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The Figure in Art: Selections from the Gettysburg College Collection

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The Figure in Art: Selections from the Gettysburg College Collection

Description

The Figure in Art: Selections from the Gettysburg College Collection is the second annual exhibition curated by students enrolled in the Art History Methods class. This exhibition is an exciting academic endeavor and provides an incredible opportunity for engaged learning, research, and curatorial experience. The eleven student curators are Diane Brennan, Rebecca Duffy, Kristy Garcia, Megan Haugh, Dakota Homsey, Molly Lindberg, Kathya Lopez, Kelly Maguire, Kylie McBride, Carolyn McBrady and Erica Schaumberg. Their research presents a multifaceted view of the representation of figures in various art forms from different periods and cultures.

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art history, art, Chinese art, Confucianism, figures in art, artistic beauty

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Comments

The Figure in Art: Selections from the Gettysburg College Collection was on exhibition at the Schmucker Art Gallery at Gettysburg College, November 6, 2015 - March 4, 2016.

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THE FIGURE IN ART

SELECTIONS FROM THE
GETTYSBURG COLLEGE COLLECTION



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GETTYSBURG COLLEGE COLLECTION

CURATED BY

DIANE BRENNAN
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MOLLY LINDBERG
KATHYA LOPEZ
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UNDER THE DIRECTION OF
PROFESSOR YAN SUN

EDITED BY

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The Figure in Art: Selections from the Gettysburg College Collection is the second annual exhibition curated by students enrolled in the Art History Methods class. This exhibition is an exciting academic endeavor and provides an incredible opportunity for engaged learning, research, and curatorial experience. The eleven student curators are Diane Brennan, Rebecca Duffy, Kristy Garcia, Megan Haugh, Dakota Homsey, Molly Lindberg, Kathya Lopez, Kelly Maguire, Kylie McBride, Carolyn McBrady and Erica Schaumberg. Their research presents a multifaceted view of the representation of figures in various art forms from different periods and cultures.

Rebecca Duffy and Erica Schaumberg sought to answer the questions of the concept of beauty and how it is conveyed in the late nineteenth- and early twentieth-century art in China. Becca's study of the depiction of women on the convex surface of a multi-color-glazed porcelain jar is informed by the Confucianism norm of women during the time. The figures are graceful, and at the same time, submissive. More importantly, women were part of the whole spectrum of symbolism on the jar, which is meant to deliver good wishes of fertility, longevity and good fortune to its recipient. The social role of women underwent a transformation in the early twentieth century, especially in the 1930s in the bustling metropolis of Shanghai, where western interests and culture permeated. Erica investigates a cigarette advertisement designed and printed in Shanghai on which a beauty, urbane model softly gazes at the viewer. She is shown with a fashionable Hollywood hairdo and dressed in a modern outfit suitable for her equestrian practices, as indicated by a horse behind her. Her gentle demeanor and beautiful visage, framed by multiple cigarette logos, attractively and persuasively allure the consumers to smoke these cigarettes.

Female actresses and socialites have long been the fascination of artists, photographers, and general viewers. Kelly Maguire examined two cabinet cards photographed by commercial studios in the mid-to-late nineteenth century. The photographers intended to capture the very appearance of actresses Charlotte Cushman and Sarah Bernhardt. Due to the difference of photographing technique, Cushman was presented in a domestic setting and relaxed pose. In contrast, Bernhardt is shown here in lavish outfit and looks vigorously at the viewer with confidence. Each photograph revealed different personality of the sitter. Actress Pia Zadora and New York socialite Mrs. Averil Haydock are subjects of Andy Warhol's Polaroids, which can be understood as preparatory studies for his silkscreened paintings and prints. In these Polaroids, bright lipstick and white-painted skin may not conform to notions of idealized beauty, but this aesthetic is part of his larger artistic process.

Careful craftsmanship and artistic interpretations of religious icons are subjects of investigation in Molly Lindberg's and Kathya Lopez's research. *The Icon of Mary and Christ Child*, created in 1896, according to Molly is an integration of Byzantine iconographical tradition with Russian mastery of silver, precious stones, and emeralds. The jade *Guanyin* examined by Kathya is a Chinese Buddhist icon, which originated from the Indian Bodhisattva of compassion. After centuries of transformation in China, the *Guanyin* statue is presented as a female figure with noticeable iconographical features such as the Buddhist rosary and lotus flowers in hands. A prominent lotus leave emerging from the right head of the statue is more a carver's personal interpretation.

How human figures are integral parts of the historical narrative and political rhetoric of the time is the question Diane Brennan and Kristy Garcia answer in their essays. Diane suggests that the representation of General Peng Dehuai in a Chinese propaganda poster in the early 1950s is not only a visual documentation of an important historical moment in world history, but also a conscious promotion to boost patriotism and unite the newly founded People's Republic of China. Religious tolerance, nonviolence, and social equality are quintessential Quaker beliefs celebrated in Violet Oakley's print *The Legend of the Latch-String*. In the print, Kristy illustrates how Oakley used spatial separation and body language of the human figures to articulate the story line of the reconciliation of Native Americans and Quakers in the spirit of religious tolerance and to signify a distinctive Pennsylvania cultural heritage.

Strawberry Girl is the subject of Sir Joshua Reynolds' original late eighteenth-century painting, recreated by Elizabeth Gulland in 1921 as a mezzotint print. The strong stylistic resemblance of the two works suggests a fairly faithful copying of the original. Kylie McBride argues, however, that the intended meanings of Reynolds' and Gulland's works might be very different. Reynolds romanticized the child who came from the poor family in London, while Gulland borrowed the theme to evoke sympathy for children during a time of great economic hardship in 1920s England. How a human body can be used to make a personal statement is the theme in Meg Haugh's discussion of a print by Howard Kanovitz. In *East End Trilogy*, Kanovitz presents a profile of a female nude as a prominent visual component to comment on critical and theoretical directions in art in the twentieth century. Kanovitz conceals most of the figure's nudity with books on conceptual art, psychoanalysis, and modern European art. Japanese wood-block prints of the Edo period have long been known to capture the momentary human actions and emotions. In her essay, Dakota Homsey explores the expressive quality of the kabuki players represented by Utagawa Kuniyoshi in a multi-colored print.

These eleven students have explored a wide range of art historical methods in their research including visual analysis, material and technical study, connoisseurship, biography, and iconography. They also contextualize the art work socially, politically, and culturally. The students' essays in this catalogue provide thoughtful reflections on a wide variety of research subjects and art history methods. The essays are also fruits of mentorship our students harvest from the immense support and generosity of several faculty and staff members at Gettysburg College. We owe sincere thanks to Shannon Egan, Director of Schmucker Art Gallery, as well as Carolyn Sautter, Molly Reynolds, Catherine Perry, and Amy Lucadamo in Special Collections and College Archives, Musselman Library for their generous assistance and insightful suggestions during the preparation of the exhibition and catalogue. We thank Kerri Odess-Harnish for her informative class on navigating the library search engine, and Robin Wagner, Dean of the Musselman Library, for her encouragement and tireless promotion for art on campus. Their patience, enthusiasm, and support demonstrate the valuable academic experience our students have enjoyed at the Gettysburg College. It is our hope this exhibition will showcase not only the hidden treasures in our Gettysburg College collection, but positive learning outcomes of our students.

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一九五〇年
我志愿军出
兵朝鲜抗美
援朝

彭德怀将军



抗美援朝 保家卫国

Resist U.S., Support North Korea, and Protect our Country

China, 1950

woodblock print

76.2 cm x 52 cm

Special Collections/Musselman Library, Gettysburg College

Produced in 1950, this folk-style red and black woodblock poster features Chinese General Peng Dehuai in his field uniform, clutching field glasses in his hands and surveying his troops crossing the Chinese border into North Korea. Dehuai was the commander of nearly 400,000 troops of the Chinese People's Volunteer Army during the Korean War from June 1950 to July 1953; this portrait is appropriated from a photograph taken in the field in 1940. Depicted below the portrait of the General are Chinese soldiers climbing the rugged terrain of the Changbai Mountains, the natural divide between China and Korea, to engage United Nations forces. With their backs facing the viewer, the soldiers emerge from the field with weapons, dressed in field uniforms, as they gradually disappear as they reach the summit of the mountain. The red star insignia of the army is printed on bags carried by the soldiers.

The poster was likely designed by members of one of the art school student rebellion groups after the release of a joint announcement delivered by the China National Artists Association in November 1950. The announcement supported the banner policy "Resisting America and aiding Korea, safeguarding the home and defending the motherland."¹ The Artists Association urged cities in China to develop exhibitions supporting this policy. Effective propaganda, such as this poster, was intended to unite the population and promote the country's war effort through patriotic sentiments. Slogans reaffirming such notions, such as "Resist U.S, Support North Korea, and protect our country,"² are boldly printed at the bottom of the poster. Additional text at the top right of the print reveals a critical piece of historical information: "Our volunteer army is launching troops in 1950 to support Korea against America."

¹ "Chronology 1949-2007," Chinese Prints 1950-2006 in the Ashmolean, last modified 2013, accessed September 2015, <http://jameelcentre.ashmolean.org/collection/7/10229/10253>.

² Pingchao Zhu, "Mao's Martyrs: Revolutionary Heroism, Sacrifice, and China's Tragic Romance of the Korean War," last modified 2001, accessed September 2015, https://www.libraryofsocialscience.com/essays/zhu-maos_martyrs.html#_ftn9.

Large General's Helmet Jar

China, late Qing dynasty (late 19th to early 20th century)

porcelain with fencai glaze

33 cm x 10.9 cm (diameter at mouth)

Special Collections/Musselman Library, Gettysburg College

This late Qing Dynasty *General's Helmet Jar* is adorned from lid to foot with symbols in various shapes and colors. The decorations among the bands at the top of the jar include Chinese knots, umbrellas, chrysanthemums, Buddha's hand citrons, birds, peonies, butterflies, and pomegranate flowers and are emblems of happiness, longevity, good fortune and fortitude, courage, love, and fertility.

The vessel depicts a scene of two women in a garden amongst rocks and peonies. The smaller woman bows in servitude to the larger, graceful figure. They wear pink and green gowns redolent of those of the Tang Dynasty. The larger figure, likely a noble woman, looks down at her servant as if in conversation, exposing her long, elegant neck. Her round face, half-moon eyes and bright lips are characteristic of the depiction of *meiren* or beautiful women.¹ A vase of lotuses, another symbol for longevity, fertility, and the fortune of strong sons separate the figurative scenes. The jar thus appears to be intended as a betrothal gift. The symbols each represent aspects of a good marriage — a beautiful wife, strong sons, fertility, fortitude, courage, longevity and good fortune.

Although the jar dates to the nineteenth century, the glaze on the vessel is reminiscent of porcelain techniques used during the height of the Qing Dynasty (1622-1750). In the seventeenth century, imperial encouragement of experimentation led to more complex use of new glazes such as *yangcai* (an imported glaze from the West known as *famille rose*) and the development of local imitations such as *fencai*. The increased maneuverability and available hues allowed artists to create more naturalistic representations.² The range of colors and intricate depiction of the emblems here demonstrate the range of possibilities using *fencai*.

This piece, likely intended as a wedding gift for an upper-class family, fits into the larger historical framework of the reign of Empress Dowager Cixi and a period of decline (1861-1908) in Chinese economy and government. Its imitation of contemporaneous imperial design indicates the luxury of the upper class, as well as an effort to celebrate the early Qing porcelain legacy.

¹ James Cahill, Sarah Handler, Julia M White and Chen Fongfong, *Beauty Revealed: Images of Women in Qing Dynasty Painting* (Berkeley, CA: University of California Berkeley Press, 2013), 23-26, 35, 94.

² "Famille Rose Porcelain," *China Online Museum*, accessed 2015 < <http://www.chinaonlinemuseum.com/ceramics-famille-rose.php> >.





1 Marie Annette Todd, "Evolution of the Book: Outline for Club Study," *The American Magazine of Art* (1921), 361.

2 Ruthann Hubbert-Kemper and Jason L. Wilson, eds., *Literature in Stone: The Hundred Year History of the Pennsylvania State Capitol* (Harrisburg, PA: Capitol Preservation Committee, 2006), Ebook.

3 Bailey Vann Hook, "Oakley, Violet," Oxford Art Online, last modified 2010, accessed September 2015, <http://www.oxfordartonline.com/subscriber/article/grove/art/T2087067?q=oakley&search=quick&pos=1&start=1#firsthit>.

4 Stanley Kutler, "Holy Experiment," *Dictionary of American History*, last modified 2003, accessed September 2015, <http://go.galegroup.com>.



The Legend of the Latchstring

Violet Oakley (American, 1874-1961)

1922

silk screen print

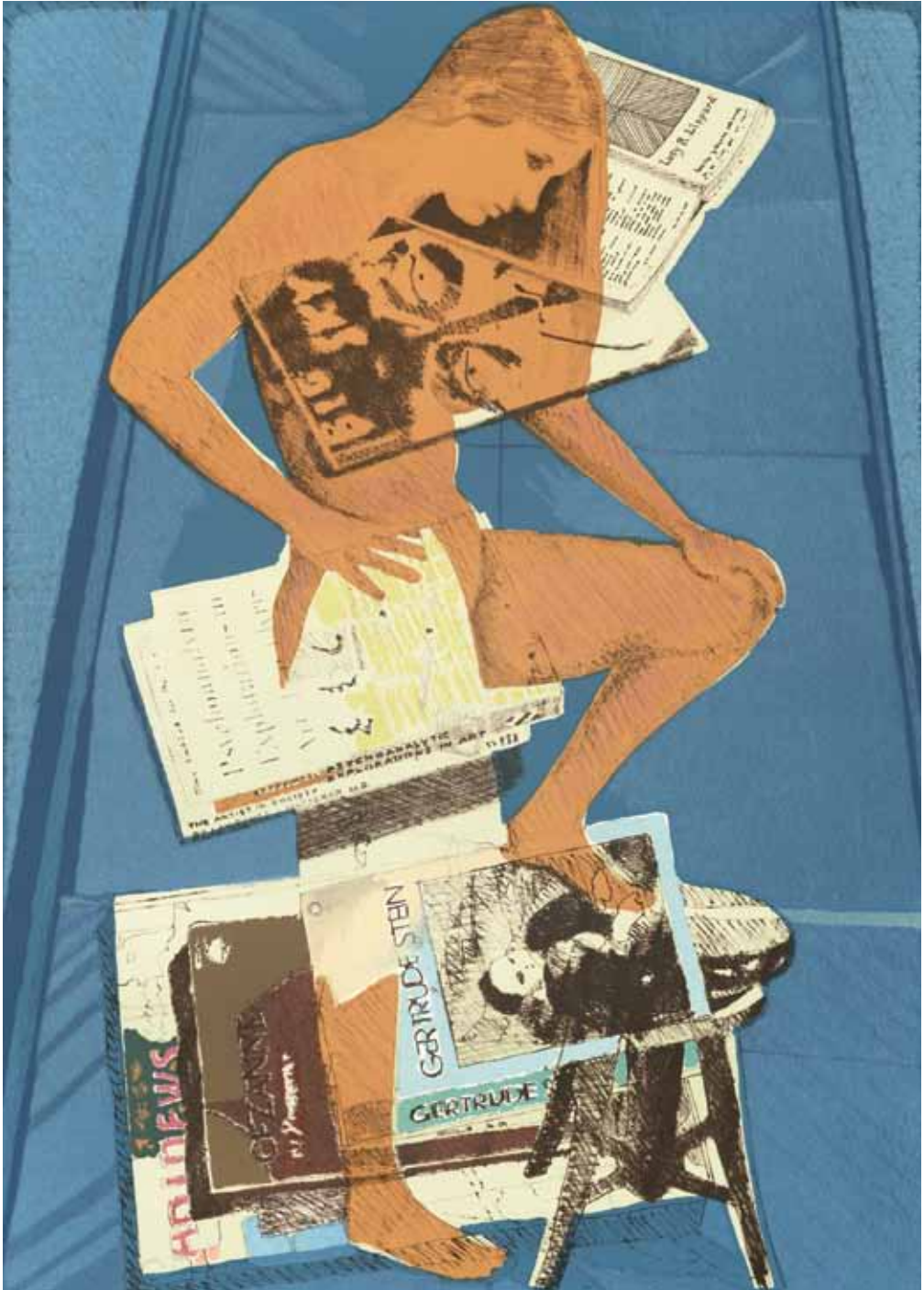
53.5 cm x 67 cm

Given in honor of Carl F. '35 and Martha J. '38 Chronister
by Karen C. '73 and Dr. G. Michael Leader, Special
Collections/Musselman Library, Gettysburg College

The Legend of the Latchstring, a silk screen print by artist Violet Oakley, is just one in her portfolio of 1922 titled *The Holy Experiment: A Message to the World from Pennsylvania*. The portfolio includes prints of the forty-three murals that Oakley was commissioned to paint in the Pennsylvania State Capitol, a project completed between 1902 and 1927. More specifically, this print belongs to the series *The Creation and Preservation of the Union* and can be seen on a grand scale in the Senate Chamber of the Capitol in Harrisburg, Pennsylvania.¹

Oakley's image illustrates a colonial era Quaker family, seen to the right, who decide to remove the latchstring from their front door for fear of attack by hostile Native Americans, seen to the left. After realizing their guilt by not trusting in God to protect them, the Quakers decide to replace the latch-string, allowing the Natives to enter their home. Upon entering, the Natives become aware that the family has trust in the Great Spirit, seen above, and therefore immediately leave the home.²

As a strong supporter of the Protestant Christian religion, Oakley was known to have seen herself in prophetic terms as a disciple of William Penn, the founder of Pennsylvania and a devout Quaker.³ Her commitment to the Quaker ideals of religious tolerance, nonviolence, and social equality can be seen throughout her work. Penn's goal for Pennsylvania was to fulfill Quaker ideals through "The Holy Experiment," which was ultimately designed to grant asylum to those prosecuted for their religion.⁴ This image represents the history of Pennsylvania while still encompassing the religious diversity of the state today. In this depiction, although the Quakers and the Natives had different beliefs, they were able to maintain peace through their common belief of trust in a higher power. Oakley was commissioned by the governor to create these murals with the intent to portray Pennsylvania's rich historical founding, in addition to its foundation of acceptance.



East End Trilogy (Book Nude)

Howard Kanovitz (American, 1929-2009)

1980

lithograph

61 cm x 83 cm

Gift of Lawrence A. and Pamela J. Rosenberg, Special Collections/Musselman Library, Gettysburg College

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Howard Kanovitz's *East End Trilogy*, a lithograph of 1980, is unlike much of the artist's oeuvre. Considered the "father of photorealism," Kanovitz focused mainly on sharply realistic paintings.¹ The deep blue background of this print appears as a flat, abstract grid and can be seen in contrast to the warm pink flesh of the nude female model, posing as if for a life drawing class.² Typically, the artist's goal in life drawing classes is mastery of the expression of the bare human form. This particular nude, however, is shielded by books and papers; each source refers specifically to twentieth-century art and theory.³

At the base of the print is Picasso's portrait of Gertrude Stein, situated in front of a book titled *Cézanne*. While living in Paris in the early twentieth century, Stein held weekly salons that exhibited modernist art, including established artists such as Cézanne and budding artists like Picasso. The inclusion of these artists is significant because Cézanne was said to have bridged the gap between nineteenth-century Impressionism and the new endeavors of the art world in the twentieth century, including the onset of Cubism. Moving up the composition brings the viewer to the model's midsection, which is obscured by books relating to psychoanalysis, a theory used to critique art beginning in the 1960s and 70s. Kanovitz did not appreciate this new theory, and perhaps its obfuscation of the model's body indicates his resistance to the use of psychoanalysis in art criticism. Under the figure's head is a book by critic Lucy Lippard on conceptual art, an art movement that focuses on the idea of art rather than its aesthetic value. Through the juxtaposition of a nude figure with notable artists, critics and writers, Kanovitz critically identifies varying directions in the art world. Traditional as well as avant-garde styles and movements suggested by the books appear collaged within the standing nude, set against her ambiguous blue background.

¹ Michael Florescu, "Howard Kanovitz: The New Work," *Arts Magazine*, 53 (1979): 152-53.

² Howard Kanovitz & David Rattray, *Howard Kanovitz: Paintings, Pastels and Drawings 1951-1978* (Chapel Hill, North Carolina: Ackland Art Museum, 1980).

³ Penelope Haralambidou, "Drawing the Female Nude," *The Journal of Architecture*, Vol. 14, Issue 3 (2009): 339-59.

Drunken Frolic Under the Moon

Utagawa Kuniyoshi (Japanese, 1797-1861)

1830-1850

ukiyo-e woodblock print

51 cm x 33.5 cm

Special Collections/Musselman Library, Gettysburg College

This *ukiyo-e* Japanese woodblock print, published in 1851, was designed by one of the three great masters Utagawa Kuniyoshi. Prints such as this one were mass-produced, widely consumed by the middle and lower classes, and often featured images of actors and courtesans.¹ This print is the right panel of a triptych titled *Drunken Frolic under the Moon*. The energy of the print clearly continues beyond the frame towards the left, leading into the missing middle panel. The scene depicted is most likely a *kabuki* actor's scene. *Kabuki* theater remained one of the greatest themes for prints throughout the early and mid-nineteenth century.² The dramatic expressions and poses of the figures in this work are consistent with popular woodblock prints of *kabuki* scenes that allowed for physical expressions of the plot.³ For example, the character in the left foreground of the image represents an exaggerated parody of a *kabuki* actor with his dramatically hunched figure and distorted expression. The Japanese script in the red rectangle illustrates the name of the figure, which translates to Shokoku Angya.⁴ Like his pose, the name of the figure itself can also be understood as a parody, mimicking the names of a famous *kabuki* actor.

The poses and expressions of the other *kabuki* actors in the panel are representative of the theatrical art form that emphasizes the importance of the actors themselves.⁵ The figures' individualized expressions are characteristic of Kuniyoshi's personal style, and like *kabuki* actors, tell the story of the scene. Additional aspects of the print that are consistent with Kuniyoshi's style include the intricate and vibrant patterns of the figures' robes as well as the western elements of the landscape in the background.

1 Sandy Kita, "From Shadow to Substance," *The Floating World of Ukiyo-e* (New York: Harry N. Abrams, Inc. 2001), 27.

2 Ibid, 68.

3 Gian Calza, "Passions on the Stage: the Kabuki Theatre" in *Ukiyo-e* (New York: Phaidon Press Inc. 2005), 48.

4 Translations by Dr. Karen Gerhart, University of Pittsburgh and Dr. Eleanor Hogan, Gettysburg College

5 "Expression in *Kabuki*." *Invitation to Kabuki*. 2007. Accessed October 20, 2015. <http://www2.ntj.jac.go.jp/unesco/kabuki/en/4/index.html>.





The Kazan, Most Holy Birth-Giver of God

Russia, 1896

painting with metal oklad and cloisonné, velvet

31.5 cm x 27 cm

Gift of Alfred L. Mathias, Class of 1926, Special Collections/Musselman Library,
Gettysburg College

With piercing eyes and intricately ornate silver and enamel details, *The Kazan, Most Holy Birth-giver of God*, created in 1896 in Moscow, Russia, depicts Madonna and Christ. Though popular for previous centuries throughout Western Europe, the Madonna and Child icon was especially prevalent in sixteenth-century Russian art schools because the Virgin Mary was considered the protector of Moscow.¹ These icons, often made of gold and with precious stones and emeralds, were greatly inspired by the opulent Byzantine style. When this icon was made nearly 300 years later, the subject and style were still pertinent to the Russian Orthodox culture.²

The technique of creating this icon included a number of materials and steps. First, the painted face of Mary, Jesus, and the child's hand were applied to the velvet base and provides a profound sense of realism. Stamped onto the base is the main framing silver repoussé. Half of each figure's body is rendered in bas-relief; wearing stylized and traditional attire, the figures appear timeless and graceful. Finally, blue, white, and red enamel appliqués were added to further embellish and add depth. Ornate halos around Mary and Christ reveal their holiness, and the boy Jesus' hand is raised in a gesture to bless all onlookers. The top left and right appliqués display the shorthand for 'Materā' and 'Theotokos' respectively, which together translates as 'God-bearer.' The two letters on Christ's halo are the last two letters of the Greek phrase 'omega omicron nu,' meaning 'He who is.'

This work could have been presented as a wedding gift or simply purchased for household worship. Tsar Nicholas II came to power in 1894; he and his predecessor Alexander II reigned during the period of economic improvements and urbanization in Russia, which led to a rise in the silver industry.³ Each devotional work, hallmarked at the base for authenticity, radiates the strength of the Madonna and Child, rendering them recognizable icons.

¹ Nicholas V. Riasanovsky, *A History of Russia* 8th ed. (New York: Oxford University Press, 2011), 125.

² G. P. Fedotov, *The Russian Religious Mind* Vol. II. (Oxford U.P: Harvard U.P, 1966), 363

³ Charles E. Ziegler, *The History of Russia* 2nd ed. (Santa Barbara: Greenwood Press, 2009), 69.

Guanyin

China, late Qing dynasty (late 19th to early 20th century)

jade with rose quartz base and wooden stand

21.6 cm (h) x 8.25 cm (d)

Special Collections/Musselman Library, Gettysburg College

With closed eyes and a compassionate face, this white and pale green jade *Guanyin* figure seems to move within her traditional Chinese robe. Incisions create drapery and the lines of a sash flow into open space. She holds a Buddhist rosary in her right hand and a lotus stem with leaves in her left. She stands on top of a rose quartz pedestal, which displays a rounded zig-zag design and perhaps represents a pink lotus flower, a symbol of purity. Jade is a difficult material to sculpt, and artisans developed a technique using special saws and drills to grind down the material with abrasives.¹ Based on the style and carving, this *Guanyin* was likely made during the late nineteenth and early twentieth century of the Qing dynasty.

Guanyin, the Goddess of Mercy, is a Chinese translation of the Sanskrit *Avalokiteśvara* figure from Indian Buddhism, who was introduced into China from the Lotus Sutra around the fourth century.² During the tenth century, transformation from a male to female deity began, since attributes of salvation, forgiveness, and mercy were considered more feminine.³ *Guanyin* has become a significant iconographic figure in Chinese history and is seen in Chinese paintings, statues in Buddhist caves, and small figurines for prayer in domestic homes. The icon has been represented in either standing or seated position with multiple arms and extravagant jewelry and clothes. The figure changed over time from carrying many powerful symbols, like lotus flowers, rosaries, pearls, fish baskets, water jars, or a child, to a simplified white-robed figure carrying one or two of these symbols.⁴

¹ Angus Forsyth, and Brian S. McElney, *Jades from China: The Museum of East Asian Art* (Bath, England: The Museum of East Asian Art, 1994), 45-48.

² Donald S. Lopez, Jr., ed., *Princeton Readings in Religion, Religions of China in Practice* (Princeton, New Jersey: Princeton University Press, 1996), 97.

³ Lee Irwin, "Divinity and Salvation: The Great Goddesses of China," *Asian Folklore Studies*, Vol. 49, No. 1 (1990): 60.

⁴ Stanley Nott, *Chinese Jade throughout the Ages: A Review of its Characteristics, Decoration, Folklore, and Symbolism* (Tokyo, Japan and Rutland, Vermont: Charles E. Tuttle Company, 1970), 154.



Charlotte Cushman

Sarony Photography Studio, New York
c.1860-70

albumen print cabinet card

10.16 cm x 16.5 cm

Gift of Mr. and Mrs. George Richards,
Special Collections/Musselman Library,
Gettysburg College



Sarah Bernhardt

W&D Downey Photography Studio, London
c.1870-80

albumen print cabinet card

10.16 cm x 16.5 cm

Gift of Mr. and Mrs. George Richards,
Special Collections/Musselman Library,
Gettysburg College





These cabinet cards of Charlotte Cushman and Sarah Bernhardt exemplify the style widely adopted by commercial photography at the end of the nineteenth century. They were produced by two different photography studios, Sarony, 680 Broadway in New York, New York and W. & D. Downey in London, respectively. Cabinet cards were popular and accessible forms of portraiture, but long exposure times required subjects to sit quite still. It was difficult for sitters to maintain relaxed poses, as they became stiff and uncomfortable before the camera. Unlike painting, photography often is understood as a record of a real scene; the sitter's stiffness could not be assuaged by the artist's brush.

Napoleon Sarony, the owner of Sarony, 680 Broadway was known for his ability to create more naturalistic portraits than his competitors. He was a master at "setting the pose." At the time, photographers were praised for their ability to pose their subjects and ultimately create lifelike portraits; in fact, someone else was hired to open and close the shutter so that Sarony could be more involved in directing his sitters' poses and expressions. Sarony carefully staged his subjects to help create images that appear extremely relaxed, and was well known for his portraits of theater personalities. One of the secrets behind his success was the metal "posing frame" constructed by his brother.¹ The frame consisted of a short, curved bar that held the subject's head in position, and another bar that propped up their arm. This prop allowed subjects to relax into natural poses and most likely was used in his photograph of Charlotte Cushman. Her head rests gently on her left hand as she gazes at the camera. She props up her right hand on the table in front of her with ease. Because of his "posing frame," Sarony captures her likeness without losing a sense of sincerity.

In contrast to Cushman's photograph, Sarah Bernhardt, a French actress famous throughout Europe and New York, stands erect and looks stiff in her portrait by W& D. Downey. Her gaze is directed straight into the camera. Her hands very strongly grasp a cane that is positioned parallel to the bottom of the frame, and the actress is adorned in lavish clothing. W. & D. Downey did not utilize a posing frame and instead created extravagant backdrops to surround the subject. Together, these cabinet cards exhibit the different ways in which photographers depicted their subjects at the time.

¹ Renée M. Sentilles, "Chapter 8: Finale," in *Performing Menken: Adah Isaacs Menken and the Birth of American Celebrity* (Cambridge: Cambridge University Press, 2003), 231-45.



While their faces may be difficult to see from across the gallery, the small portraits of Pia Zadora, an actress, and Mrs. Averil Haydock, a member of an elite New York family, are significant to understanding Andy Warhol's artistic process and his fascination with success.¹ The subjects of Warhol's artwork represent his obsession with an idealized Hollywood life of fame, media coverage, and commercial profits.² These photographs, taken in the early 1980s, are only two among hundreds of Polaroids Warhol captured of celebrities, socialites, and visitors to his "Factory." However, in spite of the seeming superficiality of his choice of subject, more personal aspects of both sitters are captured in these Polaroid photographs. Their poses and facial expressions appear almost nonchalant and candid, Warhol focuses not only on their fame, but also allows for a more intimate glimpse of their individual personalities.³

Many viewers might think the Polaroids appear as finished artistic products, as striking vintage images of two beautiful women; however, Warhol used these photographs in his silkscreened portraits of the 1970s and 1980s.⁴ Warhol asked his sitters to apply bright lipstick and lighten their skin with cosmetics to produce a higher contrast to achieve his desired aesthetic for the silkscreens.⁵ The prints made then were made with vibrant colors, and the figures often were seen in multiples, repeated in grids and series across the canvas.⁶

Warhol's use of Polaroid photography and the silkscreen process intersects with his interest in commercial art, advertising, and mass-production, as his work played a seminal role in the Pop Art Movement. Although most of Warhol's well-known work—depictions of Marilyn Monroe, Coca Cola bottles, car crashes, and Campbell soup cans—are paintings, they were made by the transference of photographic images through the silkscreen process.⁷

1 Emily Francisco, "Andy Warhol: Polaroids and Portraits" (2013 by Schmucker Art Gallery), The Cupola: Scholarship at Gettysburg College, last modified 2013, accessed September 14, 2015, <http://cupola.gettysburg.edu/artcatalogs/11/>.

2 Flatley, Jonathan and Anthony E. Grudin, "Introduction: Warhol's Aesthetics," *Criticism* (Summer 2015): 419-423. *Art Source*, EBSCOhost, accessed September 23, 2015, <http://eds.b.ebscohost.com/eds/pdfviewer/pdfviewer?sid=ec3cef5b-1395-4e48-bb6f-e98b6785f53a%40sessionmgr112&vid=2&hid=126>.

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Mrs. Averil Haydock

Andy Warhol (American, 1928-1987)
 1980
 Polacolor Type 108
 28.5 cm x 23 cm
 Gettysburg College, Gift of the Andy Warhol
 Foundation for the Visual Arts
 ©The Andy Warhol Foundation for the Visual
 Arts, Inc.



Pia Zadora

Andy Warhol (American, 1928-1987)
 1983
 Polacolor ER
 28.5 cm x 23 cm
 Gettysburg College, Gift of the Andy Warhol
 Foundation for the Visual Arts
 ©The Andy Warhol Foundation for the Visual
 Arts, Inc.



After 'The Strawberry Girl' by Sir Joshua Reynolds

Elizabeth Gulland (British, 1857-1934)

1921

mezzotint

68.5 cm x 51 cm

Special Collections/Musselman Library, Gettysburg College

This mezzotint print of *The Strawberry Girl* was produced in 1921 by Elizabeth Gulland and is based on the oil painting by Sir Joshua Reynolds from the latter half of the eighteenth century. The original work is a "Fancy Picture," exemplary of Reynolds' blending of the traditional English anecdotal style and the continental Rococo portraiture, which was dominant in Europe at this time.¹ Strawberry girls sold strawberries on the streets of London during the eighteenth century to help support their families. She glows within the frame of this Rembrandt-esque portrait with a muted natural scene behind her. The shape of her figure is formed through the precise details of her garments and the contrasting background. Reynolds may have been projecting his own ideas of what the strawberry girl represented in the painting; the artist was known for his interest in painting elegant portraits of characters of innocence, depicted in dressed-up clothing.²

Elizabeth Gulland, a well-known British printmaker, modeled many of her prints after eighteenth-century Rococo portraits, and she seemed to take special interest in images of children.³ Britain in the 1920s was riddled with economic depression; Gulland's choice to depict a poor, young girl at work suggests its relevance to life in London in the 1920s. Perhaps she believed that the strawberry girl could signify the struggles of the British poor and working-class in the years after the First World War. Gulland may have adopted this eighteenth-century composition because she was interested in the role of poor children in their families. In either case, Gulland's print provides a fascinating instance of artistic appropriation across two centuries.

¹ John Woodward, "Sir Joshua Reynolds: British Painter," *Encyclopedia Britannica Online*, last modified June 2015, accessed September 2015, <http://www.britannica.com/biography/Joshua-Reynolds>.

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³ "Elizabeth Gulland," *Arcadja Auctions Results*, last modified 2013, accessed October 6, 2015, http://www.arcadja.com/auctions/en/gulland_elizabeth/artist/86257/.

China Dadong Tobacco Company (Great Eastern Tobacco Company) Advertisement

Wang Yiman

c. 1930

print

75 cm x 51 cm

Special Collections/Musselman Library, Gettysburg College

This advertisement by Wang Yiman for the China Dadong Tobacco Company (Great Eastern Tobacco Company), located in Shanghai, combines traditional Chinese watercolor and charcoal techniques with Western technology to create mass-produced copies.¹ Printed during the Republican Period (c. 1930), at the Zee Sung Kee Printing Company, the packs of cigarettes are labeled in English and Chinese. Similar prints typically contained an advertisement and occasionally a calendar, and decorated businesses and homes.² Western consumerism was promoted in this era, but traditional Chinese themes also endured.³

Influenced by American education and female celebrities, Chinese artists united cultures through the idealized female figure.⁴ The painting technique creates the illusion of the skin's softness and emphasizes the elegance of the model. A tin depicted in the lower register of the poster is labeled "Beauty;" this advertisement, among others, illustrates the desired and fashionable style of skin, dress, and hairstyle that was expected of women.⁵

Ultimately, the brand translated Western culture for a Chinese market. The horse refers to the popularity of European equestrian events in China at the time.⁶ Meanwhile, the depictions of various flavors and types of cigarettes were influenced by the Art Deco style. In addition to the inclusion of a specific and recognizable building in Shanghai, the advertisement features the company logo in red, which is considered the luckiest color in Chinese culture.⁷

1 Ellen Johnston Laing, *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai* (Honolulu: University of Hawai'i Press, 2004), 73-74.

2 Zhao Xin and Russell W. Belk, "Advertising Consumer Culture in 1930's Shanghai," *Journal of Advertising* 37, no. 2 (Summer 2008): 46.

3 Laikwan Pang, *The Distorting Mirror: Visual Modernity in China* (Honolulu, HI: University of Hawaii Press, 2007), 33.

4 Laing, *Selling Happiness*, 70, 211.

5 Zhao and Belk, "Advertising Consumer Culture in 1930's Shanghai," 50.

6 Laing, *Selling Happiness*, 85, 206.

7 Ibid, 196.

中國大東煙草公司



馬牌香煙



THE FIGURE IN ART

SELECTIONS FROM THE GETTYSBURG COLLEGE COLLECTION

November 6, 2015 - March 4, 2016

GALLERY TALK:

November 6, 5 pm, Reception to follow until 7 pm

Curated by Diane Brennan, Rebecca Duffy, Kristy Garcia, Megan Haugh, Dakota Homsey, Molly Lindberg, Kathya Lopez, Kelly Maguire, Carolyn McBrady, Kylie McBride, Erica Schaumberg under the direction of Professor Yan Sun

COVER: Violet Oakley (American, 1874-1961), *The Legend of the Latchstring* (detail), 1922, lithograph, 53.5 cm x 67 cm

Special Collections/Musselman Library. Gift in honor of Carl and Martha Herman Chronister by their children.

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Gettysburg, PA 17325

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