure 7. Clare Leighton, *July: Cottage Gardens*, 1933. Wood engraving on paper, 8 x 10 in. Gift of Eric Denker, Class of 1975, in honor of Lisa Rossbacher, Class of 1975, 1997.2.10.

Figure 8. Clare Leighton, *August: Harvesting*, 1933. Wood engraving on paper, 8 x 10 ⅝ in. Gift of Eric Denker, Class of 1975, in Honor of Wilford W. Scott, Class of 1972, and Siena Scott, 1995.3.8.

disapproved of her daughter's career choice, Leighton was independent and relentless in her desire to receive an art education, which she pursued at the Slade School in London. Noel Rooke, an established artist and teacher there, introduced her to the intricate art of wood engraving, which immediately captured her imagination. After finishing her studies, she moved back to the English countryside where she created her first engraving of a livestock market. This was a subject Leighton continued to pursue as she developed her technical skill, which eventually brought the artist national and international fame.[13]

Leighton was invited to lecture on her work in America during the 1920s at a time when many American farmers had abandoned traditional agricultural methods. Her visits helped fuel her interest in an older model of farming, prompting her to create scenes of men and women in close contact with nature, threshing the fields of grain or collecting the harvest of fruits. Reflecting on her time in America, Leighton proclaimed: "I needed complete freedom [from modern influences]. I was tired of escaping [them]. Feeling reproach for betraying my true heritage, I suddenly wanted to return to my own earth."[14] She returned to England to spend a year among farmers in the countryside where she was raised, observing and participating in their year-long harvesting cycle. From this experience, she published her first book, *The Farmer's Year: A Calendar of English Husbandry* (1933), in which she portrayed her rediscovered connection to English nature with twelve full-page engravings, including *July: Cottage Gardens* and *August: Harvesting*.[15] The engravings show the twelve distinct stations of the English harvest, beginning with January, a month dedicated to raising lambs, and ending with December, when farmers sold their harvest at market.

Each of the engravings is accompanied by a short chapter of descriptive and poetic narrative written by Leighton herself. For instance, next to *July: Cottage Gardens*, the artist writes:

> Through the afternoon the cows laze in the sloping meadows. But now it is milking time. They sleepily turn their heads as they hear the cowman lift the latch of the gate. He calls to them across the field: "Frump: Daisy and Moth; Flossy and Snowdrop; Dapple." They swing themselves round like heavy ships and move in orderly line across the meadow.[16]

Although wood engraving was mostly used to illustrate the texts of well-established authors, Leighton's combination of her own text with skilled engravings established her as a leading innovator in the medium's revival.[17]

Leighton's engravings are carefully composed and crafted. In *July: Cottage Gardens,* thousands of delicate and controlled incisions make up the different elements of the landscape and figures. She also portrays a sense of realism by creating movement in the fields, the figure, and the livestock, reflecting her firsthand observations of farming life.[18] In *August: Harvesting*, three male figures evoke an energetic feeling; the lines follow the movement of their bodies, suggesting that they are engaged in physically challenging work. The variation of poses in these foreground figures

gathering grain gives the engraving a dynamic quality that binds the labor of humanity to the land.[19] The focus in both works is on the physical and sensuous interaction between man, nature, and food, underscoring the artist's idea that people belong in nature.

Leighton highlights the effects of sunlight in these summer scenes through the contrast between the silhouetted figures and the shadows of the surrounding landscape. Varying the direction and thickness of lines allows Leighton to create different types of atmosphere, causing the viewer to experience these conditions and imagine the physicality required in farming. While the thick sections of black that make up the tree's shadows in *July: Cottage Gardens* create a sense of a cooling summer's day, the thin lines of the sun's abundant rays in *August: Harvesting* evoke an overwhelming heat. The artist thus manipulates her composition and style to figuratively transport the viewer into these agricultural scenes.

Moreover, Leighton emphasizes foods that define traditional English cuisine. In *July: Cottage Gardens*, she depicts the cattle's slow journey towards a row of nearby cottages where they will be milked. Milk and beef, along with grain shown in *August: Harvesting*, were all staples of the English diet. These prints attest to Leighton's interest in the sources of English food.

The popularity of *The Farmer's Year*, combined with the turmoil in Europe just before the Second World War, prompted Leighton to move permanently to America.[20] She settled in North Carolina and during her first year there began working on a second book, *Southern Harvest*, which was published in 1942. Like *The Farmer's Year*, this book combines colorful text with vibrant harvesting scenes.[21] It allowed Leighton to connect her English roots with her new American home, showing that select people in both countries still practiced pre-modern agricultural methods that tied them to their land and food.[22] As the Industrial Revolution and the mechanization of the work continued to gain force, Leighton attempted to preserve the "simple life" of domestic agriculture through her art.

Although Kristin Capp's photographs are significantly later than Leighton's prints, both women captured followers of the "simple life." Capp's first subjects were members of the Hutterite communities in eastern Washington state. Her book, *Hutterite: A World of Grace* (1998), which includes both *Potato Harvest* and *Harvesting Watermelons*, depicts the life of this community.[23] Associated with the Amish and Mennonites, the Hutterites are a traditional group whose deep religious beliefs compel them to live in close-knit agricultural communities where they speak their native tongue and hold religious ceremonies.[24] With more than 170 colonies across the Pacific Northwest, the Hutterites have been successful in preserving their way of life.[25] In 1994, Capp sought out five of these colonies: the Warden, Stahl, Espanola, Marlin, and Lamona, whose everyday lives she photographed for nearly four years.[26] *Harvesting Watermelons*

Figure 9. Kristin Capp, *Potato Harvest*, 1994. Gelatin silver print, 9 x 9 in. Gift of Mark W. Connelly, 2002.16.4.

Figure 10. Kristin Capp, *Harvesting Watermelons*, 1996. Gelatin silver print, 9 x 9 in. Gift of Mark W. Connelly, 2002.16.12.

depicts two women from the Lamona colony, whose family has been part of the community since the 1970s.[27]

Capp was interested in capturing the Hutterites' relationship to nature. Fascinated by their intentional avoidance of modern life, Capp describes them as different from "ordinary folk who watch T.V. and endure complexities of modern day America and urban stress."[28] Although *Potato Harvest* and *Harvesting Watermelons* only show segments of the Hutterites' life, Capp depicts two moments of the agricultural cycle: the storing of potatoes and the harvest of watermelons. Both photographs show Hutterite women entirely surrounded by the crops, giving them a physical connection to the food. The placement of the three women among the potatoes in *Potato Harvest* underscores this relationship, while in *Harvesting Watermelons* the two women almost appear as if they are emerging from the patch of watermelons. Rod Slemmons explains the relationship between the Hutterites and their crops: "The people seem to experience a tangible bond with the earth and the crops they grow. Their feet meet the ground in a way that ours don't. Their cycles of life are closer to the surface…[like] the yearly cycle of plowing, planting, cultivating, harvesting, storing, transporting and selling."[29]

In creating her photographs, Capp aims to capture relatively candid moments. In *Potato Harvest*, only the woman in the top left corner appears to be aware of the camera's presence. The other two women look elsewhere, perhaps indicating that they are preoccupied with the harvest.[30] All three women, shown in the process of collecting potatoes, appear comfortable in their surroundings. Similarly, in *Harvesting Watermelons*, the two women ignore the camera and focus on transporting watermelons from the fields into the community kitchen. The Hutterites maintain a strictly organized hierarchal structure of power in their agricultural practice. At the pinnacle of this structure is an Executive Council, made up of members of the community, whose job it is to oversee the day-to-day operations of each colony. Beneath the council are several managerial positions that include the hogman, the chickenman, the cattleman, the dairyman, and the field boss. Furthermore, the positions of gardener, baker, and chief cook are among the most respected jobs within each colony.[31]

The remaining community members participate in the planting and cultivation of crops. The men in the colonies are responsible for most of the physically demanding labor, while groups of women concentrate on preparing the food. Women are also responsible for growing the gardens of vegetables and fruits, as Capp shows in *Potato Harvest* and *Harvesting Watermelons*.[32] There is a collective effort in maintaining the crops during the harvest season, since the chief cook is expected to prepare meals for the entire community. The Hutterites are purposeful in avoiding foods that might be "contaminated" by external industrial methods of production; aside from ketchup and salt, all foods are produced or grown within the colony.[33] By photographing Hutterite women performing their daily agricultural tasks, Capp captures what is perhaps most essential about this community—the connection to their food and land.

While both Capp and Leighton stop short of actually depicting the sense of taste, their art reflects larger interests in "simple living" and an effort in modern culture to return to pre-industrial agrarian ways, reminding viewers of the deep connection between the body and food.

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1 Carolyn Korsmeyer, *Making Sense of Taste: Food & Philosophy* (Ithaca: Cornell University Press, 1999), 17.

2 Ibid., 20.

3 Mark Overton, *Agricultural Revolution in England: The Transformation of the Agrarian Economy, 1500-1850* (Cambridge: Cambridge University Press, 1996), 8.

4 Carolyn Korsmeyer, ed., *The Taste Culture Reader: Experiencing Food and Drink* (Oxford and New York: Oxford International Publishers Ltd., 2005), 344.

5 David E. Shi, *The Simple Life: Plain Living and High Thinking in American Culture* (New York: Oxford University Press, 1985), 3.

6 Ibid., 203.

7 Ibid., 189.

8 Grove Art Online, s.v. "Wood-engraving," by Leo John De Freitas, http://www.oxfordartonline.com/subscriber/article/grove/art/T092201?q=wood+engraving&hbutton_search.x=0&hbutton_search.y=0&source=oao_gao&source=oao_t118&source=oao_t234&source=oao_t4&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2011).

9 Grove Art Online, s.v. "Arts and Crafts Movement," by Alan Crawford, http://www.oxfordartonline.com/subscriber/article/grove/art/T004452?q=Arts+and+Crafts+Movement&search=quick&pos=1&_start=1#firsthit (accessed December 2, 2011).

10 Patricia Jafeé, introduction to *The Wood Engravings of Clare Leighton* by Clare Leighton (Cambridge: Silent Books, 1992), 7.

11 Clare Leighton, *The Farmer's Year: A Calendar of English Husbandry* (London: The Sumach Press, 1933), 56.

12 Jafeé, introduction to *The Wood Engravings of Clare Leighton* by Clare Leighton, 19.

13 Ibid., 9-11.

14 Simon Brett, foreword to *Clare Leighton: The Growth and Shaping of an Artist-Writer* (Ipswich: The Estate of Clare Leighton, 2009), 23.

15 Ibid.

6 Leighton, *The Farmer's Year*, 34.

17 Grove Art Online, s.v. "Wood-engraving."

18 Vincent Sybil, "In the Studio of Clare Leighton," *London Studio* 13, no. 113 (1937): 144.

19 Leighton, *The Farmer's Year*, 56.

20 Jafeé, introduction to *The Wood Engravings of Clare Leighton* by Clare Leighton, 17.

21 Ibid., 19.

22 Susan Ashbrook, "Two Portraits of Cape Cod: Amelia Watson and Clare Leighton," *Printing History,* no. 8 (2010): 8-9.

23 Tom Beck, ed., *Contemporary Documents: Kristin Capp, Jack Radcliffe, Frank Rehak, Jana Kopelentova Rehak* (Baltimore: Albin O. Kuhn Library & Gallery, in association with Cynthia Wayne, 1999), 1. Published in conjunction with an exhibition of the same name, shown at the Albin O. Kuhn Library & Gallery, University of Maryland, Baltimore County.

24 Ibid., 2.

25 John A. Hostetler and Gertrude Enders Huntington, "Communal Socialization Patterns in Hutterite Society," *Ethnology* 7, no. 4 (1968): 331. http://www.jstor.org/stable/3773015 (accessed December 13, 2011).

26 Rod Slemmons, "Looking In, Looking Out" in *Hutterite: A World of Grace* by Kristin Capp (Zurich and New York: Edition Stemmle, 1998), 9.

27 Ibid., 7.

28 Beck, *Contemporary Documents*, 2.

29 Slemmons, "Looking In, Looking Out," 12.

30 Slemmons additionally argues that aside from increasing the convincing nature of the harvesting scenes, the wandering glances of the Hutterite women do not reinforce the stereotype that traditional peoples like the Hutterites and the Amish are reserved and religiously against being photographed. On the other hand, he states that Capp dispels this idea by capturing certain Hutterite members making direct eye contact with the audience in some of the photographs in her book. Ignoring the unexpected nature of this confrontation, the direct acknowledgement of these subjects is in itself powerful and unsettling. For example, the aware gaze of the girl in *Potato Harvest* (1994) challenges the audience to accept and understand their lifestyle. [Ibid., 11.]

31 Hanna Kienzler, "Communal Longevity: The Hutterite Case," *Anthropos* 100, no. 1 (2005): 203. http://www.jstor.org/stable/40466481.

32 Ibid.

33 Slemmons, "Looking In, Looking Out," 17.

The Transformation of Taste in Popular Culture

Samantha Chappell

Over the last several decades in American culture, food has increasingly become valued as an aesthetic object, instead of a means of conveying flavor and taste. The Pop Art Movement embraced these changing attitudes in the late 1950s through an interest in brand-name packaging and commercial foods. An examination of three works influenced by Pop Art, *Absolut* (n.d.) by Andy Warhol (fig. 11; cat. 13), *N.Y.C. Pretzel* (1994) by Claes Oldenburg (fig. 12; cat. 11), and *Fresh* (2001) by Jonathan Seliger (fig. 13; cat. 12), reveals the relationship between taste and the visual in contemporary culture. Food today is no longer just about sustenance or taste; instead, it has become a vehicle for symbolic meanings in American society.

Starting in the 1950s, as flavor was sacrificed for greater uniformity in food production, consumers learned to value the aesthetic qualities of food over taste. As the art historian Karal Ann Marling observes, the "pleasure of the eye was meant to compensate for the loss incurred by the taste buds."[1] The presentation of food therefore relied heavily on ideals set forth by advertisers, who focused on creating "food appeal" through glossy images of meals concentrating on the tonal qualities and forms of the display.[2] The shift in presentation can especially be seen in cookbooks, which now encouraged cooks to demonstrate how food could be presented as a work of art.[3] As a result, homemakers became skilled in the art of "decorative cooking" and the standards that were used to define good food became more visual.[4] In fact, the color enhancement used in cookbooks of the time was also a trademark of Absolut Vodka's ad campaign featuring Warhol's painting of an Absolut bottle. The alteration of the image with eye-catching colors not only added appeal to the product, it also helped to define the image as a "Warhol."

Warhol and Oldenburg were both prominent figures in the Pop Art scene, while Seliger was later influenced by the movement. Many of the works in the movement, as Christin Mamiya observes, were known to "extract images from the world of canned, processed, mass produced-foods, and, on both the visual and conceptual levels, duplicate the advertising of these products."[5] This is especially true of Oldenburg's *N.Y.C. Pretzel*, which follows in the tradition of the artist's earlier food sculptures. *N.Y.C. Pretzel* is a slightly larger than life-size, three-dimensional sculpture of the popular food found on the streets of New York City. Interestingly, the pretzel is made of corrugated cardboard with its rough material exposed around the edge, while the flattened front and back appear light brown with large visible printed salt crystals. Oldenburg's earlier food sculptures at the start of the Pop Art Movement were often many times larger than life-size. One of his favorite subjects was the hamburger, a popular mass-produced food in post-war America. In enormous soft-canvas sculptures as large as six feet wide, he invoked the prevalence of hamburgers in contemporary society as well as attitudes toward marketing fast food.[6]

Figure 11. Andy Warhol, *Absolut*, n.d. Silver gelatin print, 10 x 8 in. Gift of the Andy Warhol Foundation, 2008.6.134.

Pop Art, according to Steven Henry Madoff, "gleefully espoused the importance of the packaged good, that the exterior life of things was far more interesting than the interior."[7] In this way, Pop artists extracted the purely visual nature of food over taste and celebrated the "immediacy and recognizability of the imagery of commodity exchange while simultaneously reinforcing that very culture,"[8] Mamiya observes. Because food is such an integral part of daily life, it provides a highly accessible subject. Moreover, food carries cultural significance. As Warren Belasco notes, "food habits are so close to the core of what culture is that they sometimes function almost like language. As with language, on many

occasions people define themselves with food; at the same time, food consistently defines and redefines *them*."[9] David Bell and Gill Valentine have also discussed the symbolism of food in modern society. They argue that food is no longer solely about nourishment, but instead is saturated with personal meaning: people use every meal to convey something about themselves and where they fit in the world.[10] *Absolut*, *N.Y.C. Pretzel*, and *Fresh* all define the individual's role in society, "creating group solidarity, whether the group in question is a world civilization, a nation-state, a class, a caste, an ethnic group, or a family,"[11] as Flammang observes.

Warhol's *Absolut* is one of a number of photographs of Absolut bottles created by Warhol, and they are related to the commission he received from the Swedish vodka company in 1985 to create a work of art containing their product. At the time, Warhol was working in the advertising industry as the publisher, editor, and owner of *Interview* magazine. He was fascinated by the design of the bottle and proposed creating a painting of his own interpretation of it.[12] The company's decision to use the image as an ad was reached only after the painting had been made. *Absolut Warhol*, which features the artist's multi-color signature style, marks a complete departure from the actual object presented in the photograph. More important, however, is the fact that it was the first instance in which art was utilized as a marketing strategy by a major advertiser, and thus it bridges the worlds of fine art and advertising.[13]

Warhol was the first of many artists to create works of art for Absolut that were then turned into advertisements for selling vodka.[14] This marketing approach has helped transform the Absolut bottle into a popular icon.[15] In choosing artists that are "both cutting edge and recognizable," the company promotes a product that consumers are encouraged to buy not because of the taste, but because of its associations.[16] Fabio Parasecoli addresses this marketing strategy in which alcoholic beverage companies focus on promotional activities such as hosting A-list parties in stylish bars or clubs in order to make themselves appear trendy.[17] Absolut has the same aim, yet in this instance achieves it through a work of art, evoking a lifestyle that consumers are supposed to view as desirable. Furthermore, with Warhol in particular, the importance of the artist in creating this image is especially pertinent. As Mamiya explains, "The sensibility that allowed celebrities to serve as spokespeople and sell products regardless of whether or not they actually used the product was transferred to the art world. It mattered little what these artists were saying; what was important was the fact that they were saying it."[18] This celebrity approach has allowed corporations like Absolut to endow their products with an association to Warhol and other artists with celebrity status.[19] Of course, the reverse is also true; artists used these

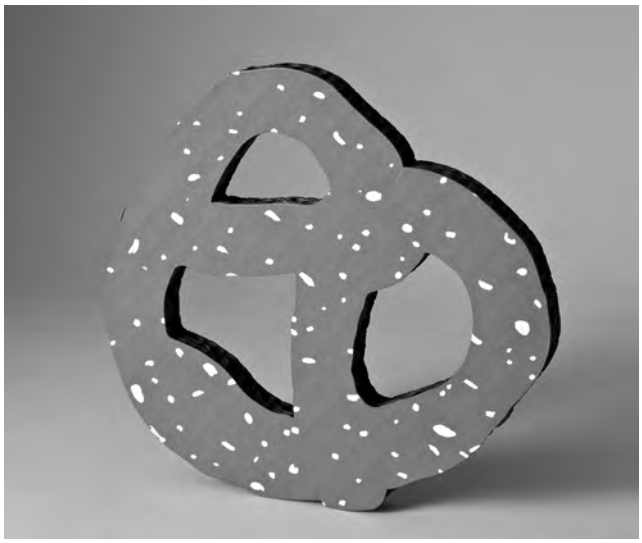

Figure 12. Claes Oldenburg, *N.Y.C. Pretzel*, 1994. Serigraph on three-ply cardboard, 6 ½ x 6 ½ x ⅝ in. Gift of Eric Denker, Class of 1975, 2010.7.4.

Figure 13. Jonathan Seliger, *Fresh*, 2001. Paper, cast aluminum-coated cotton, and cast pigmented cotton, 1 ⅝ x 4 ¼ x 4 ¼ in. Gift of Eric Denker, Class of 1975, 2010.8.4.a,b,c.

well-known consumer products in order to promote their own fame.

While *Absolut* trades on the desire to be part of celebrity culture, Oldenburg's *N.Y.C. Pretzel* of 1994 represents all that is New York City. Food has the power to commemorate a place and the pretzel as a symbol is a perfect example.[20] The creation of *N.Y.C. Pretzel* came about when Oldenburg was invited to submit works for an exhibition on multiples at the Deichtorhallen in Hamburg.[21] The artist took his inspiration from the toasted pretzel vendor who passed his New York studio each day. Not only did the vendor's cart promote its

products with oversized color images of pretzels, but the displays were also often supplemented by three-dimensional props as well. Because pretzels are sold everyday on the streets of New York, Oldenburg considered it "a perfect multiple of the city, as characteristic of a particular place as the Fireplug had been of Chicago."[22] The pretzel's affordability also added to its appeal, making it accessible to a broad public audience, which is characteristic of Pop Art subject matter generally.

The presentation of the pretzel is also typical of Oldenburg. While often drawn to food, Oldenburg is known for distinguishing between edible food and its representation through his choice of materials. Max Kozloff goes so far as to suggest that Oldenburg "may even be said to comment on the visual indigestibility of our environment by his inedible plaster and enamel cakes and pies."[23] Made of exposed cardboard, *N.Y.C. Pretzel* is no exception to this pattern. While the sculpture is three-dimensional, it is not made with the rounded curves of an actual pretzel; rather, it is purposefully flattened, allowing the exposed cardboard around the edges to reveal the artist's interest in the cross between food and the *idea* of food. Oldenburg chose cardboard because of the large supply of the material in his garage left over from a previous project.[24] He chose to laser-cut the three-ply cardboard and apply the shape through silkscreen, thus linking it to the New York City neighborhood, which was associated with the printing industry, that initially inspired the project.

Oldenburg's food sculptures are not intended to stimulate the appetite. Instead, *N.Y.C. Pretzel*, as the name implies, is meant to conjure images and ideas of the city. The artist acknowledges this association by explaining, "there is some sort of objective form that's related to a place and one's experience in a place."[25] Critics have recognized this distinctive character as well. According to one critic, "the degree to which Oldenburg caught the memorial character of the real thing, the way he invoked, for instance, the *feel* of an air-mail letter largely through color, the gelatinous and crumbly texture of a pastry…in other words, he evoked the *attitudes* invested in these material things, and even defined their class (no higher than middle), was really quite overwhelming."[26] The artist's choice of subject matter, its representation, and even his embrace of the process of professional manufacturing reflects the mass production of food and its visual importance in society. For the pretzels, Oldenburg sent his cardboard to a laser-cutting factory in Connecticut and was able to produce over 1,000 pretzels.[27] He saw an added benefit in having the works laser-cut in order to "leave a burnt odor, recalling bakery production, but also the odor of toasted chestnuts sold on the street next to the pretzels, which pervaded the air of afternoons near the Holland Tunnel."[28] This purposeful decision to evoke the smell of toasted chestnuts supports the idea that Oldenberg is trying to capture the sensory experience of New York City—at least in terms of vision and smell and arguably even taste.

While *N.Y.C. Pretzel* addresses a city's identity with food, Seliger's *Fresh* pie takes the concept to a national level. Seliger is not as well known as Warhol or Oldenburg, yet shares their interest in utilizing everyday recognizable objects as subject matter.[29] Similar to Oldenburg, he has made a number of large-scale replicas of disposable objects such as high-end shopping bags, milk cartons, and fast food containers. Moreover, Seliger often infuses his works with a sense of humor, typically conveyed through the title.

Fresh, for instance, is a playful work that reflects many aspects of modern-day America. Consisting of a lemon pie, pie plate, and pie box, it is a model made to scale of a Table Talk brand snack pie. Established in 1924, the Table Talk Company still promotes itself today as "America's Favorite Pie," producing over 80 million pies a year.[30] The snack pies are four inches wide and, according to Table Talk, can be found everywhere from the "local grocery store, convenience store, vending machine, or mass merchandiser."[31] Table Talk also emphasizes the importance of following traditional pie recipes and using only the finest American ingredients. Through its marketing, Table Talk promotes the idea that there are particular types of food and ways of eating that are unique to American culture, as though following these customs signals an individual's national identity.[32] As Warren Belasco observes, "Beyond the proverbial (but how widely eaten?) 'apple pie,' Americans lack much sense of having a national cuisine that unites them across ethnic and regional boundaries."[33]

The premade pie neatly contained in paper packaging presents a culturally significant food while reflecting a modern approach to convenience. Instead of a traditional eight-inch pie, Table Talk sells a convenient personal-sized "snack." The pie rests in a cheap tin tray, revealing its mass produced origins. Indeed, *Fresh* is one in a series of seventy-five identical Table Talk pies created by the artist.

Seliger is perhaps commenting on the way in which today's food industry recognizes the tension in many homes between the desire to serve an all-American homemade dessert and a lack of time for baking. Flammang describes the situation in gendered terms by pointing out: "Many white working mothers fight similar—and often losing—battles to carry forward a domestic culture of homemade apple pie and birthday cakes."[34] In this way, the pie becomes a symbol for a time that seems much easier than today. The irony, of course, is that Seliger's pie is a mass-produced, commercial product with few, if any, ingredients that could accurately be described as "fresh." It is nonetheless still an "American" food in that "mass-produced foods intended to be prepared and

eaten quickly are considered 'American' around the globe. What makes foods American—at least to outsiders—is how they are produced, packaged, and served, not who manufactures or eats them or how they taste."[35] Regardless of whether this image reflects negatively or positively upon the nation, it successfully communicates to the viewer the idea of an American cuisine.

The variety of social connotations and messages presented by *Absolut Warhol*, *N.Y.C. Pretzel*, and *Fresh* reveal the powerful role of food and drink in contemporary America well beyond the traditional sense of taste. All three works embrace the status of food and drink as aesthetic objects for a broad audience, each with its own set of symbols and associations. The fact that these three works were made in the Pop Art style years after the height of the movement reveals the continued popularity and interest in culturally recognizable products and the Pop Art style itself.

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2 Ibid.

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20 Inness, *Kitchen Culture in America*, 154.

21 Susan Inglett, "Claes Oldenburg / N.Y.C. Pretzel, 27 May 2004–26 June 2004," http://www.inglettgallery.com/admin/pdfs/28.pdf.

22 Ibid.

23 Madoff, *Pop Art*, 30.

24 Inglett, "Claes Oldenburg / N.Y.C. Pretzel, 27 May 2004–26 June 2004."

25 Claes Oldenburg: *Anthology* (New York: The Solomon R. Guggenheim Foundation, 1995), 4.

26 Madoff, *Pop Art*, 28.

27 Inglett, "Claes Oldenburg / N.Y.C. Pretzel, 27 May 2004–26 June 2004."

28 Ibid.

29 "Jonathan Seliger," Tamarind Institute, last modified March 17, 2009, http://tamarind.unm.edu/bios/seligerbio.html (accessed December 3, 2011).

30 Table Talk Pies, Inc., www.tabletalkpie.com (accessed December 3, 2011).

31 Ibid.

32 Belasco and Scranton, *Food Nations*, 177.

33 Ibid., 175.

34 Flammang, *The Taste for Civilization*, 69.

35 Belasco and Scranton, *Food Nations*, 175.

Smelling the Fresh and the Rotten: Olfactory Experiences in Art

Jen Rokoski

Smell, perhaps more than any other sense, can recreate a detailed experience, stir an emotion, or make you sick to your stomach. The smell of cookies right out of the oven can remind one of an entire childhood, while the holiday scent of a pine tree recreates twenty Christmas day memories in an instant. This is partially due to the fact that we automatically, and for the most part subconsciously, define people, places, and entire societies by smells. Even in art, we see smells visually manifested in a variety of ways. In the woodcut *March-Manure Spreader* (1923) by Wharton Harris Esherick (fig. 14; cat. 14), the artist's style, choice of medium, and subject matter enliven the scene with the scent of a freshly fertilized field. Warrington Colescott's etching, *I Feel Sick* (1971) (fig. 15; cat. 15), also denotes the smell of excrement, but is set in a cityscape with a looming stench of death. Each artist uses smell to animate two very different messages—one focused on rebirth, the other on death—in two distinct locations. In a third work, *Community Drying Rack* (1996) (fig. 16; cat. 16), Kristin Capp takes a different view of country air than Esherick by envisioning the scent of clean laundry. Through these examples, we see how artists transform the visual into an olfactory experience.

In Esherick's woodcut *March-Manure Spreader*, a ploughman is fertilizing the fields with the help of three horses. Firmly grasping the reins, he leans back attempting to compensate for the strength of his helpers. The man, the horses, the plough, and the field are silhouetted against the background, while wisps of sprouting grain and grass dominate the foreground. Esherick's sky above is boldly cut, creating a strong diagonal wind that pushes against the ploughman and his horses, while swaying the plants in the field. The wind extends across the field, filling the air with the smell of manure.

Esherick was deeply influenced by the ideals of the Arts and Crafts Movement, which began in England during the nineteenth century. Responding to the rise of machine technology and industrial production, Arts and Crafts emphasized natural materials and handcrafted techniques in a wide range of media that extended beyond the traditional fine arts. Inspired by this movement and its interest in nature, Esherick lived on farmland in his home state of Pennsylvania, where he converted his barn into a studio. Abandoning his career as a painter, he instead pursued woodcuts, sculpture, and furniture, all created primarily out of wood.[1] One of these woodcuts was *March-Manure Spreader*, which Esherick created as part of a series for *Century* magazine in which each month was represented by a different illustration. For the month of March, the artist recreated the fields surrounding his studio, which smelled of fresh manure. Esherick even built what he called "the silo," a deck off his studio where he could enjoy the breezes of the fields.[2]

Figure 14. Wharton Harris Esherick, *March-Manure Spreader*, 1923. Woodcut on paper, 9 ¼ x 8 ½ in. Gift of Mrs. Grace Linn, 1951.1.33.

It is worth thinking about the meaning of the smell that is conjured up by *March-Manure Spreader*. In certain situations smells that are usually negative can take on positive associations, like excrement used in farming. As Constance Classen observes in *Aroma: The Cultural History of Smell*, context is everything: in the country, excrement "signifies growth, [while] in the city it would only mean decay."[3] Excretion carries a negative connotation in an urban setting, where close quarters and overpopulation threaten to spread disease, and yet the smell of feces in the country represents life, as shown in *March-Manure Spreader* by the plants in the foreground.

Esherick's woodcut heightens our awareness of smell by his use of silhouetting. In the image, we see full silhouettes of

the farmer pulling on the reigns of his three workhorses in the background, with the entire field in shadow. Although we do not see the fertilized field, we can definitely *smell* it. Strong spring winds carry the stench throughout the countryside, emphasized by the diagonal lines jutting through the sky. Although we view fertilizer as a positive and integral part of agriculture, there is also an effort to mask its existence; the presence of so much black in Esherick's woodcut could be interpreted as an effort to cover over the details of the countryside with its dirtiness and smells—we do not see detail of the field, nor the actual fertilizer being ploughed. However, the appearance of wind created through the use of line emphasizes the smell of manure as it is carried across the countryside.

Travelling from the country to the city, we encounter a different set of olfactory experiences. Cities bring people into closer contact and within a smaller environment, intensifying the threat of contagion and the spread of disease. In Warrington Colescott's etching, *I Feel Sick* (1971), the fear of disease is addressed in a dream-like image that was used as an illustration for a new edition of Thomas Mann's novel, *Death in Venice* (1912). Colescott depicts a scene of wealthy Venetians at a dance hall floating above a pile of rotting corpses. Death, disguised as a man at the party, connects the two scenes by pointing to the looming fates of the guests.

Mann's novel tells the story of a wealthy writer, German Gustav von Aschenbach, who visits Venice on holiday. At his hotel, he observes a young Polish boy named Tadzio from afar and eventually falls in love with him. Blinded by passion, he ignores the signs of the cholera epidemic taking over the city and dies from the infection. *I Feel Sick* addresses Aschenbach's imminent death, which Colescott depicts in terms of both vision and smell.

As an artist, Colescott is known for layering his images: here he creates multiple types of imagery, including the photograph of a Venetian building, and develops color through the use of yellow, pink, and red. This particular combination of colors clash, making the viewer feel as sick as Aschenbach in the novel. The colors, which extend from the top to the bottom of the image, also unite the possibility of death with life. Pink is used, for example, over the pair of dancing couples and then below to color the corpses, which occupy the bottom third of the image. The corpses, moreover, are soaked in blackness, as if lying in their own fecal matter. Since the bacteria that fuels cholera thrives in fecal matter, the smell of excrement throughout the city denoted the spread of disease during the 1911 epidemic, when Mann first visited Venice. Smell and cholera are deeply connected, and through his treatment of death, Colescott's etching disturbingly portrays these fears. The smell of fecal matter also signals the unbearable stench of death.

Figure 15. Warrington Colescott, *I Feel Sick*, 1971. Etching on paper, 17 ⅛ x 11 ¾ in. Gift of Dr. Eric Denker, Class of 1975, 2008.14.9.

Figure 16. Kristin Capp, *Community Drying Rack*, 1996. Gelatin silver print, 9 x 9 in. Gift of Mark W. Connelly, 2002.16.8.

In an attempt to control the stench of corpses and the diseases they spread, we bury the dead underground, which also has the effect of making death invisible. As Jim Drobnick observes, the corpse "disturb[s] the social order by making visible the reality of 'dissolving into nothingness,' it also threatens to infect the living via the putrid air it exudes."[4] Colescott addresses this issue of contamination—and the visibility of death—by including a pile of corpses. The faces of these skeletal figures glance upward with open eyes, as they gasp for one last breath. They attempt to warn the dancers of their fate with distorted, agonized expressions, while at the same time confronting the viewer with their own mortality.

Smell pervades the visible separation the artist creates between life and death; we cannot avoid the stench of rotting corpses that emanate from below the dance floor. Like death itself, smells can appear without warning, making their presence known. In mass epidemics, genocide, and war, there is a constant overwhelming stench of death that cannot be removed. Barbara Hyett explains this disturbing horror associating death with smell in her poem about the Holocaust:

> The ovens,
> the stench,
> I couldn't repeat
> the stench. You
> have to breathe.
> You can wipe out
> what you don't want
> to see. Close your
> eyes. You don't want
> to hear, don't want
> to taste. You can
> block out all the senses
> except smell.[5]

Throughout history, there have been attempts to hide the smell of death and delay the decomposition of the body. For example, in ancient Egypt, the stench of death was controlled through the use of incense and mummification, while the Greeks and Romans drenched their corpses in perfume.[6] In *I Feel Sick*, Colescott insists on the connection between life and death by including a figure of Death among the living and by portraying movements and gestures of the corpses shown beneath them. In short, the spatial divide that appears in his image does little to hamper the smell of the corpses, which symbolizes the looming death ahead for these dancers—and for Aschenbach in disease-ridden Venice.

Although smells are often unwanted, triggering fears of death and disease, there are other smells that society considers pleasant or fresh. In *Community Drying Rack* (1996), Kristin Capp depicts a large rotating drying rack blowing in the wind with clothing, sheets, and undergarments. The setting is most likely a Hutterite colony in eastern Washington state, where Capp took up temporary residence to learn about Hutterite culture. Similar to Amish and Mennonite Christians, the Hutterites believe in equality, pacifism, and an adherence to pre-modern ways of life.[7] As a community, they are closely linked to nature and rely on their own agricultural production for sustenance. In this photograph, Capp emphasizes communal living and a closeness to nature with a large collective clothes rack in which clothing dries in the open air. In using black-and-white photography, Capp highlights the contrast between fresh, clean laundry and the darkness of the ground beneath it. Moreover, she photographs the laundry on a windy day, similar to Esherick in *March-Manure Spreader*, to underscore its emanating freshness. We can also imagine that this newly washed laundry carries a refreshing smell from the detergent used, as it flutters in the breeze.

As Ruth Winters has observed, "before a scientist ever lifted a test tube or a patient lay on a psychiatrist's couch, human beings knew that moods could be changed, memories brought back, evil masked, sexual desire aroused, and life made generally more pleasant by the use of sweet-smelling scents."[8] Perfume is a prime example, since it has been used in various forms since ancient times. More recently, deodorants and detergents have also been used for masking body odor, while wearing clean-smelling clothes is a signifier of personal hygiene. Smells are even added to cleaning products in an effort to promote the fresh scent of clean long after a product has been used. Jim Drobnick notes the irony of this effort in dryer fragrance. In analyzing the commercial product, Bounce, he describes it as

> a substance, one could say an impurity, added to objects that have presumably just been washed, thus dirtying the very items one had intended to clean. Another irony rests on equating the notion of freshness with a single, defined scent—thus branding an experience one would initially assume to be as uncommodifiable as the beach breezes and mountain airs that formerly exemplified the ideal of freshness.[9]

Capp conveys this sense of freshness in her black-and-white photograph through tonal contrast and an emphasis on fresh air within a community that defines itself in terms of cultural purity.

There is so much about smell that continues to fascinate and bewilder. While "science has progressed to once

unimaginable heights, to the moon walk, mind-control drugs, and computer technology," Ruth Winter observes, "scientists are just beginning to realize how basic olfaction is to life on earth and how little we really know about it."[10] We have no scale, like other senses, to measure different olfactory experiences. We cannot contain an actual smell. Maybe that is why art can depict smells so successfully; like smell, images evoke a sensory experience—whether through manure, corpses, or laundry—that deeply affects the viewer.

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3 Constance Classen, *Aroma: The Cultural History of Smell* (London: Routledge, 1994), 170.

4 Jim Drobnick, "Airchitecture: Guarded Breaths and the [cough] Art of Ventilation," in *Art, History and the Senses: 1830 to the Present*, eds. Patrizia Di Bello and Gabriel Koureas (Farnham, Surrey, UK: Ashgate Publishing Limited, 2010), 159.

5 Barbara Hyett, *In Evidence: Poems of the Liberation of Nazi Concentration Camps* (Pittsburgh: University of Pittsburgh Press, 1986), 8, quoted in Classen, *Aroma*, 175.

6 Classen, *Aroma*, 42-43.

7 Hutterites on the web, http://www.hutterites.org/religion.htm (accessed November 19, 2011).

8 Ruth Winter, *The Smell Book: Scents, Sex, and Society* (Philadelphia: J. B. Lippincott Company, 1976), 87.

9 Drobnick, "Airchitecture: Guarded Breaths and the [cough] Art of Ventilation," 152.

10 Winter, *The Smell Book*, 18.

The Soundscape of Modern New York

Peter Bilali

New York City is an ideal place for experiencing sound. It represents a lively and dynamic environment with a mix of natural sound and urban noise that emanates throughout the city. Over time, the relationship between natural sounds and urban noise has changed, with the latter coming to dominate the sounds of nature. Three prints demonstrate how artists have depicted this New York City soundscape: Untitled (view of New York from Brooklyn) (n.d.) by Joseph Pennell (fig. 17; cat. 17), *The Sea Gulls* (n.d.) by Rudolph Ruzicka (fig. 18; cat. 18), and *Lower New York* (1934) by Victoria Ebbels Hutson Huntley (fig. 19; cat. 19). Together they share many similarities in their portrayal of the city in the early decades of the twentieth century. However, they all create a different aural experience for the viewer. Each has a unique soundscape incorporating different levels of natural sound and the increasing amount of unnatural urban noise, or noise pollution, reflective of the time period. Pennell depicts the Lower East Side from a park in Brooklyn; Ruzicka depicts the lower East Side from under the Williamsburg Bridge; and Huntley looks south on Lower Manhattan from an elevated view engulfed by skyscrapers. As the early twentieth century progressed, each of these artists portrayed an increase in noise pollution in relation to natural sound present in the modern urban environment.

It is important to understand the difference between sound and noise. Writing on this distinction, James Gramann defines sound in terms of the natural sonic environment—including wind, water, and animals—while noise has a mechanical origin and refers to a man-made apparatus.[1] According to this definition, noise has a somewhat harsh connotation, giving off a feeling that it is loud and polluting. Sound differs in that it has a natural connotation. Gramann's descriptions of natural sound and noise are particularly significant because he describes natural sound within the context of a park setting, which is one of the best places to escape noise pollution.

With its major immigrant population, New York City in the early twentieth century was one of America's most diverse cities. Because such cities are "constantly being carved up into communities defined by economic, cultural, ethnic, religious divisions," Sophie Arkette explains, their "acoustic profiles and soundmarkers are in constant transition."[2] The three works examined here illustrate not only the diverse and fleeting nature of sound in New York City, but the increasing issue with noise pollution as well. During the early 1900s many people became concerned with the issue of noise in New York in terms of annoyance and health.[3] The issue was so significant that the health department intervened, prompting legislation enforced by the police to help silence unnecessary noise.[4]

Figure 17. Joseph Pennell, Untitled (view of New York from Brooklyn), n.d. Etching on paper, 10 ¼ x 7 ¼ in. Gift of Mrs. Grace Linn, 1951.1.78.

Joseph Pennell is well known for his etchings of New York City. His print, portraying Manhattan from Brooklyn, depicts a large group of people sitting on benches in a Brooklyn park. They are looking out at the river, boats, and part of the New York City skyline. Although it is undated, this print was most likely created somewhere around 1915, given its similarity to Pennell's many other depictions of New York and Brooklyn from around this time. The artist highlights the significance of parks to Brooklyn and the rest of New York City in this print. "The best uses of parks for the greatest number," according to an article from the *The New York Times* in 1911, "are those that are commonly

Figure 18. Rudolph Ruzicka, *The Sea Gulls*, n.d. Woodcut on paper, 4 ⅛ x 5 9⁄16 in. Gift of Mrs. Grace Linn, 1951.1.83.

Figure 19. Victoria Ebbels Hutson Huntley, *Lower New York*, 1934. Lithograph on paper, 10 ⅝ x 14 ¼ in. Gift of Mrs. Grace Linn, 1959.1.4.

understood [to be used for] rest and recreation in the open air."[5] This statement solidifies the importance of parks during this time. At a time when New York City was experiencing dramatic growth, it was important to secure enough space in and around the city for parks that allowed people to escape from urban noise pollution and experience the sounds of nature.

In the early 1900s, subway tracks from Manhattan to Brooklyn allowed for astonishing residential development.[6] The vast presence of open space in Brooklyn allowed for a mix of natural and urban life, as opposed to the more densely concentrated cityscape across the river in Manhattan. Pennell depicts a mix of rural and urban sounds in this print with the park in the foreground acting as the escape from Manhattan in the background. His etching also highlights a view that was new to many people at this time in the play between the sounds of nature in a residential area and the noise pollution of nearby Manhattan. As Pennell depicts the scene, the sounds of nature dominate. These include sounds inherent in nature, such as wind against the trees, the movement of water, and the sounds of people, who are natural animals, interacting with one another.

In the immediate background of Pennell's landscape, we see the water with boating activity. Writing on the history of Brooklyn, Ellen Snyder-Grenier observes: "By 1920, tens of thousands of factory workers, longshoremen, warehousemen, and truckers worked in waterfront related jobs, and the port of Brooklyn handled more than 25 percent of the foreign commerce of the United States."[7] Pennell emphasizes this East River activity in his print with boats that undoubtedly pollute the environment with their noise. In addition, there is noise from the skyscrapers and urban life shown in the distance. Skyscrapers are part of a modern urban environment that also includes automobiles, subways, and construction machines, all of which create mechanical noise pollution. Pennell was interested in the rise of machines during this time, as indicated by this print.[8] The artist once described the Flatiron Building as "a railroad locomotive headed up town, with all Broadway trailing behind it."[9] This not only suggests a mechanical view of the city, but also a very loud one given the noise pollution associated with a locomotive.

Pennell's print represents large groups of people interacting in a manner reminiscent of the Ashcan School. In John Sloan's *Recruiting in Union Square* (1909), for instance, the artist portrays a lively urban environment focused on a city square, created in a fleeting style with soft, broad brushstrokes. The interaction he depicts provides another outlet for envisioning sound, especially in such an open public setting.[10] The biggest trigger for sound in these works by Pennell and Sloan stems from the human interaction. The effect is one of natural sound, particularly since this interaction takes place in a natural environment, the park.

In *The Sea Gulls*, Rudolph Ruzicka takes up a different point of view, depicting New York City from the East River, most likely from beneath the Williamsburg Bridge. Based on the dates of Ruzicka's other New York City prints, depicting bridges from a variety of perspectives, this work was most likely created around 1915. Here sound and noise pollution are treated far differently than in Pennell's print. *The Sea Gulls* incorporates the presence of wildlife by depicting sea gulls and the river environment. According to Gramann, the natural sounds that characterize the environment are that of the wind, water, and birds.[11] The sea gulls in the foreground

fly across the river, with the sound of their wings and squawking, animating this landscape. As animals, they contribute to the soundscape, serving as a reminder that nature still persists amidst the noise of the modern city.

Moving past the foreground, the Williamsburg Bridge stretches from the top of the print into the distance, towards Manhattan. Ruzicka allows the viewer to imagine the aural experience associated with standing under such a busy thoroughfare.[12] For instance, while the artist does not depict cars in this print, it is easy to "hear" the noise of automobiles crossing the bridge at a time when such noise pollution was a major concern.[13] Further, there is the implied noise of the skyscraper, which is also characteristic of this period.[14] The urban skyline here is the product of man-made efforts that contribute to the city's mechanical noise. As Merrell Schleier has pointed out with regard to such scenes, "In addition to the juxtaposition of lofty masts and architecture, waterfront skyscrapers were rendered in the context of the hustle-bustle of port activity."[15] This is activity that Ruzicka highlights. Waterways during this time were crowded due to the prominence of the Brooklyn ports, and along with the New York ports, the East River contributes significantly to this noise.[16]

Ruzicka and Pennell share some similarities in their approach to sound. However, *The Sea Gulls* depicts more of the modern characteristics of the growing New York City area, including the emergence of skyscrapers, bridges, and port activity. Ruzicka's perspective, from along the river and under the Williamsburg bridge, allows for a much closer experience of the modern characteristics. Even though natural sounds are present and significant in *The Sea Gulls*, the increase in the pollution and its effects are a much more significant part of the soundscape depicted.

Victoria Hutson Huntley completed *Lower New York* in 1934. Her depiction of New York City differs significantly from the works by Pennell and Ruzicka already examined. Completed in the style of the Precisionist Movement of 1913, *Lower New York* not only looks different, but also represents the natural sound and industrial noise in a much different way. The Precisionist Movement is characterized by architectural and industrial depictions broken down into basic geometric forms, exemplified in Charles Sheeler's *Skyscrapers* (1922). The way in which Sheeler depicts the modern buildings of New York with an emphasis on two-dimensional rectangular planes is similar to Huntley's approach in *Lower New York*. Moreover, Huntley places the viewer in a completely different context. At first glance, this print may seem removed from the noisy settings depicted by Pennell and Ruzicka; however, *Lower New York* creates an aural experience in a different way. Even though this print was created in the midst of the Great Depression, it still reflects technological advances from the early twentieth century with emphasis on the city's skyscrapers.[17] Huntley positions the viewer above street level, but still low enough that the tops of the buildings cannot be seen. From this point of view, street noise is minimized. However, there is another type of man-made noise—what might be called "the general hum of the city"—that permeates the scene.[18]

In this print, the industrial landscape dominates over nature. The diminishing horizon, including boat traffic in the bay and the Statue of Liberty, are visible because of the southern facing perspective, but the emphasis is on the noisy setting of lower Manhattan. In this respect, Huntley's print differs from the previous two as she privileges the man-made environment. Even so, the aural experience one might expect from such an immersion in modern urban life is minimized by the artist's elevated point of view.

In sum, all three of these prints depict the issue of noise pollution and its effects on natural sounds in New York City. The machine and man-made devices that come with urbanization create a level of pollution that eventually drove the citizens of Manhattan to not just try and escape the noise, but to curb it. In order to cut down on noise pollution, the city enacted ordinances and established the Noise Abatement Committee, which was enforced by the police department.[19] However, in a city such as New York that will constantly be expanding and changing, noise pollution will always be present.

Depictions of New York City in the early twentieth century provide much evidence of this theme, allowing viewers to not only see the city, but to hear it as well. The difference between sound and noise becomes apparent in all three prints. While sounds are heard from everything that is natural, noise and the pollution of natural sounds come from the urban landscape. The early twentieth century in New York City was characterized by significant growth and with it an increase in noise. Over time, the natural environment, along with its natural sounds, became dominated by urban development. Joseph Pennell, Rudolph Ruzicka, and Victoria Ebbels Hutson Huntley each created prints that uniquely depict this aural transformation, reflecting the rise of noise in modern industrial life. Untitled (view of New York from Brooklyn), *The Sea Gulls*, and *Lower New York* capture these changes, allowing viewers to hear exactly what they are seeing.

1 James Gramann, "The Effect of Mechanical Noise and Natural Sound on Visitor Experiences in Units of the National Park System," *Social Science Research Review* 1 (1999): 2.

2 Sophie Arkette, "Sounds Like City," *Theory, Culture & Society* 21 (2004): 162.

3 "The New War Against New York Noises," *The New York Times*, September 26, 1920.

4 Ibid.

5 Harold Caparn, "The Parks in Spring: Landscape Architect Deplores Threat to Convert Them Into Coney Island Exhibits," *The New York Times*, March 14, 1911.

6 Ric Burns and James Sanders, *New York: An Illustrated History* (New York: Alfred A. Knopf, 1999), 399.

7 Ellen Snyder-Grenier, *Brooklyn!: An Illustrated History* (Philadelphia: Temple University Press, 1996), 159.

8 Edward Bryant, *Pennell's New York Etchings* (New York: Dover Publications, 1980), xiv.

9 Joseph Pennell, *The Great New York* (Boston: Le Roy Phillips, 1912), n.p.

10 Rebecca Zurier, Robert Snyder, and Virginia Mecklenburg, *Metropolitan Lives: The Ashcan Artists and Their New York* (Washington, DC: National Museum of American Art, 1995), 19.

11 Gramann, "The Effect of Mechanical Noise and Natural Sound on Visitor Experiences in Units of the National Park System," 2.

12 Merrill Schleier, *The Skyscraper in American Art* (Ann Arbor: UMI Research Press, 1986), 31.

13 Shirley Wynne, "Saving New York from Its Own Raucous Din," *The New York Times*, August 3, 1930.

14 Angela Blake, *How New York Became American, 1890-1924* (Baltimore: Johns Hopkins University Press, 2006), 81.

15 Schleier, *The Skyscraper in American Art*, 30.

16 Snyder-Grenier, *Brooklyn!: An Illustrated History*, 159.

17 Brianna McMullen, "Precisionism: Art in the Industrial Age," *Art Education* 59, no. 2 (2006): 27.

18 Alan Licht, *Sound Art* (New York: Rizzoli International Publications, 2007), 77.

19 "Our Anti-Noise War Starts Politely," *The New York Times*, September 28, 1930.

Audible Silence

Norah Maxwell

"Audible silence" refers to a void in sound that is so large it can be heard and even felt—it represents the feeling of complete solitude, stillness, and a frozen moment in time.[1] This silence enhances the content of an image, as the film director Jean-Luc Godard explains: "A photograph is useful not because it 'speaks', or 'says a thousand words'; rather its silence makes it useful."[2] Through color, mood, and subject, the photographers Tom Baril, in *Lumahai Beach #3* (1997) (fig. 20; cat. 20) and *Verrazanno Bridge* (1993) (fig. 21; cat. 21), and Pete Turner, in *Dust Storm* (1970) (fig. 22; cat. 22) and *Road Song* (1967) (fig. 23; cat. 23), demonstrate how this notion of audible silence is created. All photographs are silent. They have no way to actually make noise, but some photographs can overcome this limitation and produce sound internally. Some artists attempt to depict sound, or sources of sound, in their work. Others prefer to focus on how the absence of sound can be "heard."

The phenomenon of silence in art has been expanded in a variety of modern and contemporary works. The composer John Cage became the modern face of silence in the arts with his controversial *4'33"*, which consists of three movements of complete silence lasting four minutes and thirty-three seconds. While Cage is known for his use of silence in this composition, it was an interest he shared with other artists at the time. This includes his close friend and colleague, Robert Rauschenberg, whose black-and-white monochromes serve as a visual complement to Cage's silent composition. These canvases, which opened up Rauschenberg's paintings to deeper meaning and appreciation, actually inspired Cage to compose *4'33"*.[3] The use of silence in this art from the 1950s has helped inspire more recent artists, such as Baril and Turner, to explore this theme.

Both of these artists are able to create an auditory element in their photographs by reflecting the sound of silence. As the artist David Campany explains, "Stillness is thought to be the quality that makes photography what it is. The silence of photography is rarely even noticed. Perhaps it is too obvious to mention. Even so, silence is what allows

Figure 20. Tom Baril, *Lumahai Beach #3*, 1997. Gelatin silver print, 16 x 20 in. Gift of Mark W. Connelly, 2007.9.8.

Figure 21. Tom Baril, *Verrazanno Bridge*, 1993. Gelatin silver print, 20 x 16 in. Gift of Mark W. Connelly, 2007.9.13.

photographs to do what they do and to be what they are."[4] In an article for *Aperture* magazine, he discusses the work of Edgar Martins, whose photographs "dramatize their own muteness," Campany writes. In Untitled from the series *The Accidental Theorist* (2007) (fig. 24), Martins depicts an open desolate beach with a black sky and minimal subject matter, creating a dramatic and silent scene. Campany's analysis of Martins' work can be applied equally to the works of Baril and Turner, who also emphasize a lack of noise and create an audible silence within the photograph.

Baril utilizes the concept of audible silence throughout his oeuvre. He began his career in photography by printing the works of Robert Mapplethorpe, whose black-and-white still-life photographs were a particular source of inspiration. In these early years of his career, Baril was influenced by Mapplethorpe's subject matter, yet preferred a softer feeling. His images, unlike Mapplethorpe's, are quiet and introverted whereas those of his mentor are often bold and loud. *Quiet Grace*, Baril's first solo exhibition in Manhattan, featured flower studies, seascapes, and urban scenes, which *The New York Times* described as "quietly contemplative."[5] Baril uses only black-and-white film, which gives his photographs a sense of calm and contributes to the silence in his works.

His *Lumahai Beach #3* produces a deafening muteness in the rendering of a desolate Hawaiian beach. Although it may be possible to "hear" the waves lapping onto the shore, Baril prefers such muted scenes to the drama of crashing waves. The absence of anything other than the water and sky lend this scene an almost dream-like timeless quality. He creates this effect using a pin-hole camera that functions at a slow speed.[6] Instead of a lens, the camera passes light through a small hole, which creates the image. Photographs made from pin-hole cameras often have a blurry appearance that adds to the mood of the image. This blurriness mutes the potential for sound and places a dull hush over the scene.

Verrazanno Bridge, one of Baril's earlier works, captures this same sense of audible silence in an urban context. Verrazanno Bridge is a New York City icon, connecting the boroughs of Staten Island and Brooklyn. Baril avoids the heavy traffic that characterizes daily life on this double-decker bridge by focusing instead on its underbelly, projecting into the distance. Although the bridge and boroughs it connects are part of an urban, industrial environment, Baril maintains a sense of silence in the image by focusing on the bridge within the context of the sky and water. Silence is a persistent theme in Baril's work that extends to other urban subjects, including his New York City *Chrysler Building*. A monument to the Art Deco style, the Chrysler Building, of 1928, stands as a symbol to the city's Machine Age. Like *Verrazanno Bridge*, this photograph privileges architectural form over the activity of New York City, which remains a quiet backdrop.

Figure 22. Pete Turner, *Dust Storm*, 1970. Archival digital pigment print, 11 ⅛ x 16 ¼ in. Gift of Mark W. Connelly, 2007.9.2.

Figure 23. Pete Turner, *Road Song*, 1967. Archival digital pigment print, 11 ⅛ x 16 ¼ in. Gift of Mark W. Connelly, 2007.9.3.

Figure 24. Edgar Martins, Untitled, from the series *The Accidental Theorist*, 2007. © Edgar Martins (www.edgarmartins.com).

In contrast to Baril, who uses black-and-white photography, Pete Turner creates audible silence using color. Critics have described his style as "photographic fauvism" and consider him an artist who has a "lust" for color.[7] Turner manipulates color to create scenes that evoke silence, believing that "if you can control the colors, you can create the mood."[8] His *Road Song* exemplifies this idea. The viewer is placed alone in a setting alongside an isolated road with only the glimmer of a car in the distance. Turner saturates the photograph with deep vibrant blues that fade to black, creating the sense of a cold and isolated environment. The overall effect is one of utter silence. When discussing his photography, Turner explains that "[it] seems to evoke an emotion. Is it loneliness?"[9] In *Road Song*, certainly, the use of color, combined with the emptiness of the scene, effectively convey a sense of loneliness.

Turner is often described as being strongly influenced by jazz yet, ironically, a majority of his works display hushed, mute scenes. As the artist explains, *Road Song*, for example, is "a kind of song of the road, though [he] only show[s] the road symbolically. Roads are like life. Transitional elements. You're always looking forward to seeing what's around the next bend."[10] Although he describes this work as the song of the road, it remains an overwhelmingly silent image. In another photograph, *Boat Wake*, he describes "seeing, visually, the sound of the engine in the water making these wonderful little ripples."[11] The boat produces ripples in the water, producing a silent song, a concept Bedford refers to as "soundless musical score."[12]

Dust Storm, another of Turner's works, also articulates the idea of audible silence. The exaggerated color and the blurred quality of the image set the mood for this African landscape in which the focus is a solitary tree surrounded by a blurry haze from the storm. It exemplifies the characteristics and style that Turner attempts in all of his photographs in its emphasis on a minimally inhabited open space.[13] It is understood that the landscape continues well beyond the frame as a lone tree is enveloped by a golden atmosphere. The color in the image fades from intense rust at the bottom of the frame, slowly changing to a faint peach near the top, and is offset by the burnt orange silhouette of the tree. This range of hues creates a sense of calm as dust settles back to the earth, underscoring the silence that follows at the end of the storm. Lingering dust absorbs the noise, creating an aura of palpable silence.[14] While we often understand sound as surrounding the viewer, in this case it is silence that fully encircles the viewer.[15]

Other contemporary artists try to achieve a similar effect. In his book, *The Wise Silence,* the photographer Paul Caponigro describes his desire "to partake of the 'hush' experience." As he puts it, "who has not, at certain times and in certain terrain, felt the stillness of atmosphere that places a hush on the land?"[16] Caponigro turns to Walt Whitman to articulate the mood, or inner voice, of the scene.[17] In the poet's words, "Nature is rude and incomprehensible at first;/ Be not discouraged—keep on—there are divine things, well enveloped/I swear to you there are divine things more beautiful than words can tell."[18] The same feeling applies to Baril and Turner, who attempt to capture the divine beauty of nature through silence. Indeed, their work depicts something more beautiful and remarkable on account of the absence of sound. Silence, by definition, is the complete lack of sound, and it characterizes the medium of photography. The works of Baril and Turner are striking because they overturn these expectations by embodying silence as an audible sound.

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1 Christopher Bedford, "Several Silences," *Burlington Magazine* (July 2009): 503.

2 David Campany, *Exposures: Photography and Cinema* (London: Reaktion Books Ltd., 2008), 106.

3 John Cage, *Silence* (Middletown, CT: Wesleyan University Press, 1961), 103. And "Robert Rauschenberg's White Paintings," San Francisco Museum of Modern Art, November 2008, http://www.sfmoma.org/explore/multimedia/podcast/aop_tour_404.

4 David Campany, "Listening to Photography: The Silence of Edgar Martins," *Aperture*, no. 184 (Fall 2006): 52.

5 Margarett Loke, "Photography Review: From a Printer to an Artist on His Own," *The New York Times*, November 28, 1997.

6 Ibid.

7 Robert Morton, ed., *Pete Turner Photographs* (New York: Harry N. Abrams, Inc., 1987), 11-12.

8 Ibid.

9 Ibid., 126.

10 Ibid.

11 Larry Berman and Chris Maher, "An Interview with Pete Turner," *Shutterbug Magazine* (November 2001): 16. http://bermangraphics.com/press/peteturner.htm.

12 Bedford, "Several Silences," 503.

13 Pete Turner, e-mail message with artist, November 4, 2011.

14 Douglas Khan, *Noise, Water, Meat: A History of Sound in the Arts* (Cambridge, MA: The Massachusetts Institute of Technology Press, 1999), 185.

15 Ibid., 27.

16 Paul Caponigro and Marianne Fulton, *The Wise Silence: Photographs by Paul Caponigro* (Boston: New York Graphic Society Books, 1983), 10.

17 Ibid., 181.

18 Walt Whitman, *Leaves of Grass* (Philadelphia: David McKay, 1900), 322.

The Culture of Touch

Rachel Lyons

Touch can be considered an essential human interaction: we all need to be touched and to touch other people.[1] Tactile communication forms a language, first developed between a mother and child starting at birth that awakens all of the senses. Discussing the "language of touch," the anthropologist David Howes observes, "our environments, whether natural or built, tattoo our skin with tactile impressions. As individuals and as members of societies with particular sensory paradigms, we learn how to value these impressions and how to use them to make sense of ourselves and the world."[2] In short, the sensory paradigm of touch, often defined by the culture or society in which we live, guides our perception of our world.[3]

Touch is a sensory vehicle that plays many different roles in human interaction. It can communicate emotions, ranging from affection to anger. It can also be used as a means of controlling others, as in a parent disciplining a child.[4] At other times, it is primarily functional, as in helping an elderly person cross the street. In addition, it is used in ritualistic practices, such as a blessing in a religious ceremony.[5] The appropriateness of touch in different settings is dictated by cultural beliefs. For example, in Italy and much of southern Europe, friends and family greet one another by kissing on the cheek, while in Japan individuals bow to one another without touching. According to the sociologist Greer Litton Fox, in an address on the public scrutiny of private behavior, "standards of appropriateness are inherently social constructions, guided by tastes and mores, which themselves shift over time."[6]

Artists have used photography to explore the culture of touch since its development as an art form in the early nineteenth century. More recently, in the photographs *Gypsy Family* (1955) by Lucien Clergue (fig. 25; cat. 24), *Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A 1975* (1979) by Elliott Erwitt (fig. 26; cat. 25), and the *Unidentified Baby and Woman* (1983) series by Andy Warhol (figs. 27-33; cat. 26-32), artists examine touch in three distinct contexts. Each photographer captures moments of intimacy through the use of touch between individuals of different cultures.

Early in his career, Lucien Clergue devoted his photography to scenes of southern France, where he grew up, but his world expanded when a friend told him to follow the "Gitans" (Gypsies), who made an annual pilgrimage to the region.[7] Clergue felt an immediate connection with the Gypsy culture and became attached to telling their story.[8] He dedicated much of his photography during the 1950s to documenting their struggle with poverty and isolation.[9] Clergue's *Gypsy Family* portrays a family of three, set before a disintegrating wall. The two children are turned in toward one another and shy away from the camera, while the father looks down at the camera with a seemingly wary expression.

Figure 25. Lucien Clergue, *Gypsy Family*, 1955. Gelatin silver print, 12 x 9 in. Gift of Mark W. Connelly, 1999.8.12.

Figure 26. Elliott Erwitt, *Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A. 1975*, 1979. Gelatin silver print, 11 x 13 ¾ in. Gift of Lawrence and Carol Zicklin, 1986.1.1.5.

Figures 27-33. Andy Warhol, *Unidentified Baby and Woman*, 1983. Polacolor ER, 4 ¼ x 3 ¼ in. Gift of the Andy Warhol Foundation, 2008.6.81-87.

The children's clothes are tattered and torn and their faces smudged with dirt, while their father is dressed in what appears to be an undamaged overcoat, with a clean hat atop his head, shadowing his eyes. The girl has an empty spoon in her hand and the boy's hands are not visible to the camera. While treated by Clergue as individuals, the three figures are clustered together, forming a single unit. The photographer draws particular attention to the children by using a low vantage point, a technique he purposely employs to add a sense of intrigue to the overall work.[10] The viewer is left to wonder, for instance, where the children's mother is and, more generally, what conditions this impoverished family has had to face.

These are relevant questions for a culture that is itself shrouded in mystery. While their origins are unclear, the Gypsies probably first appeared in early fifteenth-century Paris, though may have existed in France before then.[11] For centuries, their culture has been structured around a folklore tradition and the more practical struggle to make a living.[12] According to Sharon Bohn Gmelch, family and group size in Gypsy culture is "continually being renegotiated in response to changing economic opportunities," leaving a sense of uncertainty and detachment, eliminating intimacy between individuals and families.[13] As a result of these constantly changing social networks, Gypsies have a primary need to defend and protect what family does exist.[14] The absence of a mother in *Gypsy Family* alludes to the uncertainty and turmoil in Gypsy culture, even as the father somewhat warily takes responsibility for protecting the family unit.

The composition of the figures in this photograph illustrates how touch can communicate information about human relationships in art. The familiarity of touch in this image depicts a bond between the figures, though not necessarily one of affection. As the children touch, shoulder-to-shoulder, while their father looms above them, there is a way in which they bond together against the world beyond their community. In this respect, Clergue's photograph is reminiscent of Dorothea Lange's *Migrant Mother* (1936), depicting a mother with her children in the context of the Great Depression. Both *Gypsy Family* and *Migrant Mother* illustrate impoverished, itinerant families. Moreover, they share similar compositions with the family members huddled together, as if to highlight the importance of touch. The uniqueness of *Gypsy Family* rests in Clergue's ability to capture the emotional reticence in the children's faces and in the protective posture of the father as he guards his family.

The photograph leaves the viewer with an overall impression that through touch these individual family members form one cohesive unit.

Touch is also played out as a theme in Elliott Erwitt's *Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A. 1975* (1979). Erwitt presents two couples standing side by side on a beach, a location he uses frequently in his photography. The clothing of the couple on the left indicates that they are Pennsylvania Dutch, either Amish or Mennonite. The Pennsylvania Dutch are descendents of German immigrants who settled in Pennsylvania in the late seventeenth century. Their religious beliefs dictate their dress, which is plain and simple, and limit their public behavior, including displays of affection.[15] This is not to say their relationships are not as intimate or close as familial relationships in other cultures, but rather that they tend to be more private.

Erwitt's photograph exhibits his use of humor by illustrating the clash of cultures between these two couples standing next to one another. Both couples face the ocean with their backs toward the photographer. The Pennsylvania Dutch couple stands side by side without touching one another: the man stands with his hands in his pockets, while the woman's arms appear to be crossed or folded in front of her. In contrast, the couple on the right is dressed in casual contemporary clothing from the 1970s, when the photograph was made. They share a nonchalant, yet intimate embrace, as indicated by the placement of the woman's hand on the man's right buttock. The two couples look toward one another, except for the man in the Adidas t-shirt, who looks off to the right. Erwitt's focus is on the two women in the center, who seem to be directly confronting one another. The Pennsylvania Dutch woman looks old enough to be the younger woman's mother and seems to stare at her with disapproval. The young woman perhaps responds to this tension by lowering her hand on her partner's buttocks in a defiant gesture that further sexualizes her touch. Erwitt is known for bringing humor to his work. Photographs such as *People & Statues on Beach, San Juan, Puerto Rico, 1978* (1979), in which a group of people on the beach is looking at the ocean, while a group of statues in the foreground is "looking" at those people, illustrate his wit. Erwitt's use of gesture in *Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A. 1975* is also typical of his work. He uses hands, Charles Flowers points out, to "help reveal who the people are and how they feel."[16] In short, touch forms a cornerstone in the artist's effort to highlight the humorous clash in cultural and religious beliefs at play in this photograph.

The theme of touch in photography is also evident in Andy Warhol's *Unidentified Baby and Woman* (1983) series, which consists of seven Polaroid images in no particular order. Each image reads as a candid snapshot of a woman and an infant in various poses. The coupling of the woman and child immediately calls to mind the Madonna and Child in art. Warhol's compositions in this series resonate with any number of Madonna and Child paintings that emphasize the interaction between a woman and child. However, the Madonna is typically shown as a caring and loving mother who attends to her baby's needs, whether by nursing or simply embracing the child. In Warhol's series, the woman, who may or may not be the infant's mother, appears more concerned with posing for the camera than in attending to her charge. Indeed, Warhol gave his sitters their fifteen minutes of fame by creating a celebrity portrait for everyone, including his non-celebrity subjects. By sitting for a Warhol portrait, Jonathan Flatley explains, you were also participating "in the fame of Warhol's other sitters and of Warhol himself."[17]

Many of Warhol's Polaroid images were used as studies that were later developed as paintings or prints.[18] The Polaroid Big Shot™ was his camera of choice throughout the 1970s and continued to be a favorite even after it went out of production.[19] It has a long rectangular lens that is connected to the body of the camera. Because the focus is not adjustable, the clarity of the image is dependent on the placement of the sitter in relation to the photographer. The electronic flash causes an explosion of light that flattens form and erases the tonal variation, washing out the figure's face.[20] Many of Warhol's female sitters were plastered with white make-up, making them appear even more "unnaturally white" and causing them to blend into the photograph's austere white background.[21] For all of these reasons, the overall image has relatively little volume.[22]

The woman in *Unidentified Baby and Woman* exemplifies the Polaroid's washed-out, flattening effects. Her heavy white make-up and pale skin, set against a white backdrop, only adds to the photograph's two-dimensional quality. Against all this whiteness, her red lips and made-up eyes easily stand out. However, the baby retains its natural skin color, creating a stark contrast with the woman's artificial appearance. Her seductive, self-conscious gaze becomes the focus of this series, aligning it more with Warhol's celebrity portraits than with the Madonna and Child theme. Warhol created hundreds of portraits and many of them pictured celebrities. His *Four Marilyns* (1962) and *Early Colored Liz* (1963), both silkscreens, picture two of the most celebrated actresses of the day, while his *Debbie Harry* (1980) shows how this celebrity mode was carried out in the Polaroid format. The woman in *Unidentified Baby and Woman* is treated in much the same way. Warhol removes all personality and individuality, rendering her instead as an anonymous "star."[23]

This series also takes up the theme of touch. Although the woman in *Unidentified Baby and Woman* appears

unengaged with the child, each picture varies in terms of how she embraces her charge. The baby, too, demonstrates a different touch in every frame. In some, the baby presses its arms into the woman's shoulder, while in others the baby casually rests its face on the woman's cheek. The baby's instinctive moves provide a contrast to the woman's self-conscious and artificial poses.

Touch, whether used to convey intimacy, a clash in cultural mores, or a sense of solidarity, can communicate a range of emotions. In Clergue's *Gypsy Family*, Erwitt's *Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A 1975*, and Warhol's *Unidentified Baby and Woman* series, touch is a constant theme in evoking various aspects of human interaction. Clergue uses touch to illustrate a familial bond in Gypsy culture, whereas Erwitt uses touch to emphasize the humor in his comparison of clashing beliefs. Warhol departs from the maternal touch seen in Madonna and Child images by using touch to highlight the concept of a celebrity portrait. Through photography, these three artists create either a formal image or a candid snapshot, illustrating how touch is used in different cultural contexts.

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1 Pirkko Routasalo and Arja Isola, "The Right to Touch and Be Touched," *Nursing Ethics* 3, no. 2 (June 1996): 165. doi: 10.1177/096973309600300209.

2 David Howes, "Skinscapes: Embodiment, Culture, and Environment," in *The Book of Touch*, ed. Constance Classen (Oxford: Berg, 2005), 28.

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14 Ibid.

15 Donald B. Kraybill, *The Riddle of Amish Culture*, rev. ed. (Baltimore: The Johns Hopkins University Press, 2001), 15.

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20 Grundberg, *Andy Warhol Polaroids*, 49.

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Sexuality and Touch

Julia David Heydemann

Depictions of touch in art can take on many different forms: the loving touch, the sensual touch, and the aggressive touch are just a few examples. At times, the way in which touch is depicted can also challenge sexual norms, raising questions about the limits of the erotic touch in different artistic works. In varied ways, Jean Cocteau's lithographs from *The Lovers* series (1952-1957) (figs. 34, 35; cat. 33, 34), Benjamin Levy's *Women on the Beach* (1971) (fig. 36; cat. 35), and Andy Warhol's *Nude Model (Male) – MP* (ca. 1977) (fig. 37; cat. 36) all address this issue of cultural boundaries regarding sexuality and touch, whether dealing with same sex or heterosexual relationships.

Jean Cocteau, the French-born filmmaker, writer, and artist expressed his ideas about sexuality and touch through all mediums of his work, as indicated here by the two prints from his series, *The Lovers*. These lithographs, created between 1952-1957 and towards the end of Cocteau's life, are highly provocative despite their sparse, schematic technique. Composed as a series of vignettes, each of which reads as simple two-dimensional forms, the figures are surprisingly ambiguous. One couple, a man and a woman, appears to be on the beach with a sailboat in the background, while other scenes lack an identifiable setting and are often less clear about the sex of the individuals involved. Cocteau is interested more generally in sexual expression and the erotics of touch, stressing the tender embrace, the loving caress, and the passion of intercourse.

Erotic images are common in Cocteau's art, and in contrast to the ambiguity of this particular series, they are oftentimes homoerotic. According to Lawrence R. Schehr in *French Gay Modernism*, "Cocteau's art…includes hundreds of erotic drawings, explosions of…male homoeroticism in which the simply drawn lines speak volumes and in which the representation of male sexuality and homosexuality is done with abandon, freedom, and obvious joy."[1] This "abandon" comes through in *The Lovers* series with its freely drawn figures and scenes of passionate sexuality, whether same sex or heterosexual in nature.

Although Cocteau was not open about his sexuality, there is strong scholarly evidence to suggest that he was part of a queer community. His *Le Livre Blanc*, or *The White Book*, written in France in 1928, speaks in coded ways about his homosexuality. The book is explicitly focused on homosexuality and its representation within French society and yet, as one scholar writes, *The White Book* is best known today "for its conclusion condemning society for refusing to accept homosexuality."[2] Within the book, Cocteau claims that issues of sexual identity, both his own and in general, stem mainly from the social expectations in France in an era that "condemn[ed] what is rare as a crime."[3] What is perhaps even more interesting than what *The White Book* proclaims is the fact that Cocteau denied writing it. His name is not mentioned in the publication, except with the accompanying illustrations that hint he is the author.[4] Cocteau eventually acknowledged his involvement, but only as the illustrator; even then, his admission came after years of denial. He never

Figure 34. Jean Cocteau, *The Lovers*, 1952–1957. Lithograph on paper, 20 ½ x 29 ½ in. Gift of Philip and Muriel Berman, 1986.4.3.9.

Figure 35. Jean Cocteau, *The Lovers*, 1952–1957. Lithograph on paper, 20 ½ x 29 ½ in. Gift of Philip and Muriel Berman, 1986.4.3.12.

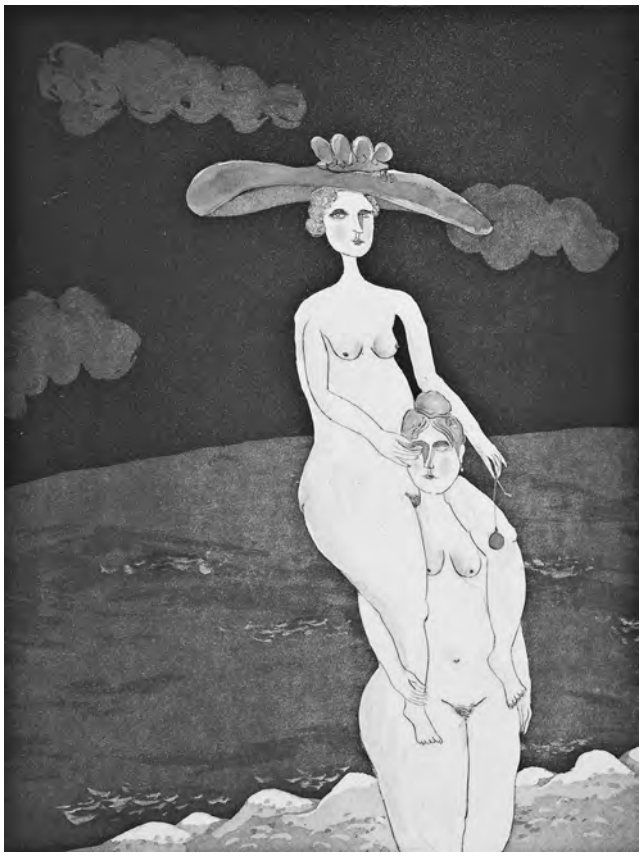

Figure 36. Benjamin Levy, *Women on the Beach*, 1971. Hand-colored aquatint on paper, 15 ¾ x 11 ⅞ in. Gift of Carole and Alex Rosenberg, 1987.2.11.

Figure 37. Andy Warhol, *Nude Model (Male) – MP*, ca. 1977. Silver gelatin print, 10 x 8 in. Gift of the Andy Warhol Foundation, 2008.6.112.

officially claimed to have written the book, feeling that readers would automatically consider it a confession of his own queer identity.[5]

In general, the 1950s represent a shift in Cocteau's way of thinking about himself and society as a whole. It was during this time when *The Lovers* was created that he developed a theory of "one-sex sexuality in which everyone is a boy at heart."[6] He had come to believe that everyone has the capability of being an object of homoerotic desires, despite their personal sexual leanings. As he saw it, homosexuality is natural and what is natural therefore must be normal.[7] This idea comes through in the vagueness of the figures portrayed in *The Lovers* and the ambiguity of the genders within the drawing represents the "same sex" way of thinking that Cocteau had developed. By approaching these images and his own writing in this purposefully ambivalent way, Cocteau found a covert way to be more open about his own sexuality.

Not long after Cocteau completed *The Lovers* series in France, the gay rights movement in America began to emerge. It was during the 1960s that gay rights activists in America adopted the language of the Civil Rights and anti-war movements, participating in public protests that quickly gained attention.[8] ECHO (East Coast Homophile Organizations) is just one example of a group that advocated the rights of this community and argued that the denial of equality for gays was a denial of equal rights and free assembly.[9] They demonstrated and fought for their rights through protests and boycotts and spread the plea for equality all throughout America.[10]

Perhaps the most significant moment in the gay rights movement was the Stonewall Riots of 1969. That June, police raided a gay bar in New York and instead of passively leaving and obeying the officers, the occupants fought back. It was through this powerful act and the riots that followed that the beginning of the gay liberation movement truly began and brought with it a watershed moment regarding gay visibility in America.[11] In the aftermath of the riots, people witnessed the proliferation of gay advocacy organizations, which grew from fifty to over eight hundred in just

four years.[12] Many artists were part of the Stonewall Riots and as a result found themselves in a different cultural environment for self-expression.

Benjamin Levy's *Women on the Beach* is a work that belongs within this new atmosphere. Created in 1971, during a period influenced by Stonewall and its aftermath, it is an image that depicts touch in the context of a same-sex relationship. One nude woman appears on the shoulders of another; the second nude woman tenderly touches her companion's face, while having her foot gently caressed in return. The seated woman wears a large-brimmed hat that brings a sense of playfulness to the scene. Its shape is echoed in the clouds and in the waves along the shore in the foreground, while the blue color of the hat melds with the vibrant blues of the sky and the sea creating a seemingly open and free environment.

Freedom is a major theme in many of Levy's works, including *Women on the Beach*.[13] The vibrancy and openness of the painting recall a sense of freedom for the female subjects in sexual expression and thought. The ocean, which represents openness and infinity, is often a setting where personal transformations occur. The fact that these women appear to be alone, removed from social judgment, further enhances this open quality. Just as with Cocteau's line drawings, which present ambiguous human forms, it is not exactly clear what the viewer should make of the relationship between the women. This ambiguity is intentional; Levy often prefers to leave the interpretation of his works to the viewer, believing that the meaning is "in the eye of the beholder."[14]

At first glance, *Women on the Beach* may not appear to depict a lesbian relationship. This is partly because Levy's works often involve the subconscious mind—his figures seem stiff and almost puppet like, embodying unrealistic human forms.[15] The exaggerated features of the women's bodies add an almost cartoonish feel to the work, suggesting it is not meant to literally show a same-sex couple. This clear drift away from realism in his painting creates a more ambiguous representation of gay identity. Regardless of this uncertainty, it is an image in which the tactile experience is central and the painting imparts a strong sense of intimacy.

Women on the Beach can also be viewed in the context of the female nude in art, where images of nude women among one another are not uncommon. In Jean-Auguste-Dominique Ingres's *Turkish Bath* (1862), for example, there are dozens of nude women sensually interacting with one another in an environment associated with sexuality and physical exposure. Moreover, in the early 1900s, Matisse painted a group of nude women together in *Dance*. Although we do not know whether or not Levy had ties to the homosexual community, the fact that he pairs two women together in *Women on the Beach* would seem to imply they are meant to be read as a couple. Levy makes a point, however, of leaving this question unresolved.

Andy Warhol's *Nude Model (Male) – MP* (ca. 1977) is quite different from these works by Cocteau and Levy in its representation of the sexual touch; it is the least ambivalent of all. Here touch is explicitly and provocatively sexual. It represents one of the many Polaroids Warhol produced during his career. While most of these photographs are of single individuals, this one stands out as a double portrait. The two men, one seemingly younger than the other, are playfully touching each other in an overtly sexual way: one pinches the other man's nipples, while his companion reaches for his genitals. This photograph resembles many of the sketches Warhol produced as studies of the male nude. It was also influenced in style and subject matter by the black-and-white photographs of Robert Mapplethorpe, who knew Warhol in the 1970s.[16] An important difference between the two artists, however, is that Mapplethorpe championed the gay rights movement, while Warhol was never officially part of this community.

Because this is not a painting on canvas, but an instantaneous Polaroid photograph, it carries a strong sense of immediacy and relates closely with Warhol's artistic mentality. The technology raises questions about the circumstances surrounding the image. Who are these men? Did Warhol know them personally? Where was the photograph taken? The presence of the photographer in capturing the image implicates the artist in a way that a painting would not. Although the relationship between Warhol and his subjects is unknown, they most likely met through the New York bars and clubs that the artist regularly visited.[17] Taken around 1977, this photograph was presumably taken with the Polaroid Big Shot camera that Warhol purchased in 1970. He reveled in the mass production of art and the Polaroid allowed him to create images in large quantities; he could literally "point and shoot" a thousand fleeting moments in a row.[18] The Polaroid lens has a fixed focal length of only three feet and it can shoot from as close as 10½ inches.[19] These short distances create an experience of forced intimacy for both the artist and his subjects, since neither can easily remove themselves from the photographic scene. In turn, looking at this photograph becomes a very personal experience for the viewer.

Born as Andrew Warhola in 1926, Andy Warhol became a symbol of the art world and the face of the Pop Art movement, in part through his Polaroid images. Even the name of the movement carries sexual connotations: the term "about to pop" was common slang for a male approaching ejaculation. As an artist, Warhol found this sexual innuendo rich with possibility.[20] While he never officially came out as a

gay man, perhaps because of his deep Catholic roots,[21] Warhol was one of the few artists of the time who refused to "dehomosexualize himself."[22] This made it difficult for him to break into the 1950s art world[23] and Warhol was consistently rejected by various artists, galleries, and critics.[24]

Partly in response to this rejection, and as a way of managing his sexual difference, Warhol made emotional detachment an integral part of his persona. Shyness was an aesthetic strategy for many mid-twentieth-century gays who knew what it meant to be "queer in a queer hating world."[25] In *Pop Out: Queer Warhol*, Eve Kosofsky Sedgwick quotes Warhol as saying: "I've always had a conflict because I'm shy and yet I like to take up a lot of personal space…I wanted to command more space than I was commanding, but then I knew I was too shy to know what to do with the attention if I did manage to get it."[26] Warhol became an ideal model for understanding the effect of shame on personal identity and the ability to turn this into a remarkable public display. In a comedy act, Lily Tomlin once said "Nobody was gay in the '50's; they were just shy."[27] This quote stresses that while being shy and queer were not the same thing, the two had clear correlations. Sedgwick argues that many of the "performative identity vernaculars" in the art world that carry the undertone and consciousness of shame, are rooted in the gay and queer communities.[28] She suggests that Warhol turned the shame of being queer into a kind of performance, which perhaps helps explain the bold homoeroticism in *Nude Model (Male) – MP*. The use of the Polaroid as the medium as well as the subject of homoeroticism strongly correlate with Warhol's artistic styles and subjects.

The works discussed here by Jean Cocteau, Benjamin Levy, and Andy Warhol each address sexuality and touch in various media and in different cultural contexts. The sexual ambiguity of Cocteau's prints, the cartoonish quality of Levy's painting, and the graphic imagery of Warhol's Polaroid all highlight eroticism in works that partly reflect an evolving representation of gay identity in the arts. As Kurt Vonnegut once said, "If you really want to hurt your parents and you don't have the nerve enough to be homosexual, the least you can do is go into the arts."[29] It is clear that sexuality plays an integral role in the art world and as these particular works of art demonstrate, eroticism and touch visually connect in richly complicated ways.

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2 Christopher Reed, *Art and Homosexuality: A History of Ideas* (New York: Oxford University Press, Inc., 2011), 139.

3 Schehr, *French Gay Modernism*, 119.

4 Reed, *Art and Homosexuality*, 139.

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6 Ibid., 124.

7 Ibid.

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10 Ibid.

11 Emmanuel Cooper, *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West* (New York: Routledge, 1994), 266.

12 Hall, "The American Gay Rights Movement and Patriotic Protest," 546.

13 Richard McBee, "Benjamin Levy: Encounters with Spontaneity," *The Jewish Press*, http://www.jewishpress.com/sections/benjamin-levy-encounters-with-spontaneity/2003/06/20/.

14 Hanna Levy, email message to author, November 1–November 6, 2011.

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16 Brian McNair, *Striptease Culture: Sex, Media and the Democratization of Desire* (New York: Routledge, 2002), 181.

17 Ibid.

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20 Jennifer Doyle, Jonathan Flatley, and José Esteban Muñoz, eds., *Pop Out: Queer Warhol* (Durham, NC: Duke University Press, 1996), 85.

21 Jorg Behrendt, *Homosexuality in the Work of Gore Vidal* (New Brunswick: LIT Verlag Münster, 2000), 51.

22 Doyle, Flatley, and Muñoz, eds., *Pop Out: Queer Warhol*, 23-25.

23 Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World, 1948-1963* (London: Duke University Press, 2005), 112.

24 Doyle, Flatley, and Muñoz, eds., *Pop Out: Queer Warhol*, 112.

25 Ibid., 135.

26 Ibid., 134.

27 Ibid., 137.

28 Ibid., 138.

29 Reed, *Art and Homosexuality*, 1.

The Sixth Sense of Spiritual Seeing

Emily Rother

Modern western culture supports a five-sense sensorium of seeing, hearing, touch, taste, and smell that has served as the dominant theory of the senses since Ancient Greece.[1] Each of these senses is tied to a sensory organ that perceives physical stimuli.[2] The western sensory model, however, is not universal—other cultures around the world recognize different senses and different modes of perception. The Tzotzil of Mexico, for example, have a society based on temperature and "thermodynamics" in which God is a "heat-force,"[3] making skin the most important sensory organ. On the other hand, the Cashinahua people of Peru have six senses that are not, in fact, perceptions at all but rather types of knowledge. "Liver knowledge" consists of knowing one's emotions,[4] an idea utterly foreign to the Western sensorium. Given that the names of the senses, their number, and the capacities of sensory organs are all dependent upon one's society, it does not seem at all unusual that even in the Western world there are sense perceptions that do not fit within the five sense sensorium. These 'extra-sensory' perceptions have been relegated to the realm of the 'Sixth Sense,' which includes a range of phenomena such as telepathy, pre-recognition, clairvoyance, and even telekinesis. While many in today's society remain skeptical of these experiences, there is one group of 'paranormal' phenomena so ancient and ingrained in our society that they should be viewed in a sensory category all their own: the spiritual sense. Religious experiences were grouped together by the Christian theologian Origen in 248 CE as perceptions of a "spiritual, divine sense-organ."[5] These spiritual sense perceptions are manifested in various forms, from ecstatic experiences such as visions to more mundane contemplation of divine mysteries. Implicit in the spiritual sense is a belief that the divine can be understood only through spiritual, not physical, seeing.

Religion "requires both natural and supernatural explanation, the history of Jesus and Siddhartha Gautama, the miracle of Christ and the Buddha," as Bryan Rennie has observed.[6] Experiences of the spiritual supernatural are common in cultures around the world and across a range of religious traditions. Comparing the occurrence of miraculous events in shamanic cultures globally, the religion scholar Mircea Eliade observes, "there is not a single shamanic miracle which is not also well attested in the traditions of the Oriental religions and in Christian tradition."[7] Jesus and many Christian Saints have had visions and locutions, while the Buddha and Buddhist monks enjoy "marvelous power (*iddhi*)" becoming visible or invisible, traveling great distances, hearing sounds inaudible to humans, and seeing into the hearts of men.[8] Though the Buddha cautions his followers against demonstrating their extra-sensory powers,[9] such demonstrations won followers to the Buddha's teaching,[10] just as miracles performed by Christian Saints converted non-believers to Christianity. Likewise, the possession of similar powers is often part of Lakota spiritual visions that are actively sought by each individual as a rite of passage.[11]

Works of art make divine power physical in a manner similar to religious miracles. By enabling physical interaction with the divine, art objects such as Albrecht Dürer's woodcut *The Mass of Saint Gregory* (1511) (fig. 38; cat. 37), a *Standing Buddha* (n.d.) statue from Myanmar (fig. 39; cat. 39), and the *Plains Painted Hide Drum* (n.d.) (fig. 40; cat. 38) deepen the connection felt by the faithful. In each of the spiritual traditions that produced these objects, Christianity, Buddhism, and the spiritualism of the Native American Lakota (part of the Sioux), respectively, images of god or deities are used in opening the spiritual "eyes" of the beholder. Dürer's print has none of the powers that are sometimes ascribed to religious images, particularly relics; instead, it is an instructive tool for focusing spiritual contemplation leading to an intellectual vision of God. The statue of the Buddha is a visual reminder of qualities that Buddhists aspire to emulate. It is also possible, however, that it was imbued with the spirit of the Buddha during a ritual ceremony and is therefore "alive." The Lakota drum shares qualities with both of these objects: like *The Mass of Saint Gregory*, it is a visual record of a religious vision and, like the Buddha statue, it may be endowed with a supernatural power. The Thunder Beings, important spirits in the Sioux faith, are depicted on the front of the drum and enacted by the rattling of beads inside it. As art historian Janet Berlo explains, "one can imagine this drum being struck with a stick during ceremonial songs, the sound ringing out like the thunder itself."[12] In the hands of Sioux medicine men, drums that embody the power of Thunder Beings can be used for healing, hunting, and war.[13] Each of these religious artworks makes physical the spiritual world, depicting un-seeable themes by picturing visions or by acting as embodiments of divine power. They serve as points of access to the spiritual world, encouraging the faithful of each religion to reach beyond their physical senses.

Christian Visions

Images, and their role in spirituality, have been a topic of much debate in Christian theology. In the eighth century,

Iconoclasm swept through Europe and the Near East, decrying religious images for misleading the faithful into worshipping false idols and promoting physical rather than spiritual seeing. As Herbert Kessler explains, Pope Gregory III was a proponent of art and famously declared that "painted likenesses [are] made for the instruction of the ignorant, so that they might understand the stories and so learn what had occurred."[14] In Dürer's woodcut, from 1511, Pope Gregory I, predecessor to Gregory III by just over a century, kneels before the altar to consecrate the Eucharist. He is the sole human recipient of a divine vision in which Christ and the symbols of his Passion appear to the priest. On the surface, the image is a confirmation of the doctrine of transubstantiation; however, it was also popular among sixteenth-century Christians as an "indulgenced" image depicting Christ's blood dripping from the stigmata to save suffering souls in purgatory.[15] That the faithful beholder of the image could likewise be saved was enforced in many of these images by written text offering indulgences in exchange for prayers. The indulgenced image is endowed with powers that were seen as wrong and misleading by Lutheranism, a movement that was percolating during the early sixteenth century when the image was made, and to which Dürer, though a Catholic, was sympathetic. In his *The Mass of Saint Gregory*, Dürer rejects the precedent for indulgencing the image, choosing to focus on the contemplation of Christ's suffering and death instead of on personal suffering.

Saint Gregory becomes a model for the viewer of the image; rather than placing Christ and the souls in purgatory at the center of the composition as was typical at the time, Dürer arranges the composition around Saint Gregory. Deep in his vision, the priest physically demonstrates his spiritual seeing as he "returns the gaze of the Man of Sorrows (who emerges from the grave at the left edge of the composition)," as Yasmin Doosry explains, "and mirrors the stigmatized hands of the Savior with his own raised hands."[16] The viewer is able to identify with Saint Gregory as a model of spiritual contemplation. Regardless of whether the viewer has visions or has seen miracles, he or she is able to physically see the image of Christ and the *arma Christi*, sharing in Gregory's vision and ultimately using it to envision the suffering of Christ.

According to Saint Augustine, spiritual vision is only the second of three types of vision: corporeal, spiritual, and intellectual. He defines corporeal vision as the mundane physical vision of the eyes. Intellectual vision, on the other hand, is the most elevated type of vision: a type of "seeing" that involves no real seeing at all, but illumination of divine knowledge. Spiritual seeing is a complex middle route, one that involves seeing "corporeal things that are absent" such as in a dream, vision (apparition), or memory.[17] While these

Figure 38. Albrecht Dürer, *The Mass of Saint Gregory*, 1511. Woodcut on paper, 11 ¾ x 8 in. Gift of the Class of 1983 & Friends, 1983.2.

spiritual visions are not the highest form of divine seeing, the faithful should meditate on them in order to discover higher intellectual truths. In other words, to have a divine dream or vision is less important than to understand the divine message of the vision. Therefore, a follower of God can meditate upon the image of a great vision represented in art and through it deepen his or her faith.

Works of art transform the spiritual world into something physical, so that in an image Christ and Saint Gregory appear equally real. As the image makes physical the body of Christ, so does transubstantiation, the transformation of bread and wine into the real body and blood of Christ. Transubstantiation, the "true miracle that parishioners experience daily,"[18] is an apt subject for a lesson in spiritual seeing because it is seen only through spiritual vision, as is much of the liturgy.[19] Likewise, the spiritual subject of *The Mass of Saint Gregory* is seen through the viewer's spiritual vision; as Allen Farber states, "just as bread and wine are transformed into the body and blood, so in contemplation

what is represented in the religious images becomes present in the inner eye of the faithful."[20] The viewer of the image uses corporeal vision to "see" the picture, but it is spiritual vision that identifies Jesus Christ and the other figures assembled. By contemplating the meaning of the Christian doctrine presented in the image, the faithful viewer then sees divine truth through his intellectual vision. In the words of Saint Augustine, "by means of what is material and temporary we may lay hold upon that which is spiritual and eternal."[21] Thus, Dürer rejects the idea that the image itself has mystical power, such as the power to grant indulgences; however, he recognizes that religious images can deepen one's faith by providing physical images to be transformed through spiritual vision.

Buddha's Divine Eye

According to Buddhist texts, it is necessary to have physical representations of the Buddha because they manifest the tenets of his teaching and convey his presence. The physical presence of the Buddha provides an opportunity to enact religious sentiment, earning merit towards reincarnation.[22] The *Standing Buddha*, a statue from Burma created sometime during the nineteenth or twentieth century, has both metaphorical and physical characteristics from Buddhist texts that symbolize different aspects of his greatness. These include metaphorical symbols such as the lotus as well as the thirty-two marks of a great man, and eighty secondary marks, that are physical characteristics attributed to the human incarnation of the Buddha Saykamuni. By meditating upon these qualities, a devotee strives in his or her own quest for enlightenment and reincarnation in a form closer to nirvana. The *Standing Buddha* has both feet planted upon a lotus flower, which represents his purity and divine nature.[23] The folds of his neck are called *kantham sankha-samayutam*, meaning a throat endowed with a conch shell"—a symbol for the resounding voice of the law.[24] The Buddha also has both an *urna*, or "divine eye," and *usnisa*, a protuberance resembling a stupa, indicating his enlightened state and his role as a guide for his followers. As Alex Wayman explains, "from the Buddha's usnisa on the crown of his head, or from the urna-kosa in the middle of his forehead there arose streams of light, illuminating all the worlds, and the like."[25] These qualities, as well as his golden color, reference the ability of representations of the Buddha to illuminate the spiritual vision of a Buddhist devotee. According to Malcom Eckel, "when a lesser person contemplates the Buddha, the Buddha's crucial characteristic is not his own *seeing*. It is his ability to *illuminate* the minds of others who have not yet seen. The idea that the eye shines and illuminates its object is an ancient notion in the Indian tradition."[26] By seeing the characteristics made physical in the form of the Buddha, the

Figure 39. Burmese, *Standing Buddha*, n.d. Wood and paint, 41 ½ x 19 x 5 ⅞ in. Gift of Dr. David C. Rilling, 1984.5.1.

Buddhist viewer is able to see the teaching, *dhamma*, of the Buddha and to cultivate these qualities.

This particular statue is intimately linked to the idea of "merit-making," which involves earning a better reincarnation through good deeds and veneration of the Buddha, personally or through his presence in a statue. The *Standing Buddha* is probably not a representation of the best-known Buddha Sakyamuni (also called Gautama), but rather of Maitreya, the future Buddha. Currently a Bodhisattva fulfilling his last incarnation, Maitreya will become a Buddha when he is needed to revive Buddhist teaching, making him a "symbol of hope" for his followers.[27] Maitreya's jeweled robes and crown signify his position in Tusita Heaven as well as the resplendence he promises for the future. He is also identified by his long hair, which partly hangs down near his long earlobes, while the rest is drawn up into the form of a Stupa.[28] Maitreya's role as a Buddha of the future encourages

the practice of merit-making because he is associated with future lives; many Buddhists hope to be reincarnated during Maitreya's descent to earth.[29]

Each statue of the Buddha is considered "alive" in some way and possesses part of the Buddha's own power, which is what allows for merit-making through offerings and prayer.[30] Some statues of the Buddha, however, share in the *tejas* (energy) of the Buddha in a more direct way than most. In Thailand, especially, life is instilled in some Buddha statues through elaborate image-awakening ceremonies which include instruction in the life story of the Buddha Sakyamuni and an eye-opening ritual that serves to "enliven it, to bring it to life, to make it present, to instill it with power."[31] The eye-opening is essential to enlivening the image because of the link between "seeing" and nirvana which "in its oldest sense is attained when it is seen; and it is seen…by the eye of insight (panna, prajna [meaning wisdom])."[32] After achieving enlightenment, Sakyamuni came to know all things and rose above time. He saw the sequence of death and rebirth of all people, he understood the four noble truths of the cessation of suffering, and he "reflected both forward and backward on the law of interdependent co-arising…and that all physical and mental suffering arises accordingly," as one Buddha scholar explains.[33] He achieved enlightenment and encompassed within it all of the supernatural powers that are attributed to him. By opening the eyes of a Buddha statue, the object is symbolically enlightened and becomes a vehicle for the Buddha. These statues have been known to perform miracles, often through the emission of light. Thus the miraculous statues prove their authenticity[34] and, by extension, deepen the faith of Buddhist devotees by physically confirming faith in the unseen divine.

Figure 40. Plains Indian (attributed to Black Chicken), *Painted Hide Drum (bell-shaped)*, n.d. Rawhide, wood, paint, textile, 24 ½ x 18 x 3 ¼ in. Unknown donor (Carlisle Indian School), 1973.1.14.

Sioux Vision Quests

Spirituality for the Sioux is based on *Wakan Tanka*, the great unknowable, or "the sum of all that [is] considered mysterious, powerful, sacred, or holy."[35] *Wakan Tanka* is made up of "four times four" benevolent spirits, personified aspects of the forces of the universe that include thunder, earth, and water.[36] Individuals can make contact with these beings through dreams or visions, which are the primary ways of receiving sacred knowledge. Young men of the Lakota band undergo intense physical sacrifices and isolation in order to perform a Vision Quest, a rite of supplication in which the vision-seeker asks the great spirits for a guiding vision.[37] Black Elk, a Lakota holy man, had many visions given by the Thunder Beings, the most "feared, respected, and invoked" of the spirits.[38] In his first vision, Black Elk was taken up by a little cloud and borne "up to where white clouds were piled like mountains on a wide blue plain, and in them thunder beings lived and leaped and flashed… Suddenly the sky was terrible with a storm of plunging horses in all colors [representing the four directions] that shook the world with thunder, neighing back."[39] The horses took him to a council of Spirit powers, where he was transformed into a Thunder Being. He says, "I was the chief of all the heavens riding there, and when I looked behind me, all the twelve black horses reared and plunged and thundered and their manes and tails were whirling hail and their nostrils snorted lightning."[40]

Visions are generally shared with other members of the tribe through song, performance, or art making, including painting on a shield or drum.[41] The paintings on the Plains *Painted Hide Drum*, created during the nineteenth century and attributed to Black Chicken, depict Thunder Beings and may record a vision he received from the Thunders. Thunder Beings have many attributes of the buffalo, including faces covered with fur and horns. They also have luminous eyes

that flash with the power of lightning. They are often equestrian with horses adorned with lightning and hail represented by long jagged lines and dots.[42] Inside the drum are beads that rattle when it is used, making a sound like thunder as they strike the buffalo hide. This drum was most likely made and used by a *heyoka*, a man who has visions of the Thunders and receives their power. Black Elk's visions of Thunder Beings compelled him to create a new ceremony, called the horse dance, to share with his people, and later to perform the established *heyoka* ceremony. Likewise, Black Chicken may have received a vision and created the drum as a record of the vision and as an object endowed with power. *Heyokas* are sometimes called upon to act strangely or clownishly, "not because they were master comedians," J. Rice explains, "but because the Thunders had decreed that they were to be ridiculed so that the people would remember to honor the powers of the west [the direction of Thunder] first and foremost."[43] *Heyokas* were conduits for *wakan* power; they had the ability to heal and were often skilled warriors, like the Thunder Beings themselves.[44] Objects of power used by medicine men made the power of the Thunder Beings and other spirits physical for the Sioux, giving them a concrete knowledge of the spiritual realm that forms the basis for personal spiritual experiences.

Seeing the Unseen

In the late nineteenth century, Dickinson College student Abraham Lincoln Millet reflected on the discovery of the atom—which cannot be seen, felt, tasted, smelled, or heard—and yet is present all around and within us. In his graduation oration, he looked forward to a future in which the spiritual sense would be used to scrutinize and understand the structure of the spiritual universe, as the microscope did the physical one. He queried, "Will it ever be possible to develop it [the spiritual sense] to the degree that the development of intellect has reached? Our knowledge of the material universe would be just as startling to the ancient philosophers as perhaps the knowledge of the spiritual universe to be possessed in some future time would be to us, could we know it."[45] Knowledge of the spiritual realm is sought by the faithful in all religions including Christianity, Buddhism, and the spirituality of the Sioux. Physical objects that depict divine acts of power or contain that power within them make it possible to see the unseen; they are, perhaps, tools for gaining knowledge as well as for representing it. As such, religious artworks bridge the gap between the seen and unseen, serving as points of access to the spiritual world beyond the five senses through spiritual seeing.

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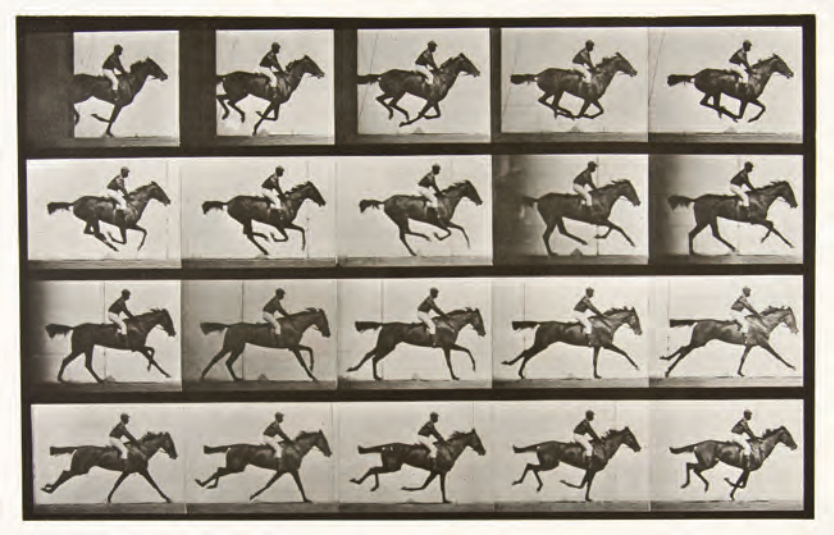
Sight

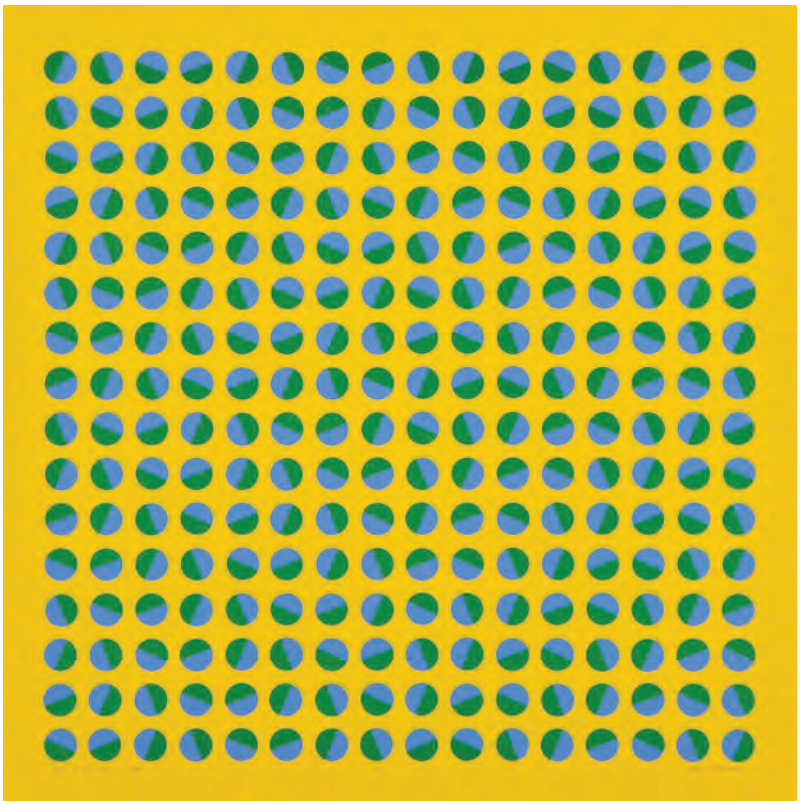
1

Eadweard Muybridge
(1830–1904), British
Animal Locomotion, 1887
Black and white photograph, dry plate process
13 ¾ x 19 ⅜ in.
Gift of Samuel Moyerman
1987.4.1



2

Eadweard Muybridge
(1830–1904), British
Plate 627 from "Animal Locomotion," 1887
Black and white photograph, dry plate process
13 ¾ x 19 ⅜ in.
Gift of Samuel Moyerman
1987.4.76



3

Edna Andrade
(1917–2008), American
Yellow Bounce, 1971
Silkscreen
29 ¼ x 29 ¼ in.
Gift of the Drs. Meyer P. and Vivian O. Potamkin
1972.1.1

4

Robert R. Malone
(b. 1933), American
Hypnotist, 1965
Collograph and etching on paper
Paper: 19 ⅜ x 17 ¼ in.
Image: 14 ½ x 14 ¼ in.
Given by the artists of *Motive Magazine* and Professor Emeritus Dennis Akin and Marjorie Pennington Akin
1999.2.21

5

Winslow Homer
(1836–1910), American
Art Students and Copyists in the Louvre Gallery, Paris, 1868
Wood engraving on paper
Paper: 11 x 15 in.
Image: 9 x 13 ¾ in.
Gift of Eric Denker, Class of 1975, in memory of Neil Hirsh
2004.5.5

6

John Sloan
(1871–1951), American
The Picture Buyer, 1911
Etching on paper
Paper: 10 x 12 ¾ in.
Plate: 5 ¼ x 6 ¾ in.
In Celebration of Dr. Meyer P. Potamkin's 90th Birthday from Kraushaar Galleries, New York
1999.11

7

Clare Leighton
(1898–1989), American
August: Harvesting, 1933
Wood engraving on paper
Paper: 9 x 13 in.
Image: 8 x 10 ⅝ in.
Gift of Eric Denker, Class of 1975, in Honor of Wilford W. Scott, Class of 1972, and Siena Scott
1995.3.8

8

Clare Leighton
(1898–1989), American
July: Cottage Gardens, 1933
Wood engraving on paper
Paper: 9 x 13 in.
Image: 8 x 10 in.
Gift of Eric Denker, Class of 1975, in honor of Lisa Rossbacher, Class of 1975
1997.2.10

9

Kristin Capp
(b. 1964), American
Potato Harvest, 1994
Gelatin silver print
Paper: 20 x 16 in.
Image: 9 x 9 in.
Gift of Mark W. Connelly
2002.16.4

10

Kristin Capp
(b. 1964), American
Harvesting Watermelons, 1996
Gelatin silver print
Paper: 20 x 16 in.
Image: 9 x 9 in.
Gift of Mark W. Connelly
2002.16.12

11

Claes Oldenburg
(b. 1929), Swedish
N.Y.C. Pretzel, 1994
Serigraph on three-ply cardboard
6 ½ x 6 ½ x ⅝ in.
Gift of Eric Denker, Class of 1975
2010.7.4

12

Jonathan Seliger
(b. 1955), American
Fresh, 2001
Paper, cast aluminum-coated cotton, and cast pigmented cotton
1 ⅝ x 4 ¼ x 4 ¼ in.
Gift of Eric Denker, Class of 1975
2010.8.4.a,b,c

13

Andy Warhol
(1928–1987), American
Absolut, n.d.
Silver gelatin print
10 x 8 in.
Gift of the Andy Warhol Foundation
2008.6.134

14

Wharton Harris Esherick
(1887–1970), American
March-Manure Spreader, 1923
Woodcut on paper
Paper: 11 x 9 ½ in.
Image: 9 ¼ x 8 ½ in.
Gift of Mrs. Grace Linn
1951.1.33

15

Warrington Colescott
(b. 1921), American
I Feel Sick, 1971
Etching on paper
Paper: 22 ¼ x 15 in.
Image: 17 ⅛ x 11 ¾ in.
Gift of Dr. Eric Denker, Class of 1975
2008.14.9

16

Kristin Capp
(born 1964), American
Community Drying Rack, 1996
Gelatin silver print
Paper: 20 x 16 in.
Image: 9 x 9 in.
Gift of Mark W. Connelly
2002.16.8

17

Joseph Pennell
(1860–1926), American
Untitled (view of New York from Brooklyn), n.d.
Etching on paper
Paper: 12 ¾ x 8 ½ in.
Image: 10 ¼ x 7 ¼ in.
Gift of Mrs. Grace Linn
1951.1.78

18

Rudolph Ruzicka
(1883–1978), Czech-American
The Sea Gulls, n.d.
Woodcut on paper
Paper: 8 ½ x 8 ¾ in.
Image: 4 ⅛ x 5 9⁄16 in.
Gift of Mrs. Grace Linn
1951.1.83

19

Victoria Ebbels Hutson Huntley
(1900–1971), American
Lower New York, 1934
Lithograph on paper
Paper: 13 ⅝ x 16 ¾ in.
Image: 10 ⅝ x 14 ¼ in.
Gift of Mrs. Grace Linn
1959.1.4

20

Tom Baril
(b. 1952), American
Lumahai Beach #3, 1997
Gelatin silver print
16 x 20 in.
Gift of Mark W. Connelly
2007.9.8

21

Tom Baril
(b. 1952), American
Verrazanno Bridge, 1993
Gelatin silver print
20 x 16 in.
Gift of Mark W. Connelly
2007.9.13

22

Pete Turner
(b. 1934), American
Dust Storm, 1970
Archival digital pigment print
11 ⅛ x 16 ¼ in.
Gift of Mark W. Connelly
2007.9.2

23

Pete Turner
(b. 1934), American
Road Song, 1967
Archival digital pigment print
11 ⅛ x 16 ¼ in.
Gift of Mark W. Connelly
2007.9.3

24

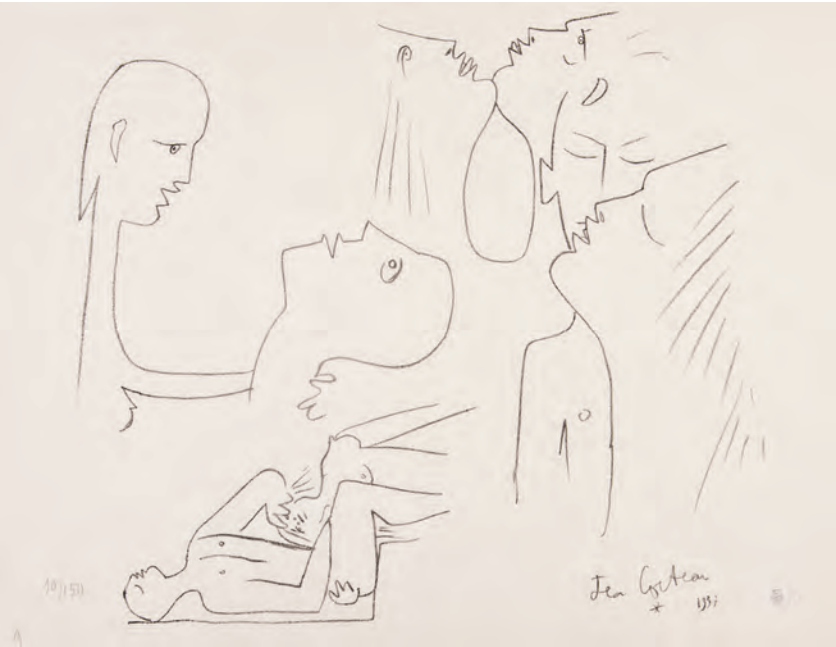
Lucien Clergue
(b. 1934), French
Gypsy Family, 1955
Gelatin silver print
12 x 9 in.
Gift of Mark W. Connelly
1999.8.12

25

Elliott Erwitt
(b. 1928), American
Pennsylvania Dutch & Adidas, Santa Cruz, U.S.A. 1975, 1979
Gelatin silver print
11 x 13 ¾ in.
Gift of Lawrence and Carol Zicklin
1986.1.1.5

26–32

Andy Warhol
(1928–1987), American
Unidentified Baby and Woman, 1983
Polacolor ER
4 ¼ x 3 ¼ in.
Gift of the Andy Warhol Foundation
2008.6.81-87



33

Jean Cocteau
(1889–1963), French
The Lovers, 1952–1957
Lithograph on paper
20 ½ x 29 ½ in.
Gift of Philip and Muriel Berman
1986.4.3.9

34

Jean Cocteau
(1889–1963), French
The Lovers, 1952–1957
Lithograph on paper
20 ½ x 29 ½ in.
Gift of Philip and Muriel Berman
1986.4.3.12

35

Benjamin Levy
(b. 1940), Israeli
Women on the Beach, 1971
Hand-colored aquatint on paper
Paper: 27 x 17 in.
Image: 15 ¾ x 11 ⅞ in.
Gift of Carole and Alex Rosenberg
1987.2.11

36

Andy Warhol
(1928–1987), American
Nude Model (Male) – MP, ca. 1977
Silver gelatin print
10 x 8 in.
Gift of the Andy Warhol Foundation
2008.6.112

37

Albrecht Dürer
(1471–1528), German
The Mass of Saint Gregory, 1511
Woodcut on paper
11 ¾ x 8 in.
Gift of the Class of 1983 & Friends
1983.2

38

Plains Indian (attributed to Black Chicken)
Painted Hide Drum (bell-shaped), n.d.
Rawhide, wood, paint, textile
24 ½ x 18 x 3 ¼ in.
Unknown donor (Carlisle Indian School)
1973.1.14

39

Burmese
Standing Buddha, n.d.
Wood and paint
41 ½ x 19 x 5 ⅞ in.
Gift of Dr. David C. Rilling
1984.5.1

Dickinson

THE TROUT GALLERY
Carlisle, Pennsylvania