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Abstracts from the 2014 Oklahoma Research Day
Held at the University of Central Oklahoma

03. Fine Arts and Design

01. Art

03.01.01 Art and Urban Space in Late Medieval Bohemia, the Polish Kingdom, and Prussia

Teresa, Pac

University of Central Oklahoma

I am pleased to present research for a book titled “Art and Urban Space in Late Medieval Bohemia, the Polish Kingdom, and the Teutonic Prussia,” which is supported by UCO and Office of Research and Grants. I am writing this book in collaboration with Dr. Daniela Rywikova. She is the Chair of the Art History Department at the University of Ostrava, a partner of the University of Central Oklahoma. The book will cover the art and urban space of the central part of Europe in the fourteenth and fifteenth centuries, an area grossly underrepresented in English-language scholarship. The book will draw on an array of printed and archival sources that enliven the text. The project will also include visual material, including photographs of art objects, manuscripts, and architecture as well as maps of urban spaces, to capture the image of late medieval cities in Bohemia, the Polish Kingdom, and Prussia. The book will consist of seven parts, each including a chapter on Bohemia, the Polish Kingdom, and the Teutonic Prussia: (1) Late Medieval Town; (2) Art and Public Spaces; (3) Monastic Culture; (4) Female Urban Patronage; (5) Devotional Art; (6) Representing the Other; (7) Modern Invention of Medieval. Considering the interdisciplinary approach of this research, the proposed book aims at reaching very diverse audiences, including undergraduate and graduate students majoring in art history, history, cultural studies, architecture, and urban studies.

03.01.02 The Birth of Portraiture Photography: A Comprehensive History of The Daguerreotype & Its Societal Presence

Amanda, Meyer

University of Central Oklahoma

The research examines Daguerreotype portraiture photography in the nineteenth century. Demonstrating that the evolution of the innovative Daguerreotype process was guided by the changing social and cultural needs and trends of the nineteenth century, the examination focuses on three significant phenomena: the democratization of the portrait, post mortem photography, and the origination of self-identity. Thus, this discussion brings to the fore the birth of portraiture photography, underrepresented in scholarship on American photography.
The Sulawesi Ancestor Figure was produced on the island of Sulawesi in Indonesia between the seventeenth and nineteenth centuries, and is made out of yellowish-orange sandstone. Although this sculpture bears some similarities to traditional tau tau figures commonly made in Indonesia, close consideration of the details of this sculpture reveal that it also appears to integrate Islamic beliefs and practices. Islam came to Sulawesi in the seventeenth century and used the same yellow sandstone and similar platform graves as the Sulawesi Ancestor Figure. The sculpture also portrays some of the traditional Sulawesi traditions, such as ancestor worship. With the help of a research team and books from Dr. Chubb, many resources regarding traditional Sulawesi ancestor culture, and the integration of Islamic beliefs in the former isolated island of Sulawesi, were found. The research team concluded that this sculpture is a unique object in the history of art that clearly reveals contact between the Sulawesi people and Islam.

The subject of this research study is the ibeji of the Yoruba people in Africa. The focus is to explain the significance of the ibeji twins in the Yoruba tribe. This research will focus on three major influences in the Yoruba tribe: First, information will be provided on both the mythical history and actual history of the Yoruba, the economy, the political and religious standings. Second, provide the story of the ibeji. Third, the significance of ibeji in the Yoruba tribe, how the ere ibeji are commissioned, and the customs of taking care of the ere ibeji will be discussed. This research will utilize information on the ibeji twins with a particular focus on images that served the construction of the subject ibeji twins as a powerful significance in the Yoruba tribe in order to make the audience aware of the powerful connection between the ibeji, their families and the Yoruba tribe in the visual culture of everyday life.
Robert Rauschenberg: The Modern Interpretation of Hell and Purgatory

Miranda, Reeves

University of Central Oklahoma

This paper compares and contrasts Renaissance artist Giotto and Pop Artist Robert Rauschenberg using examples of literature, paintings, and Sigmund Freud’s theory of psychoanalysis. The author contributed to detailed research and began to compare and contrast the work of these artists and the interpretation of hell and purgatory based on Dante’s Inferno. Giotto embodied Dante’s Inferno in his The Last Judgment painting that accentuates the gruesomeness of hell, torture, pain, and suffering. Giotto’s piece was used as a warning to follow Christ. Robert Rauschenberg is a Pop Artist of the 20th century and in his XXXIV Canto’s of Dante’s Inferno he used images from magazines and newspapers to set the idea of hell is everywhere and anyone. This premise can also be compared to Jean Paul Sartre’s work, No Exit, which the author develops a narrative of how both Rauschenberg and Sartre have similarities of the premise: “Hell is other people.” Further, this paper goes into detail of Sigmund Freud’s theory of Psychoanalysis theory of ego, id, and superego. The author analyzes both Giotto and Rauschenberg works and gives a broad scope of how artists choose to paint certain images and use them either religiously or politically. Giotto represented an image to stimulate religious reverence in the Christianized world of the Renaissance and Robert Rauschenberg signified secularized America in the twentieth century.