




Spring 2019

## Capstone 2019 Art and Art History Senior Projects

Art and Art History Department  
Gettysburg College

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# Capstone 2019 Art and Art History Senior Projects

## **Abstract**

This booklet profiles Art Senior Projects by Angelique J. Acevedo, Arin Brault, Bailey Harper, Sue Holz, Yirui Jia, Jianrui Li, Annora B. Mack, Emma C. Mugford, Inayah D. Sherry, Jacob H. Smalley, Laura Grace Waters and Laurel J. Wilson.

This booklet profiles Art History Senior Projects by Gabriella Bucci, Melissa Casale, Bailey Harper, Erin O'Brien and Laura Grace Waters.

## **Keywords**

art, studio art, art history, senior, capstone

## **Disciplines**

Art Practice | History of Art, Architecture, and Archaeology

## **Comments**

Images on pages 30, 32, 36 and 38 have been removed due to copyright.



ART STUDIO AND ART HISTORY SENIOR PROJECTS

# CAPSTONE 2019

GETTYSBURG COLLEGE



# CAPSTONE 2019

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It gives us great pleasure to introduce the Gettysburg College Art and Art History senior Capstone projects for 2019. These projects serve as the culmination of the Studio Art and Art History majors. They are as rich and varied as the students themselves and exemplify the commitment the Department of Art and Art History places on creativity and scholarship in a liberal arts education.

This year, the Art History research projects demonstrate a remarkable breadth and nuance as the students were motivated by their experiences abroad or in previous classes to create projects that deftly interrogate a diverse set of materials and critical methods. Students investigate theories of artistic and technological progress in France through Horace Vernet's murals for the Palais Bourbon, the ambivalent response of industrialization and urbanization in Germany as witnessed in Otto Dix's woodcuts, and the precarious yet necessary role of empathy in the

viewing of Holocaust art. Moreover, the students' scholarly investigations span the high to the low with one interrogating the decidedly low-brow and appropriative cultural kitsch of contemporary artist Jeff Koons, while another asks us to reimagine the work of one of the Italian Renaissance's most dominant names, Donatello, by situating his practice in relation to discourses and practices of homosexuality in Florence, Italy during the fifteenth-century.

The senior exhibition by our Studio Art majors is the culmination of their journey—a journey through Gettysburg's curriculum, their experiences studying abroad, working in internships, and engaging in a myriad of other pursuits and activities. Our students shared a foundational art curriculum, and then honed in on media and techniques which became the focus of their senior show. The work is personal, yet draws on historical and contemporary influences they learned about in classes, saw in galleries and museums, and

thought about then debated about with visiting artists, and one another. The range of media this year includes sculpture, painting, ceramics, print and drawings. The themes include gun violence, concern for the environment, dealing with loss, among others.

The Department of Art and Art History and the entire Gettysburg College community should be proud of the quality and engagement that we see in the work of these fine graduating seniors. A special thanks to the Provost's Office for grant monies received by many of our students in support of their projects. Please join us in celebrating the successful capstone projects at the upcoming Art History Capstone Symposium presentations and Studio Art Senior Exhibition and Gallery Talks.

**Mark Warwick**

*Professor, Art and Art History*

**Nicholas Miller**

*Assistant Professor, Art and Art History*



Do great work

Senior portraits by Brent Blair  
NY City trip photos by Khun Minn Ohn



# CAPSTONE 2019

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### Exhibition:

May 1–19, 2019

### Opening Reception:

Wed., May 1, 5:00–7:00 p.m.

### Gallery Talks:

Thurs., May 2, Noon–1:00 p.m.

### Schmucker Art Gallery

Senior studio art majors present their capstone projects in a variety of media.

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## Angelique J. Acevedo

### ART STUDIO

**T**hroughout life an individual may experience conflict which serves as the opportunity to experience pain and violence face to face. Which can leave an everlasting impact, that can seem as if it may never disappear and will always have a negative after-effect. In order to move forward a person must be open to acknowledging and accessing the conflict that is currently impacting their lives. The best strategy to achieve true progression, is to rebuild the internal structure that serves as the foundation of each person's identity and community. The act of rebuilding requires for a dangerous act in itself to occur which is the process of deconstruction. In some instances the dismantling of an entity requires for brutal force which may not appear as visually pleasing to the naked eye. Even though this experience is gruesome and painful it creates an opportunity for a new entity to grow and stand in place of what was once in existence. This provides the opportunity for the new creation to construct a new groundwork in order for beauty and a universal landscape can manifest. Through the use of three dimensional materials, I am able to treat them as if they themselves were bodies. While also being able to display the emotions and trauma that the human body experiences when undergoing the performance of reconstruction. The end result will produce an outcome that still incorporates the atrocities of the past as a reminder in order to truly appreciate the beauty and effort that went into rebuilding a completely new structure.



*One of Many*  
41" x 45"  
Wood and wax





## Arin Brault

### ART STUDIO

**M**y work is a short, slice of life style comic. The narrative is centered around environmental activists who are emboldened to take action when confronted with the capitalistic greed and apathy that is destroying life on this planet. The goal of this comic is to communicate the feelings of empowerment that arise from personal agency and acting directly to change the things in this world that should be different.

Since my goal is to communicate through this comic, I hope to be able to make it accessible to many walks of life. I chose to work in grey scale so that it could be easily reproduced and shared. I'm choosing to use a wide range of materials and techniques not just because I hope it will be visually dynamic and enjoyable to read, but also to emphasize that there are many different ways to do any project, and what's important isn't being an expert or technically trained, but diving right in.



*With My Own Two Hands, pg. 1*  
18" x 24"  
Ink, acrylic and house paint,  
alcohol and water based markers,  
and pencil on paper



## Bailey Harper

### ART STUDIO

**M**y artwork in this capstone is inspired by both the idea of the “Kitchen Table” and the notion of isolated memories. On a small circular table and chair sits multiple black boxes which each contain a specific reference to a memory, idea, or concept. I use the black box to create an isolated environment which represents the thoughts in the back of your head which can appear almost out of nowhere. You know they are there, but you choose to open them. Sometimes a reaction is visceral and scarring, triggering a dramatic emotional reaction you may not have expected. Other times it is calming, happy, and comforting. Each box sitting upon or around the table can stand independently as their own moment while simultaneously creating a collective story.

The table is symbolic of the ritual many families across the world have: coming together to eat, sit, and talk with others. In my family, specifically, the table not only serves as the place where we eat but also where we pile our daily lives. My siblings and I did homework at the table, my parents left piles of bills and ripped-up mail, magazines, and sometimes trash. The table is a multifaceted surface where life is evident.

My goal is to invite people to interact with the table and boxes as one would an actual kitchen table. The boxes want to be opened and experienced. The table asks its visitors to have things placed on it- phones, purses, water bottles. To me, art is not only something to view, but the physical relationship between artist and audience.



**Resting**  
4.5" x 4.5" x 4.5"  
Plastic, clay, paint,  
cold cast bronze





## Sue Holz

### ART STUDIO

**T**his project incorporates ceramics, steel, and photography. Using sculpture clay, a brick mold which was used in New Oxford, PA in the early 1900's, and a digital photograph taken while studying abroad in France, this piece was born.

As a non-traditional student at Gettysburg College, and the fact that I am many years older than the other students studying here, I am often reminded of my age and the process we all go through as time goes on. As this project evolved, the discovery of the antique brick mold reminded me again of aging and how bricks have evolved over the years, much as I have changed, but in an opposite way.

The bricks in this project are all handmade. Each brick contains approximately 5 lbs. of sculpture clay. Using this mold produces 9 bricks at a time. Each brick is unique in its own way, unlike the ones mass produced today. There are wrinkles and crevices, some imprints are stronger than others but there is still an underlying strength and usefulness to them. The color and texture of each brick gives an illusion of being soft and almost flesh like, even though they are very coarse to the touch. At the beginning, my surface was smooth, but has grown to have wrinkles and crevices much like the bricks. Despite these flaws, there is also a strength and usefulness in me too.



***Aged Bricks***  
60" x 24" x 72"  
Clay, Wood, Steel



## Yirui Jia

ART STUDIO

**T**hrough the Biophilia series, I explored the intimacy between nature and human by presenting bionic soft sculptures on a mannequin. The umbrella-shaped soft sculpture redefined the mannequin body as a body of jellyfish. The sculptures are made of untreated Xuan paper, which is a material with good elasticity. Cottons and fabric were dropped down from the edge of the sculpture as jellyfish's trailing tentacles and layered surface.



*Biophilia series: A Body of Jellyfish*  
paper, wire, cotton, fabric, wig  
Dimension variable

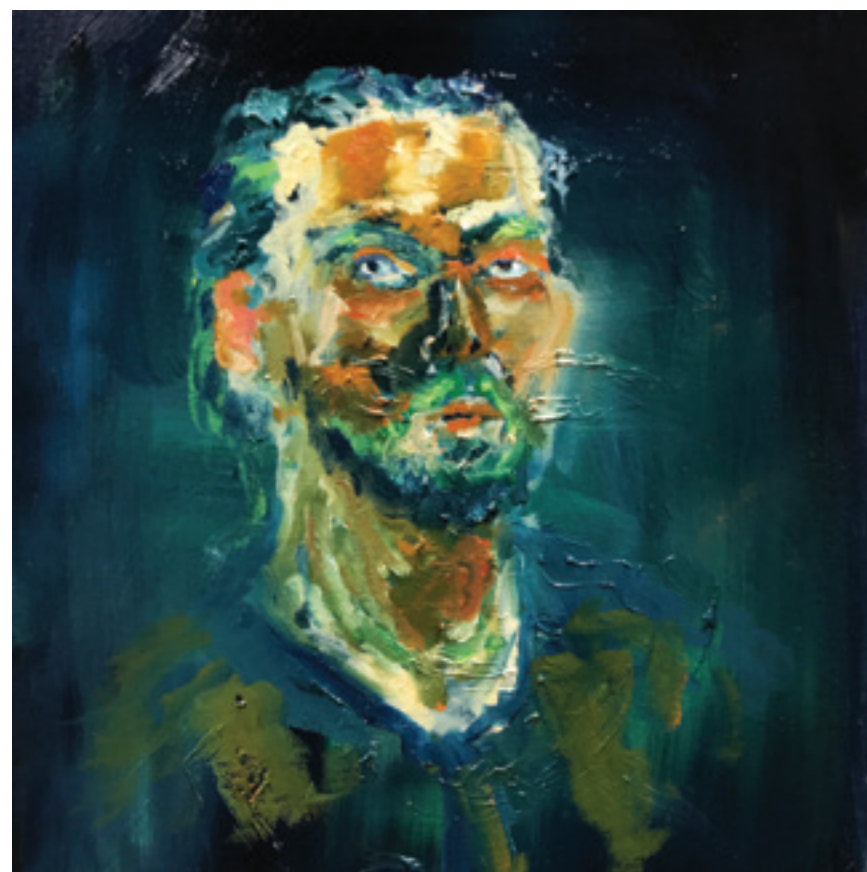


## Jianrui Li

### ART STUDIO

**H**emingway give one rule to himself: “only write truth sentences in his works, then another one, then another” in his book ‘A Moveable Feast’. It is about his time in Paris when he was young, just like me now. What should I write about in my artist statement, well, I guess I want to at least write it truthfully. It is ironic, because isn’t the art work suppose speak for itself, I guess I am just not a good artist that I need a statement to support my “argument”. Anyway, there are two reasons I paint, one is I am moved by the world. I want to use the words beautiful but because people use the words too much, it already “died” inside. Another reason is when I feel loneliness, sad, vulnerable and disconnected I will try to paint. My professors usually like my “second reason” paintings I wish, and try to make each brush stroke truly, each one of them count, but it is hard, and I am still working on it. I paint my human form, especially myself. first, I can spend all the time with myself and not get tired. Second I do not have to be concerned with the model’s feelings. The human figure has its own magic attraction. By painting human forms, I made something mortal merge something eternal. At that moment there is nothing but the feeling of being free and timelessness.

Do you know in the nature, some fish or bird would build a beautiful nest to attract other fish or bird? I always wonder what is the difference between those creatures and me. One of my friends thinks that I always make it about myself, probably She just reflects her life to me, who knows. At the end of this statement I want to dedicate my works to my friends and my life at Gettysburg College after all art is long, life is short.



Oil on canvas  
5' x 5'





## Annora B. Mack

### ART STUDIO

I like to work with spontaneity and let my subconscious drive my creative output. This has led me to consider themes such as dreams, memories and the imagination in my work. The use of oil paint makes it easy to convey the sense of whimsical nostalgia associated with this experienced memory. Painting this scene allowed me to reflect on the vast spectrum between imaginary creations and renditioned memories. Where I am reminded of my happy home near the alps, the viewer is imbued with a sense of dreamy contentment. This piece is my first step towards merging dreams and experiences and bringing them to life. And now on to the third dimension...



*Reverie*  
24" x 36"  
Oil paint on canvas





## Emma C. Mugford

### ART STUDIO

**T**hroughout my artwork, I engage the viewer to feel direct interaction with the works so they can actually be a part of the art itself. These boxes represent various identities. Hanging glass pieces in this work can be seen as individual representations of identities. Every individual can find themselves struggling with identity and the process of becoming who you strive to be. At the same time, we have multiple separate identities, all connecting and pouring over into each other. These glass pieces are hanging, fighting against gravity, signifying instability. The sense that one of these glass pieces may fall and shatter if tampered with, portrays the feeling of anxiety that accompanies instability of growing up, shaping identities and settling into who you are. Additionally, this installation represents how identities and individuals are different on the outside than on the inside. Some may look strong and sturdy on the outside, while juggling multiple identities that feel as though they are falling apart on the inside. This installation directly questions identity, portrays tension and instability, and depicts a longing for the past in playful childhood.



*Unstable Identities*  
48" x 48" x 24"  
Multimedia



## Inayah D. Sherry

### ART STUDIO

**M**y capstone encapsulates a yearning to understand how we celebrate life and mourn death. My research began with reading varying scripture surrounding the atonement and resurrection of Jesus Christ and our ability, through him, to reach a higher potentiality. This research led me to focusing on Michelangelo's "Creation of Adam", what it means to exist in a spiritual realm, and what it means to exist in flesh and beyond. I started to ask myself questions about the afterlife and its resonance as a woman of faith. I resonated with the concept of reaching, reaching out, and not being fully able to grasp which is represented in the "Creation of Adam". There is something about the human existence that encapsulates this shortcoming for me. We are always thriving for inner sight but never reach a true understanding. In thinking about mind, body, soul and the afterlife I also started to research Plato's conceptions of mind and body. He believed that for us to be set free we needed to resist the "evil" wants of the body. When we die this resistance will be rewarded with a more realized sight and knowledge. Hence, a yearning to find truth underlies the basis of my capstone project.

Succeeding the death of my loved one, I have been struggling with what it means to grieve but also celebrate her in her true prowess and light. When I initially think of what it means to exist in this world the words, "thriving, becoming, and striving" come to mind. Hence, I hope to encapsulate that her life embodied an existence which, in the end, represented the highest potentiality of a human being; an expression of true light and love.



Untitled  
48" x 48"  
Oil on Wood





## Jacob H. Smalley

### ART STUDIO

**M**y artwork embodies my particularly arid sense of humor and a desire to restore function to deceased machinery. Each of my piece's offer a chuckle to a careful observer while the nature of the joke itself varies drastically. Carefully manipulated steel sheets form flowers that will never wilt but are often mistaken for blunt weapons at a distance. Training grenades can be turned into oil lamps that resemble bombs from Saturday morning cartoons. This process not only pacifies a thoroughly deadly weapon; it preserves the only positive aspect of high yield explosives. Instead of spreading shrapnel after releasing a blinding light, my bomb lamps provide a quiet flame suitable for reading.

Simple electrical knowledge plays a significant role in my repurposing projects. Even the most twisted hunks of rusted steel character when they are modified to cast light. I conceal excess wiring and install inconspicuous switches to give my lights some semblance of professionalism. The detail orientated nature of my work stems from my disdain for sloppiness. I do not produce any work that I would not feel comfortable displaying in my own home.



Steel  
12" x 4" x 5"



## Laura Grace Waters

### ART STUDIO

**M**irrors have always been hard. For three years and two months, I thought I knew myself. I thought I knew what I wanted. I thought I could see myself through another person's eyes. I thought I knew what I looked like. I didn't and don't like it.

"You are a beautiful young woman, and you catch the eye." I have a nose that I hate, and under-eye circles that could carry all of the junk I collect. "You're prettier than you think you are." Acne speckles the lines of my face sometimes, and I hate it, and sometimes I pick my skin bloody and raw. "Your hair is so pretty when it catches the light." No matter how much I work out, the skin on my stomach seems to stay there, and I know everyone can see it. "You have legs to die for." I starved myself for a year, because it was an expedient penance, and because I'd always been a bigger child.

Sight and vision, knowing the self, knowing my self, feel incompatible. But I refuse to give up. I will work through it. I will work through me. Repetition and variation are both allowed. Tuesday I can and often do look different than Saturday. This is okay. Multiplicity is to be expected in a life that goes on and on and on. "Do I contradict myself?" asks Whitman. "Very well then, I contradict myself. I am large, I contain multitudes."

Am I beautiful? I don't think so. But that doesn't mean I am not worth trying to see.



**Multiplicity**  
33" x 30"

Marker on glass, scanned  
and printed images





## Laurel J. Wilson

ART STUDIO

**M**y work is generally focused on representing my deep love of history and my personal fascination with the interrelationship between history and memory through sculpture and printmaking. I am currently focused on representing my own family history through my work, which has required balancing research and facts with emotion and memory. Like history and memory, my work has layers to it which can be read in different ways by different people. My overall goal in my work is to represent the multifaceted, multilayered, and intertwined nature of history and memory and to show just how complicated the relationship between the two truly is.

For this piece, I have repurposed the broken pieces of a bench that was originally dedicated in memory of my brother, Jeremy, who lost his battle with a rare form of cancer at age 11. I have arranged the pieces so that they counterbalance each other, showing the sometimes precarious and tension filled aftermath of a tragic and catastrophic life event. This piece represents the impact that my brother's death had on my family and how we have had to pull ourselves back together after being dealt such a painful blow, which is something that anyone who has gone through a similar situation can likely relate to.



*Jeremy's Bench*  
Wood, Twine

# CAPSTONE 2019

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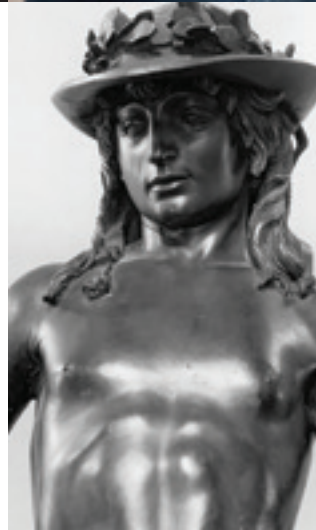


### Art History Symposium

Thursday, April 25, 3:00–5:00 p.m.  
CUB 208

Please join the Art and Art History Department for a stimulating and engaging series of 15-minute research presentations with images by the Art History seniors. Refreshments will be served.

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## Gabriella Bucci

### ART HISTORY

#### Young Boys on Display in Renaissance Florence: Donatello's *David* and *Atys-Amorino*

Donatello's *David*, made in the 1430s, was the first large scale nude sculpture since antiquity. In this sculpture commissioned by the Medici family, David is shown as a very youthful and sensual boy, standing victoriously over Goliath's severed head, which rests between his feet. Shortly following the creation of the *David*, Donatello cast another bronze statue, circa 1440, called the *Atys Amorino*. In this statue, a young allegorical figure wears a pair of sagging tights on his legs that covers neither his compact genitals nor his buttocks. The figure's body language and gestures invite the viewer to cast a pleasurable gaze upon it. In the fifteenth century, sodomy and homosexuality was not a foreign practice to Florence's

citizens. While it was illegal to practice sodomy, homosexual and homosocial relationships still took place, and many of the famous artists of the time were rumored to be homosexuals, including the creator of the *David* and the *Atys Amorino*, Donatello. This love or appreciation for boys influenced Donatello to create these statues in the form of boys that were all at once beautiful, idealized, and sensual. Donatello's close relationship with Cosimo de' Medici enabled him to be able to create these amazing works and have some artistic license over them. This paper seeks to explain the role of sexuality in sculpture, artists, and culture during the Renaissance Florence in order to demonstrate that sexuality had a significant impact on the art created during this time period.

Please visit [http://www.museumsinflorence.com/musei/museum\\_of\\_bargello.html](http://www.museumsinflorence.com/musei/museum_of_bargello.html) to view this image.

Donatello, *David*, ca. 1440, bronze, 158 cm (Museo Nazionale de Bargello, Florence).



## Melissa Casale

### ART HISTORY

#### Otto Dix's City: Prostitution, Urbanization, and Poverty

Otto Dix's city is not pretty or picturesque, it is not Hausmann's Paris, he painted beggars and prostitutes, the underbelly of the Golden Twenties. His works portray a society without moral rule; a society where the division between the rich and the poor was staggeringly wide, where people partied, drank, and frequented brothels in order to forget the troubles of the time. When Dix returned from war he saw a people crippled, and downtrodden, who had become depraved and corrupt and he did not shy away from placing them in the center of his artworks. During the height of his career, Dix explored the concept of the city street; using the urban environment, he filled his lanes and avenues with

prostitutes, poverty, and urbanization. Dix suggests the electric charge of an illuminated nighttime populated by clanging streetcars, prowling cats, and striding streetwalkers who often become the focal point of Dix's disjointed images. To Dix, corruption and immorality were running rampant, and while that corruption was present in the highest social and political standings, one didn't have to look farther than the lowest reaches of the city burrows in order to find it. The satirical streets in which Dix represent showcase the urbanization, prostitution, and poverty that was present in the real streets of German cities during the early 1920s, and each of these elements enforce a criticism in which Dix railed against the culture of the time.

Please visit <https://www.moma.org/collection/works/70350> to view this image.

Otto Dix, *Street (Strasse)* from the portfolio *Nine Woodcuts (Neun Holzschnitte)* 1919 (published 1922), Museum of Modern Art.





## Bailey Harper

ART HISTORY

### Horace Vernet's *La Salle de Paix*: French Nationalism Through Classical Allegory

Nineteenth-century France was a time of both artistic and societal change. The ruling monarchy progressed from a reign that pursued colonization to one that valued technological utopianism, before ultimately succumbing to the economic downturns due to social and political revolutions. Horace Vernet's mural in the Salle de Paix (1839-1847) narrates this evolution through classical allegory. The panels, *The Genius of Science* (or *Genius of Steam on Earth*), *Peace Enthroned by Modern Paris*, and *Steam Putting to Flight the Sea Gods*, reference new steam-technology and French ideas of progress implemented by the government. While using mythological figures in politically driven artwork was common for

nineteenth-century Neoclassicists, Vernet modified the canon to fit the current monarchical agenda. Not only does this mural carry significance as an example of artwork made for governmental purposes, but the new criticisms of Vernet's style starting in 1846 also reflect the changing artistic atmosphere. Charles Baudelaire spearheaded a newfound hatred for art which represented the world, especially in the way Vernet composed his paintings. Unlike his Romanticist and Realist contemporaries, his journalistic method fed into the monarchical narrative that prided the government's success over society's freedom. An artwork's success, now, became a question of emotional reality rather than accuracy.



Horace Vernet, *The Genius of Science*, 1838-1847, mural from the Salle De la Paix, Palais Bourbon, Paris, France.



## Erin O'Brien

### ART HISTORY

#### Porn and Puppy Dogs: The Art of Jeff Koons

When you type in the search bar on Google “Jeff Koons Balloon Dog,” the Christies website appears way down the page as the fifth entry ↵, and Koons’s website is even further down the results page. What fills the space before that are websites like Amazon, Crate and Barrel and Home Depot all of which are advertising the sale of their own balloon dog for a low price of \$35.99. Considering one of the original balloon dogs sold for 58.4 million dollars in 2013, this is a bargain. Unlike many artists, Jeff Koons has been able to translate his fine art into the language of the modern-day market place, where any consumer, rich or poor, can appreciate his work in their

home. He has taken his art out of the highly exclusive galleries and into the homes of average middle-class consumers. This paper will demonstrate Koons’s unrivaled ability to create an artistic empire based on the exploitation of simple-minded consumers. The rise of consumerism, retail, branding and Koons’s own fame during the 1980s allowed for him to become a widely successful businessman but a shallow artist who exploits the symbols of middle-class America for profit. What this paper argues is that it was not his culturally relevant artistic practice but rather his capitalistic motivation that has allowed him to generate a net worth of 100 million dollars and the status of one of highest paid living artists.

Please visit <https://blog.artsper.com/en/a-closer-look/15-things-to-know-about-jeff-koons/> to view this image.

Jeff Koons, *Balloon Dog* (installation view from exhibition Jeff Koons : Versailles), 1994-2000, exhibition installed from 2008-2009, Châteaux de Versailles, France.



## Laura Grace Waters

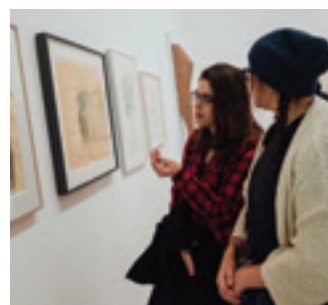
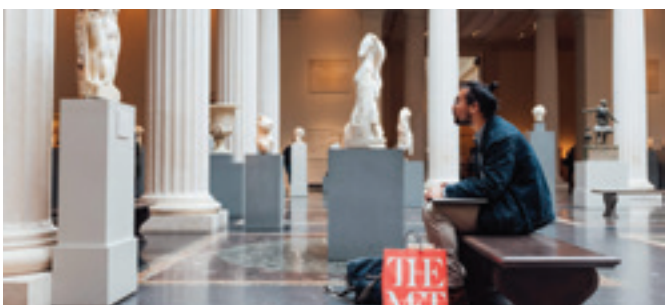
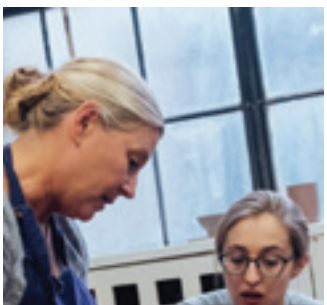
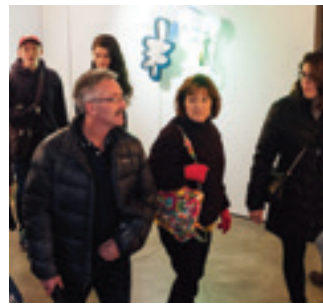
ART HISTORY

### *Facing the Past: Ethics, Emotions, and Aesthetics in Holocaust Art*

The Holocaust was inhuman. Yet there also exists a rich repository of art made in its darkest places, Holocaust art, which reasserts the humanity of the victims. The interaction of viewers with this art is, however, complicated by the lack of attention from academics. Adorno's dictum about the barbarity of art after Auschwitz has been interpreted endlessly, and other discussions include the perversity of enjoying media about something so horrible. Scholars have also expounded upon the dangers of emotional projection, spuriously advocating against an overtly emotional response to post-Holocaust media. The problem with this wealth of discussion is that none of it asks the question: how does one look at art made in Auschwitz? Only Didi-Huberman comes close, and he examines only photographs.

The skirting of Holocaust art is carried over even into art historical discussion. Since the 1970s and 1980s, tension has existed within the field between two schools of critical thought: one which judges the aesthetics of Holocaust art, and one which does not. Some scholars advocate only for appreciation of the art's existence, without any reaction. This lack of willingness across the board to engage with viewer responses to Holocaust art does an incredible disservice to the artists themselves. This paper argues that, while there may be a need for a degree of empathic separation between viewer/object, all emotion on the part of the viewer should not be removed from the experience. If this happens, the artist's voice, already targeted and tormented, becomes unforgivably silent, and their ability to share their experience is destroyed.









**Art & Art History**

300 North Washington Street  
Schmucker Hall  
Campus Box 2452  
Gettysburg, Pennsylvania 17325-1400

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