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WHAT ARE YOU
LOOKING FOR?

Paul Crenshaw, Harriet Pappas, Janice DiLustro and the entirety of the PC Art and Art History Department have also helped in countless ways and we thank you all. The collective support of this department is something we will miss as we venture onward.

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A special thanks to Amy Beecher. Her editorial thoughts and advice guided the formation of this compilation. Our endeavors are indebted to her. While her visiting tenure at Providence College is brief, her impact is immeasurable.

Thanks for helping us find a bit of what we are looking for, and we hope you find it as well.

1

PLACE

Chrissy Casavant
Anna Hayes

Army
Boundaries
Chaos
Community
Conflict
Disorder
Engage
Home
Human Presence
Indeterminate
Interaction
Intersection
Layer
Living
Marks
Maps
Military
Nostalgia
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Terrain
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The power of place becomes evident in the work of Chrissy Casavant and Anna Hayes. Battlegrounds of extremely variant significance connect the works of these two artists. Casavant catalogues intimate capsules of human presence within her own dwelling. Casavant's act of carefully drawing her current living space transports the viewer to Casavant's lively apartment. Hayes removes viewers from the comfort of home and transports them into war torn environments. Maps function in Hayes' work to place the viewer as written instructions encourage the viewer to have a participatory relationship with the work. Each artist explores places that have specific meanings and connotations and present these places to viewers, inviting them in. It's the viewers' prerogative whether or not to engage in the space and form connections. Casavant and Hayes also make viewers aware of their individual categorizing of space and the signification of space.

ANNA HAYES

Avant Garde

1



I collect maps of every place I go—I hang them to see where I have been. It is this interest in maps and my military training in navigation that inspires me to explore a region where I have never been, but will probably deploy: the Middle East. My work intends to map out the conflicts that are going on as well as engage others in the discussion. It acts as an intersection point of the art and army culture that surrounds me, and helps me chart the turbulent world I am about to enter. I am interested in connecting the dots between terrorism and the boundaries we have created as humans. I believe that my visual language helps navigate these issues in a new way.

“Avant Garde” literally translates as “in front of the lines” and was a French military term for the advanced guard or front-lines. It now refers to innovative and experimental art. “Avant Garde,” therefore, bridges the art and military world in a creative and innovative way.

My work is primarily digital prints created on Adobe Illustrator and Photoshop, where I layer and manipulate images that operate differently when printed. I work with layers on the computer and also layer the images once printed on a semi-transparent paper. These issues are layers of history and conflict, which makes it important that the actual images are layered and related physically.

Although my art is often created on a computer, I believe the human hand is important and must be part of my work, which is why hand written text is featured on two of the images. Engagement and interaction is something I have been interested in exploring.

The show also features a sculptural terrain model of Fort Sill, OK—where I will live after graduation—and Providence College—where I live currently. A terrain model is a functional, three-dimensional map that military personnel create while planning and briefing operations. One creates a terrain model out of found objects around them and uses it to explain the operation at hand. The model is then destroyed before leaving the area (to ensure that enemy personnel does not see the plan). The terrain model has often been my assigned task and is where my life as an artist and a Cadet has merged in a tactical environment.

PLEASE ENGAGE



Please Engage, (Detail), 18 in x 72 in



TERRAIN MODEL
MARCH 2016

Installation view of *Avant Garde*, 2016



Terrain Model, 2016, Mixed media sculpture, 4 ft x 8 ft

I Am Like You, 2015, Digital inject print on vellum, marker, 36 in x 48 in

Please Engage, 2016, Digital inkjet print on vellum, marker, 18 in x 72 in

I Am Like You, 2015, Digital inject print on vellum, marker, 36 in x 48 in







Installation view of *Avant Garde*, 2016

"I Would Build A Great Wall", 2015, Digital inject print on vellum, marker, 36 in x 48 in

Terrain Model, 2016, Mixed media sculpture, 4 ft x 8 ft

I Am Like You, 2015, Digital inject print on vellum, marker, 36 in x 48 in



Terrain Model, 2016, Mixed media sculpture, 4 ft x 8 ft



CHRISSY CASAVANT

Dwelling



I am a student and artist in a transitional stage of my life, living in a community surrounded by peers in this same lifestage. I want viewers of my work to see and experience the spaces that I see and experience, and I hope to conjure a sense of nostalgia in viewers who might relate to the sort of space I choose to portray. Spaces that I have an emotional attachment to inspire me in particular. I create painterly renderings of space using different types of marks. By using a combination of different types of graphite- including graphite powder, water soluble graphite, and graphite putty the sense of disorder in my home is communicated-

I produced large scale graphite drawings of my home as a distorted space. Specifically, I am interested in treating space in a distorted yet still comprehensible way, recreating a camera's panorama effect by hand and using collage to expand the format of the drawings. I live in a house with thirteen housemates so I am surrounded by a constant state of chaos and disarray. By manipulating certain parts of the drawing I communicate this sense of chaos. It is important to me that there is a relationship between the inhabitants and the objects that are in the home, so I depict objects in my home exactly where they were dropped, thrown, and placed by the people who live there over the course of creating these drawings. As my housemates move their things around I use semi-translucent paper to collage in the new locations of the objects. I want to make sure that I communicate that these objects are only temporarily where I have depicted them. The objects I choose to focus on are ones that I feel convey a human presence in the space.

Part of what makes my work intriguing is the length and size of the work, which invites the viewer to move along the walls almost as if they were in my living space . As the exhibition's title "Dwelling" implies, the dual meaning of the verb "dwell" holds a different meaning to viewers based on their life stage. To a young person presently in this chaotic and indeterminate life stage, "dwell" in the context of this work signifies living in a space similar to the one I depicted. "Dwell" to a viewer who has moved past this life stage conjures up nostalgic memories, and the use of dwell signifies a lingering over a particular subject.

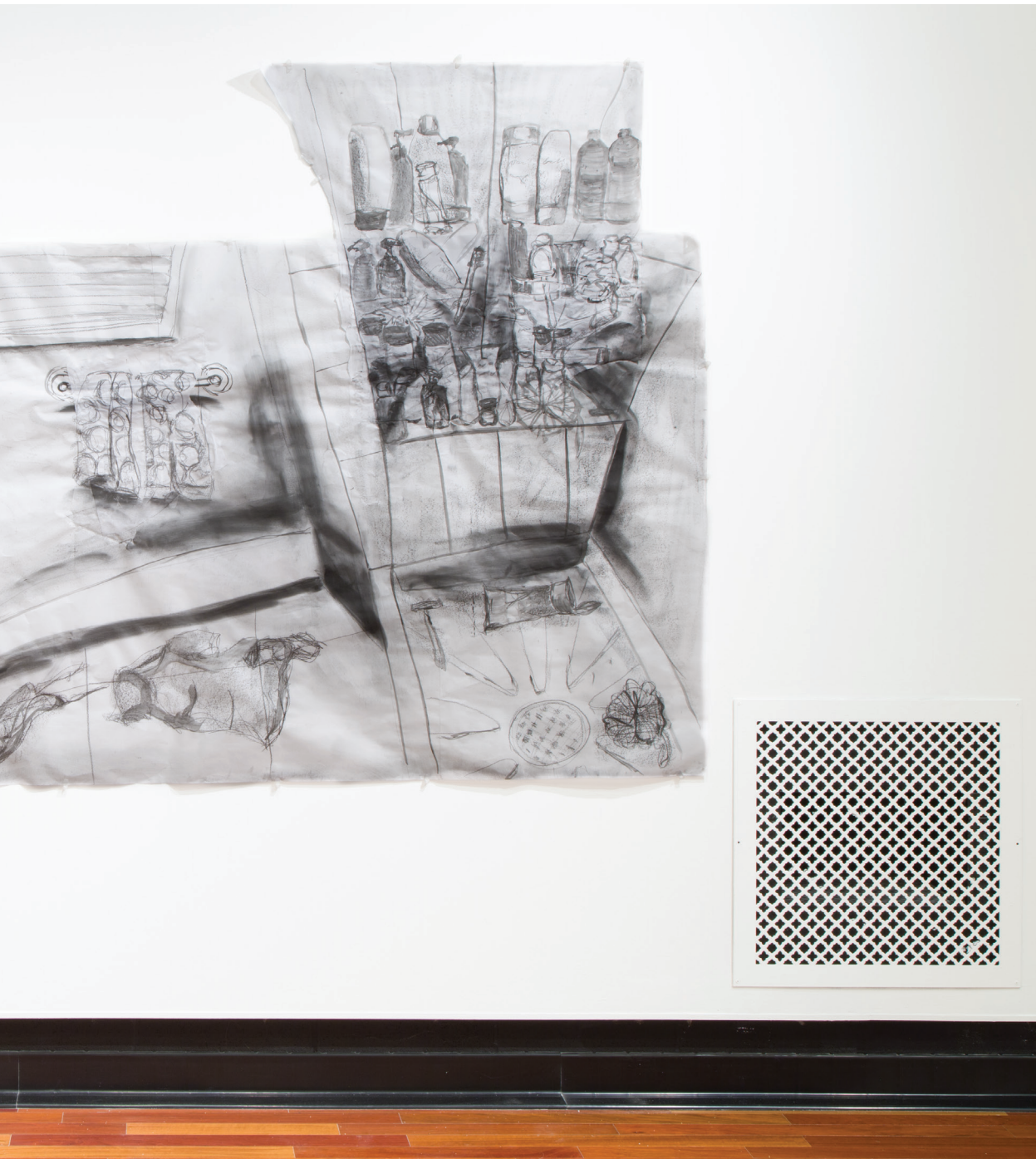


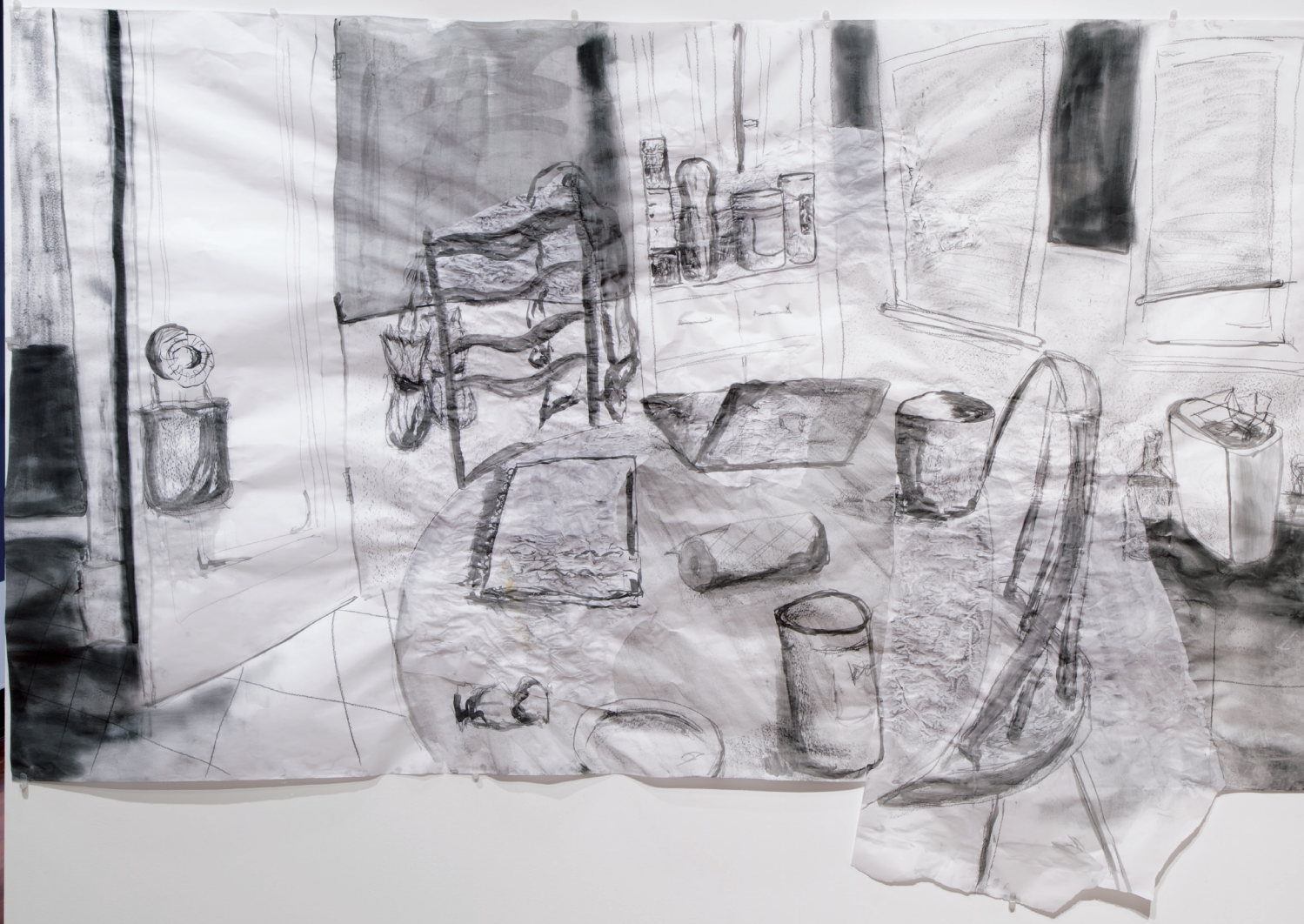
Untitled, 2016, Watercolor graphite, vellum, paste, 16 ft x 3 ft





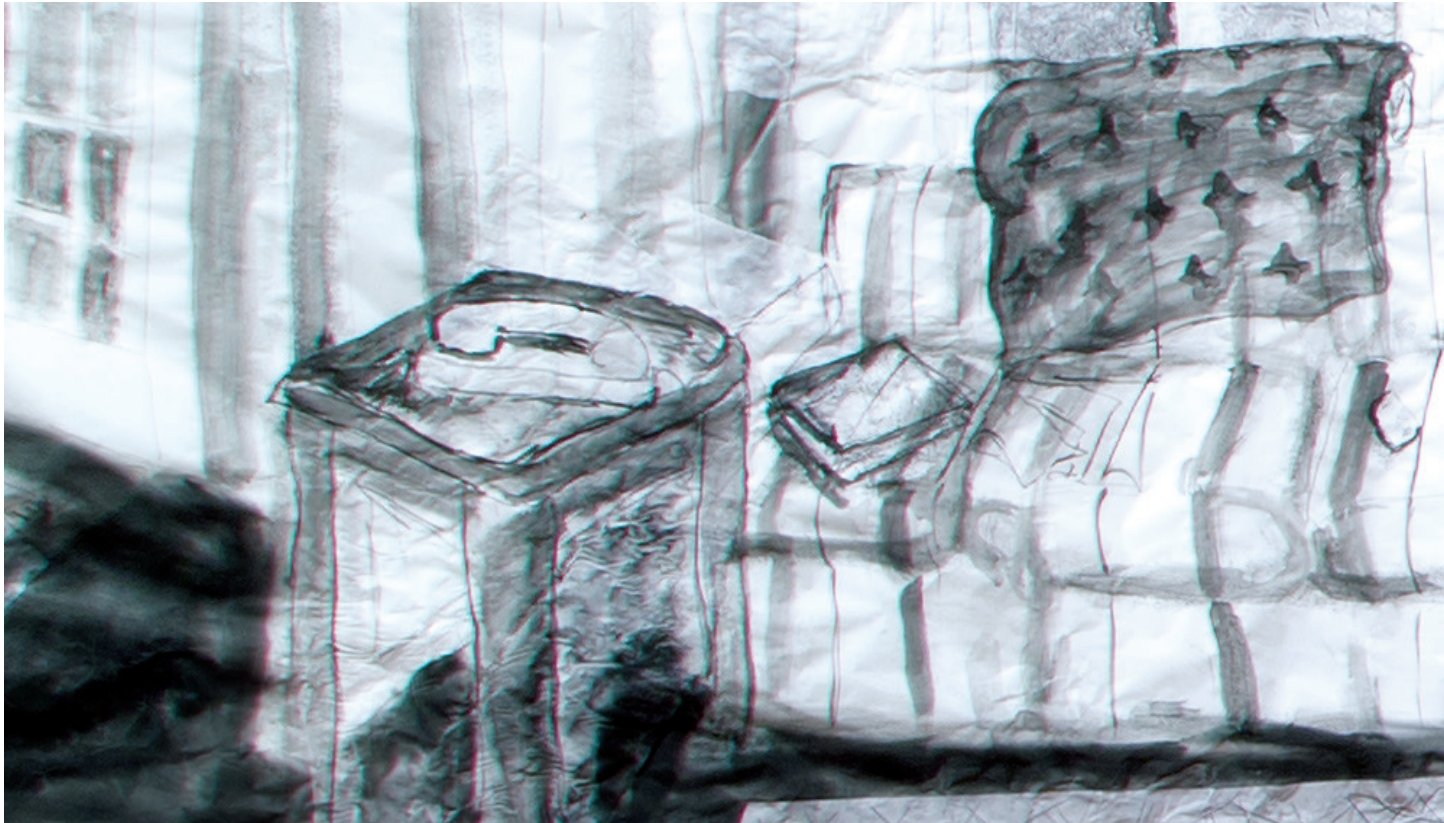
Untitled, 2016, Watercolor graphite, vellum, paste, 8 ft x 3 ft

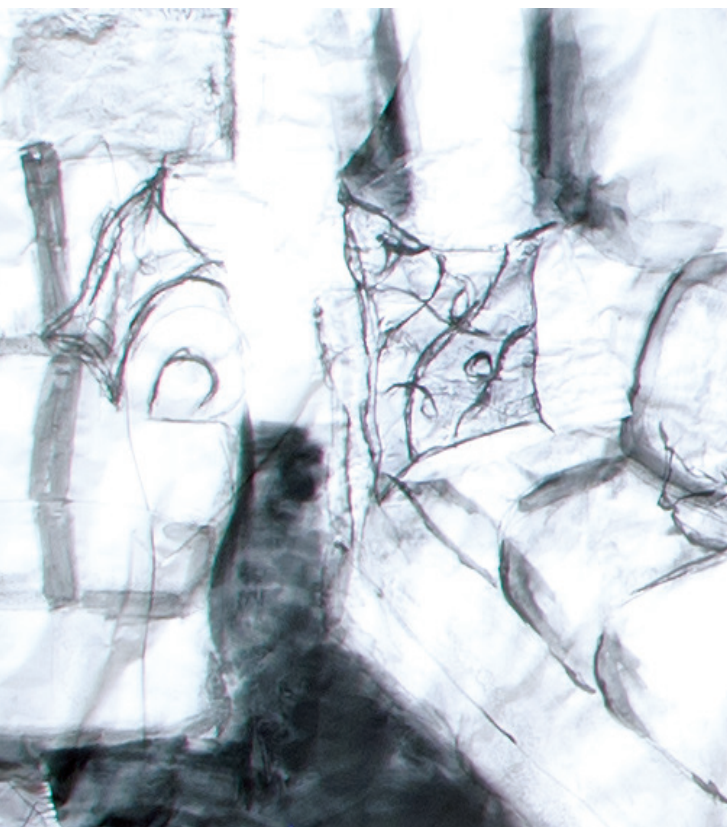






Untitled, 2016, Watercolor graphite, vellum, paste, 8ft x 3ft





Untitled, 2016, (Detail), 4ft x 3 ft



2

BODY

Lily Brooks
Jenna Lavalée
Henry Gilbert

Androgyny
Bed
Body
Classical ideals
Competition
Crossroads
Disengaged
Displacement
Education
Empowerment
Feminist
Femme Fatale
Freud
Human Form
Identities
Jewish
Judgment
Marginalization
Modern Woman
Movement
Performer
Physique
Pour
Primitivism
Representation
Role
Sexuality
Spill

Gender performativity is an issue continually explored and examined both by scholars and artists, as in the work of Lily Brooks, Jenna Lavalée, and Henry Gilbert. How much power does any man or woman freely possess in the expression of their chosen identity? Societal norms often dictate or at least inform gender expectations. Historically, Western culture celebrates and upholds the traditional gender binary. Is gender so literally divided, and if not, what makes it such a divisive issue? Lily Brooks explores early 20th century portraits of two recognized women and how the differences in their portrayal signify gender roles. Brooks' close comparative analysis of these portraits yields significant insight into the world of turn-of-the-century women. Classical ideals of the male form and body building culture inform Henry Gilbert's assessment of contemporary machismo. Gilbert explores both the possibility and improbability of separation between bodybuilding as sport and as art. Jenna Lavalée confronts these expectations as an artist, creating performance and installations that speak specifically about women's bodies. As an artist who performs, documents, and presents her assumed gender role, Lavalée investigates the "pour" as an act and form. Understanding both how gender is visualized and how we each play into or against that gender is vital. These works ask viewers and readers to consider their own performativity and gender expectations.

LILY BROOKS

Visualizing the Modern Woman:
Klimt's *Adele Bloch-Bauer I* and
Picasso's *Gertrude Stein*

2



The *Portrait of Adele Bloch-Bauer I* (1907) (fig 1.) by Gustav Klimt and the *Portrait of Gertrude Stein* (1906) (fig. 2) by Pablo Picasso revolutionized female portraiture at the dawn of the 20th century. The tantalizing gold leaf ornamentation, strategic inclusion of erotic symbols, and agitated demeanor of the Bloch-Bauer contrasts sharply with the strikingly simple Stein portrait, with its monochromatic palette, androgyny, and disengaged subject. The departure from verisimilitude allowed Klimt and Picasso to freely portray their own artistic aims and interests. In the process they created two of the most important images, signaling a new phenomenon of the modern woman. The roots of each artist's vision of the modern woman can be found in Klimt's appreciation of Freud and Picasso's primitive constructs. The central question to be asked here is whether these two women had any control over the manner of their own representation, or was it attributable purely to the artists to determine their models of modernity? Through an investigation of the contrasting structure of sexuality and femininity in these two portraits, it becomes clear that the women did play an important role in the formulation of their own identities and did help to initiate new visualizations of the modern woman.

By the turn of the twentieth century, Europe was a fertile breeding ground for social and cultural transformations that fostered the birth of modernity. Paris had already become a city that embodied modernization; through the progressive nature of philosophy, literature, and art the openness of sexual commentary was not only part of its cultural identity, but also its artistic identity. In contrast, Vienna was still moving towards this modernized scheme. Marked by political integration produced by forward thinking and a crisis of personal expression, the city and its people were in a state of renewal. The rapid immigration rates in Vienna, however, allowed for the development of original minds that permeated the fields of science, art, and culture, and openly rejected conservative preservation of tradition. This withdrawal from social consensus was viewed by the avant-garde as a marker of modernity.

Klimt emerged in Vienna during a period that scholar Eric Kandel identifies as one of a widespread feeling of psychological isolation among the Jewish female population.¹ Before the turn of the century, Jewish women experienced intense marginalization because

of gender biases and therefore were unable to attain sufficient jobs. Due to these obstacles, Jewish women such as Adele Bloch-Bauer became more active in politics and charitable organizations in order to prove their societal influence.² Furthermore, at the turn of the century the *haute bourgeois* social class in Vienna forcefully controlled the majority of the art community. They contributed to the establishment of Secessions, which had become prevalent in Vienna due to artists' desire for exhibition societies that challenged the canon of tradition. The Secession in Vienna brought a positive light to the international image of the city, ultimately attracting new crafts and industrialization, which in turn lead to strong economic growth. It was solely because of the Secession and the support of Jewish women that Austria finally established a systematic art world that was completely managed and financed by the state.³ Therefore at the beginning of the century, Klimt was focused on publicly-commissioned works, such as the murals *Medicine* (1901) (fig 3) and *Philosophy* (1901) (fig. 4) for the University of Vienna, but he was aggressively marginalized by artistic conservatives for the intense use of eroticism and nudity.⁴ The criticism of Klimt mirrored the anxiety and confusion in Vienna. Furthermore, the societal arrangement lead to a division in personality initiated by a fear of open sexuality that had been instilled in individuals in the nineteenth century.

These complexities of Viennese individuals became the focus of Dr. Sigmund Freud, whose publication *The Interpretation of Dreams* in 1900 introduced psychoanalysis. Freud defined the subjective mindset, an idea that heavily influenced Klimt and helped to shift his work. Beginning around 1902, Klimt's work had a more conscious reflection of the field of psychoanalysis, just as he began to interact with several elite Jewish women who were dominating patrons in the art community and also commonly attributed to the *femme fatale* prototype as referenced by scholar Martha Kingsbury.⁵ The *femme fatale* is described as a sensual and alluring woman who becomes gradually more dangerous due to the submissive restrictions of dominant culture.

The recognized artistic representation of this type of woman was almost always full frontal with a taut and elevated expression of the head. The eyelids are lowered as if to project a feeling of power and control over not just the viewer but also their male counterparts. The

expression of female eroticism had triumphed over the masculine eroticism, as posited by Kingsbury. Various artists experimented in this artistic subject, but the most notable were Klimt and Edvard Munch, who referenced mythic or religious models when completing their works. Munch's *Madonna* (1893-1894) (fig. 5) and Klimt's *Judith* (1901) (fig. 6) intensify the expression of the femme fatale due to the configuration of erect postures accompanied by a sexualized passion. However, Klimt took the components of the *femme fatale* and reinforced them in order to become the psychological portraitist of the Viennese female.

Similarly Picasso experienced a new direction in his work after 1902, but with an emphasis on primitive forms rather than strictly psychoanalysis. Through the recognition of ancestral and primal values, Primitivism became a celebrated characteristic of modernity. The phenomenon of primitivism first originated in the nineteenth century as a strong fascination of ancestral and primal art in Africa, Asia, and Pre-Columbian America.⁶ The Western interest in these works further distanced artists from establishment values, harkening back to the beginning of figural representation by drawing on ancient and classical models of Venus and Athena and, more importantly, non-Western sculpture that abstracted natural form for expressive effect. By 1907, Picasso would usher in the revolutionary style of Cubism. Before arriving at the complex spacial structures of Cubism, however, for several years Picasso was exploring simplifications of form and composition as seen in *Gertrude Stein*. Picasso was absorbed by the female figure, but usually preferred nude poses or genre scenes rather than portrait formats. He depicted women as raw, primitive sexual beings, but Gertrude Stein allowed him to experiment with a new form, a woman who gave Picasso profound exposure to a truthful embodiment of a modern female.

Klimt and Picasso were not the only artists to seek new the female prototypes; Cezanne and Matisse, among many others, experimented as well. However, the interaction with Bloch-Bauer and Stein in particular led Klimt and Picasso to initiate a radically new representation of women as a reflection of the current culture. Thus, while the evolution of these two artists seems to confirm the standard view of them having total command over the manner of presentation and the artistic process, the depictions of these two women in their portraits were embodiments of a visualized expression of a new

paradigm in femininity. But the question remains, was this paradigm completely an extraction from the artist's perspective rooted in primitive or psychoanalytic origins, or can it be determined that the women themselves contributed something to this new representation?

Adele Bloch-Bauer, an Austrian Jew, and Gertrude Stein, an American Jew, were two women who exemplified stylized modern culture (fig. 1 and 2). Both voluntarily abandoned the practice of the Jewish religion as apart of their independence from familial and social expectations. Bloch-Bauer, who in many ways defined herself through art patronage, was a childless woman who did not fit into the respectable conventions of society. Similarly, Gertrude Stein, a writer who recontextualized the English language, focused on establishing herself as a pioneer in literature. Both women emphasized sexuality in their lives and in their respective portraits, though those forms of sexuality were quite different from one another. The two women were grounded in cities that exposed them to modernist theory and in turn these environments contributed to their realizations of a new, modern femininity.

As Catherine Stimpson argues, the dynamic between the female mind and body was conflicted and therefore crafted a strong feeling of anxiety.⁷ A woman's mind was becoming progressive, while sexual behaviors remained restrained. The privileged upbringing of these two women greatly assisted them in promoting women's issues in their cities. Stein posited that education would allow women to evolve their lives and to become released from their class bias, stating, "women [without education] were over-sexed [and] economic dependents."⁸ From an upper-middle-class family originally from Pennsylvania, Gertrude had money but not a great deal of it; however she did receive an impressive education in America by following her brother to Harvard and Johns Hopkins. Bloch-Bauer was also rooted in financial privilege, but was denied a traditional education, since Viennese women were not expected to take opportunities for professional or intellectual advancement. Despite this lack of higher education, she did promote social reforms and women's suffrage. The two women recognized the marginalization of women in the early twentieth century, and each participated in movements aimed at empowering women amidst different social stratifications.

The wealth of these women enabled them to collect art, and through collecting they were able to define

themselves personally and to express their social views. Gertrude stood for everything that was not completely accepted in the Western world: a lesbian, a female, a writer, and a financially independent woman, which contrasted with Adele who confirmed society standards by marrying a wealthy industrial Ferdinand Bloch. The Bloch-Bauer collection became highly celebrated in Vienna. Ferdinand revered Asian art and porcelain in particular, but the collection was also balanced with traditional old master paintings. While Adele had a similar interest as her husband, she had formed a significant understanding and appreciation for modern painters. Having been denied an education, Adele found alternative outlets for learning, which involved a close association with artists and intellectuals. The Bloch-Bauers created one of the most impressive collections in Vienna and therefore became significant patrons for several artists.

Klimt had begun as an allegorical painter, but became focused on depicting the personality of his female portrait sitters. No detailed information confirms how Bloch-Bauer and Klimt met, but they did move in same intellectual and artistic social circles.⁹ The Bloch-Bauers quickly became important supporters of Klimt; they were the only patrons to have two commissioned portraits from him.¹⁰ Adele took to Klimt more than any other artist due to his charismatic personality and his progressive ideology of the freedom of art. While the ambiguity of their relationship as suggested by Anne-Marie O'Connor leads to a question of a possible affair, however there is still no definitive evidence to support this claim.

After traveling briefly in 1903, Gertrude and her brother Leo decided to settle in Paris at the Rue de Fleurus, which would soon become a highly-established salon for modernist artists like Picasso. The open and inviting atmosphere of Paris not only allowed Gertrude to express her sexuality, but also to break from the previous dependency on her brother. The time abroad gave Stein the opportunity to form two distinct groups of friends: artists and intellectuals. On Saturday evenings there were regular visitors such as the Matissees or Cézannes. Alice B. Toklas, the life partner of Gertrude, observed in her autobiography that Stein would sit in her oversized chair with her feet tucked underneath the seat, which gave an impression of a static and monumental position. The description by Toklas directly parallels the stature that Stein takes for the painting; therefore it furthers the realistic character of the portrait in more

than just a predetermined stance but rather a common disposition that accurately portrays the influence of both Stein's physical position and actively eludes to a static illustration of an icon. The relationship between Picasso and the Steins began through her brother Leo's strong interest in a small piece by the artist, *Young Girl with a Basket of Flowers* (1905) (fig. 7). Interestingly, Gertrude was not fond of this piece, but due to the persistence of her brother they purchased it and it joined the extensive collection of Renaissance art, Cézannes, and Matissees. Toklas noticed that there was an immediate connection between Gertrude and Picasso, not sexual but rather conversational, which in turn was springboard for the portrait. Lubar suggested that Picasso asked to paint Gertrude for the sake of pleasing his patron, her brother.¹¹ This assertion seems to illustrate that Picasso was a young and ambitious artist who wanted recognition. Rubin credits Picasso's attraction to Stein because like her, he was also a foreigner. Rubin furthers the relationship by stating both were dedicated self-psychologists searching for the primitive nature of individuality. Stein was creating a self-image through her writings, which struck up dialogue among her circle of companions.

Having examined how these two women were independent, educated, and prominent patrons who defied the social expectations of their backgrounds, we can return to the two portraits and see what roles they played in the women's identities. While it is often suggested that these two portraits exemplify the progress of the modern woman in the first decade of the twentieth century, it should be borne in mind that the modern female identity is achieved in contrasting ways through each portrait. Bloch-Bauer is frequently defined as a woman who was suffocated by the underpinnings of modern society due to the preconceptions brought on by the anxious nature of Viennese society. Adele, however, radicalized the imposed fear of female sexuality by distinguishing herself as an elite member of society who represented the empowerment of the woman through the artistic community. The empowering stance of Bloch-Bauer reflects the representation of a *femme fatale*, however she is not seen as threatening, but rather as a testament to the anxious nature of Viennese society. In comparison, Stein poses with a similar stature of monumentality, which imposes a feeling of permanence within the

portrait. Stein's sexuality however does not serve as a reflection of suppressed eroticism, but as an image of erotic progression for the twentieth century. The position of each woman is seated as to show a period of thought or recollection. The mundane color palette and primitive figural structure call to mind the assimilated mold Stein had created for herself in Parisian society. The cascade of geometric shapes in the Klimt portrait, however, reveals a cryptic manifestation. The spangled gold and jeweled colors and the indistinguishability of the background call to mind Byzantine mosaics and shrines that Klimt had visited in Ravenna in 1902, sending the viewer into a rhapsody of erotic fantasies that are belied by the anxious pose that cannot escape conversation.¹² This depiction accurately represents the mature style of Klimt where he was bolder and more ornate in his representation. She, unlike Stein, is engaged with the viewer, showing displacement and centrally exposes the suffocated female identity crisis, which again reaffirms that this was the pinnacle of Klimt's psychological female depictions. In comparison, the portrait of Stein portrayed the formidable androgynous ego of the sitter. Unlike Klimt, Picasso completed his portrait through more than eighty sittings. As scholar Lucy Belloli and others have gathered, Picasso and Stein were both artists in their own right—Picasso in painting and Stein in linguistics, which in turn added a passion for an accurate execution in the portrait.¹³ The manifestation of androgyny and the disengagement of the subject that are so striking in the painting may be said to be largely indebted to the force of Stein's personal character and lifestyle, which was already publicly understood.

The formulation of the facial features in both portraits plays a critical role in terms of the individual artist and furthermore the women themselves. Bloch-Bauer allowed Klimt to activate the stylistic balance between naturalism and ornament, not only through her own status in Viennese society, but also through her marginalized Jewish female identity. The incorporation of the excessive gold detail and geometric ornamentation around the facem combined with the inclusion of almond-shaped eyes provides a spotlight to the anxious yet sensual expression of the sitter. Stein gave Picasso the opportunity to experiment with the form of a prominent woman who was already established in her being. Where the personality of Bloch-Bauer continuously aided Klimt, the overt personality of Stein provided a challenge to

Picasso. The frequent reliance on preliminary drawings by Picasso was prevalent in the portrait of Stein. Several alterations, in the head particularly, gave Picasso an outlet of frustration on deciding the accurate angle of representation. The effacement of the head in 1904 according to scholar Robert Lubar, is a sign of neutralizing the existing models of gender and sexuality.¹⁴ Furthermore, as suggested by scholar Neil Schmitz, the disengaged gaze of Stein, is a definitive statement of her identity. By withdrawing from the viewer, Stein was able to separate herself from the being a traditional portrait.

When viewed frontally the almond-shaped eye slits are typically representative of sensuality as seen in the Bloch-Bauer, but here they reflect the influence of the African and Oceanic masks, which Picasso had examined in 1904 (fig. 8). It has been speculated that the face of Stein was a mirror-image of the *Death Mask of Fontdevila* which Picasso completed around the same time as the portrait. The mask-like and monumental character of Stein transforms into a species of androgyny, as suggested by biographer John Richardson, a "hommesse."¹⁵ By balancing that stylistic choice with the modern subject of Bloch-Bauer, Klimt formed an original portrait of the Viennese female psyche. The sense of passion seen through the direct engagement of Bloch-Bauer allows the viewer to see a *femme fatale* who is caged by social conventions.¹⁶ Stein is seen less as a female heroine but rather as an androgynous materialization of femininity. The primitive and stylized nature of the respective portraits pays homage to Bloch-Bauer and Stein as modernistic reconstructions of femininity.

The ornamentation of the *Portrait of Adele Bloch-Bauer* and abstraction of the *Portrait of Gertrude Stein* initiate a visual trend that is purely attributable to the women and conclusively represents a new visualization of female culture. Bloch-Bauer is viewed as a tightly woven individual who embodies the restrictive cultural underpinnings imposed on women. Similarly, Stein is a pictorial formulation of sexual acceptance of female Parisian society. The two women shift into positions of icons, through not only the decisions of the artists, but also through the identified markers of each woman. The anxious yet sexualized nature of Bloch-Bauer inspired Klimt to balance his enriched 'golden style' with Freudian context as a way of demonstrating the social and personal circumstances which affected Adele. In comparison, Stein's homosexual and foreign character

offered an opportunity for Picasso to expand his primitive knowledge and share a relationship with another artist. The critical contributions given by each woman enabled these artists to complete two visual initiatives that exemplify modern female identity.

Endnotes

1. This isolation began with the response to an unaccepting culture of sexuality and gender, therefore women in particular were seen as sexual beings not allowed to be exposed. Artists took this suppression as a new modern inspiration. Alison Rose, "Jewish Women," in *Fin de Siècle Vienna* (Austin: University of Texas Press, 2008): 5.
2. The proliferation of organizations became paramount for Jewish women because they provided them with an opportunity to counter the dominant patriarchy that was rampant during the nineteenth century. Jewish men, especially rabbis, idolized past Jewish women and idealized present Jewish women, as if to say that they did not contribute to the Zionist movement.
3. Tobias G. Natter, "Gustav Klimt--painter between the times," in *Gustav Klimt*. (Yale University Press, 2001): 9-13, 14-15.
4. Klimt frequently used non-Western prototypes including his illustration of Venus in order to portray a blatantly sexualized female. Susanne Kelly, "Perceptions Of Jewish Female Bodies Through Gustav Klimt And Peter Altenberg," in *Imaginations Journal* 3.1 (2012): 109-122.
5. Martha Kingsbury, "The Femme Fatale and Her Sisters," in Thomas B. Hess and Linda Nochlin, eds. *Women as Sex Object: Studies in Erotic Art, 1730-1970* (New York: Newsweek, 1972): 183-205.
6. African and Oceanic art including tribal masks, sculpture and printmaking were of great interest to twentieth century painters due to the sense of simplification and reduction.
7. Catharine Stimpson, "The Mind, the Body, and Gertrude Stein," in *Critical Inquirey* 3.3 (1977), 490, described the dynamic between women's minds and bodies at the turn of the century in Paris and how Gertrude Stein fit in that formulation.
8. Ibid.
9. Klimt was a relatively known artist but the center of art patronage was the haute bourgeoisie where he knew the most money was. Frank Whitford explores this concept in *Artists in Context: Gustav Klimt*, (London: Trafalgar Square: 1993).
10. Klimt was infamously known to have affairs with his models even during his life-long partnership with Emilie Flöge. Women were a major part of the artist's personal and professional life. Ibid.
11. Robert Lubar, "Unmasking Pablo's Gertrude: Queer Desire and Subject of Portraiture," in *Art Bulletin* 79 (1997): 57-84.
12. Anne-Marie O'Connor, "Dengerate Women" in *The lady in gold: The Extraordinary Tale of Gustav Klimt's Masterpeice, Portrait of Adele Bloch-Bauer*. (New York: Random House), 42.
13. Lucy Belloli, *The Evolution of Picasso's Portrait of Gertrude Stein*.
14. The traditional representations of woman became a fear of Picasso, a reason why he turned to the primitive. The mask-like presentation of Stein resembles a form of symbolic castration and abandonment of recognized social processes.
15. Stein represents androgynous representation of the self-fertilizing goddesses and deities. John Richardson, *A Life of Picasso* (Random House: 1991).
16. The Jewish woman became a common illustration for turn of the century artists because they were products of a marginal tradition, who ultimately turned to the arts in order to focus on a productive outlet. Susanne Kelley, "Perceptions Of Jewish Female Bodies Through Gustav Klimt and Peter Altenberg," in *Imaginations Journal* 3.1 (2012): 109-122.



Figure 1: Klimt, Gustav, Portrait of Adele Bloch-Bauer I, 1907, o/c, 138 × 138cm.



Figure 2: Picasso, Pablo, Portrait of Gertrude Stein, 1905, o/c, 100 × 81.3 cm.



Figure 4: Klimt, Gustav, Philosophy, 1901, o/c, 430 x 300cm.



Figure 5: Munch, Edvard, Madonna, 1894, o/c, 90 x 68 cm.



Figure 3: Klimt, Gustav, Medicine, 1901, o/c, 430 x 300cm.

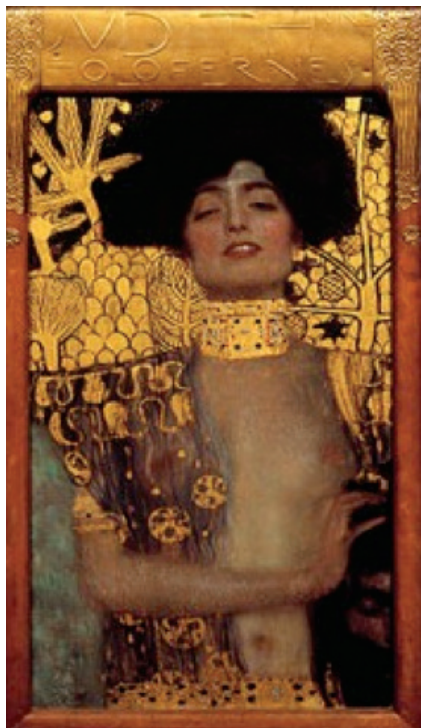


Figure 6: Klimt, Gustav, Judith and the Head of Holofernes, 1901, o/c, 84 cm x 42 cm.

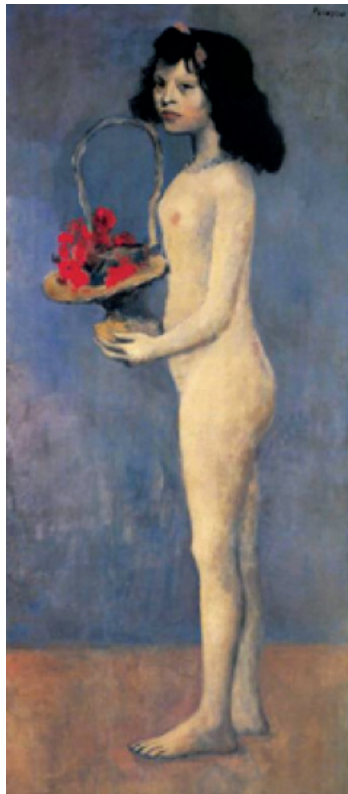


Figure 7: Picasso, Pablo, Young Naked Girl with Flower Basket, 1905, o/c, 155 x 66cm.



Figure 8: Head of a Man, Iberian, Cerro de los Santos, Spain, 5th-3rd century B.C.

JENNA LAVALLÉE

Groundswell



I am a painter and a performer. In my performances I pour paint out of a metal bucket, about the size of my torso, onto bed sheets on the ground. These performances are documented in videos and preserved in the dried pool of the liquid dumped on the bed sheet. My strength and movement are the medium between my body and the pour- which is the act of painting. I then hang the bed sheets with pours on them onto wire. Projected onto the several layers of sheets are a series of video documentations of my pouring. In the videos I am running into and out of the frame. I hope the viewer feels entertained by my humorous performances shown on the tall, loosely hung installation of drapery in dim lighting, as if they were enjoying a movie. The pours in the videos often spill into, and mimic, the pours on the sheets. Indivertly, the installations create a set in which I can perform.

I am influenced by Helen Frankenthaler's color field painting, and am inspired by photographs of Frankenthaler pouring in her studio. What is seemingly most significant about the photographs is that they depict Frankenthaler, but never the painting as a whole. Although she may not have wanted this, her body became the subject of the photograph, and the emphasis was taken off of her painting and put onto her body. I interpret this emphasis on her body as her disempowerment. In an attempt to revise this history, I use similar pouring techniques as Frankenthaler, but run into and out of the frame, and am often haphazardly cut out of the frame, as to not allow the viewer to view me and my body. Further, Frankenthaler and I both play the same socially constructed role of a woman, and naturally perform this role. I am also reclaiming this dominant social role and choosing to publicly perform it through the act of pouring. I attempt to perform my role as a woman by releasing liquids from a bucket by use of my body, as a woman similarly does during menstruation. The bed sheets are used to further the connection of the pour to the body.

Largely speaking I am attempting to portray the woman's social role by masking the taboo act of menstruation, as I empower myself as a woman. The pours act as a personal reclamation of the female body and conscious decision to act the role of a woman. I hope to dig deeper into the history of feminist art theory to further my exploration of the themes my work attempts to discuss. In doing so I will further discover my own identity.





Groundswell, 2016, Painted fabric and video projection, run time: 2 minutes, 23' x 8'



Groundswell, (Detail), 2016, 23 ft x 8 ft







Groundswell, (Detail), 2016





HENRY GILBERT

Critical Mass: Synthesis of Art and Sport in the Bodybuilding Industry



On the evening of February 25th, 1976, busy New Yorkers carefully shuffled their way through a bundled-up crowd outside the Whitney Museum of American Art, inching their way past overwhelmed gallery staff to purchase tickets to an unprecedented, one-time event. Stepping inside the museum, the eager spectators entered a world far from the brisk winter weather they had left outside. Visitors gawked alongside a panel of art critics and historians at the Whitney's *Articulate Muscle*, as the epitome of the powerful human body was presented atop a rotating platform to be scrutinized, admired, and envied by the gathered crowd. These well-developed bodies reflected the classical ideals of form and beauty championed by the sculptors of antiquity and the Renaissance masters, but stood apart in one significant respect: these commanding figures were living men.

Articulate Muscle, The Body as Art presented three young bodybuilders named Ed Corney, Frank Zane, and Arnold Schwarzenegger in a gallery setting (Fig. 1), where the athletes posed and flexed for an exuberant crowd of curious fans and art critics to begin a discussion of the human form in the history of art. The event proved to be an enormous success for producer Charles Gaines and helped fund the 1977 independent documentary *Pumping Iron*, which featured a young Schwarzenegger and helped springboard the Austrian immigrant to a future in cinema and eventually politics.¹ The lasting importance of this singular occasion lies not in its critical or financial success, but in the consequence and precedent of placing the bodybuilder within the context of an artistic milieu.

At the time of the Whitney show in 1976 professional bodybuilding rested on the margins of the American popular culture awareness, while athletes like Schwarzenegger quickly began to make names for themselves through the growing health and fitness industry. The acceptance of these rising-star bodybuilders by the artistic community at the Whitney served to demonstrate the curious nature of modern bodybuilding as a crossroads between sport and art by consolidating crucial themes of both artistic ideal and presentation and the physicality and conditioning of competitive sport. The synthesis of art and sport through exploration of classical aesthetic and athletic representation and performance, critical engagement with concepts of sexuality and physical perfection,

and economic and commercial capacities has enabled bodybuilding to become a prominent industry in the mainstream social consciousness.

Classical Form in the Contemporary Setting

The human form, especially the muscular male body, has been a central subject and thematic element of art since antiquity. Within the spectrum of bodily representation in ancient sculpture, the divergence of the athletic body of the sporting athlete from the overtly articulated musculature of the herculean figure becomes evident. The representations of the muscular form marked in pieces like the *Discobolus* (Fig. 2) and the *Farnese Hercules* (Fig. 3) provided inspiration for early bodybuilders and allowed for the development of a standardized image of strength and power. The transition to the living body and the body of the bodybuilder as art object embraces these crucial themes from the past, as the presentation of the athlete strives to represent an idealized human form both upon the competitive stage and as a marketable object in the media.²

Pioneered alongside the emergence of 'readymade' art, Pop Art, and performance art from the beginning through the middle of the 20th century, the adherence to classical aesthetics in the work of the bodybuilders of the 1970s and 80s, who sought to mold their own bodies through years of extensive weight training and dieting into replications of classical statuary, adopted this concept of formal artistic purity; the historically-sanctioned form of the herculean muscular body was accepted by the bodybuilder, and later by the popular culture of the United States throughout the last decades of the 20th century and into the present as the ideal male physique. The development of the bodybuilding industry can realistically be marked with the early success of Eugen Sandow at the turn of the 20th century (Fig. 4), whose calculated self-promotion and employment of classical themes of form and presentation through photography allowed the progenitor of modern bodybuilding to create a precedent for the 'golden age' athletes to follow. Harkening to the great statuary and herculean heroic imagery of antique statuary, Sandow produced an image both in his live presentation and in his photographic recreation that found the median between a pure appreciation of the human body for its aesthetic exhibition and a deliberate and early

manipulation of male sexuality in the reproduced image. Sandow's work in the late-19th and early-20th century, though initially a sideshow attraction in which one could enjoy the physical prowess and hyper-masculine form of the male body as a means of entertainment, essentially opened the door for what was possible for the living man. Sandow reflected the themes that would be developed to the greatest extent by the bodybuilders of the 50s, 60s and 70s: an aesthetically pleasing, powerful body with an overt commentary on what would come to define the sexually superior man of the 20th century.³

Critical analysis of bodybuilding as a contemporary phenomenon inevitably finds difficulty in placing definitive terms on the practice; with precedence in both the realm of the sport through its fundamental physical element and in the pretense of artistic presentation, it becomes inherently difficult to place the tradition in any fixed location in the spectrum between the two.⁴ This incidence calls into question whether bodybuilding can be considered *fully* sport or *purely* artistic. Arnold Schwarzenegger has described his practice of bodybuilding in sporting terms, confidently defending his training as definitively athletic:

Definition of a sport is a physical activity that involves competition. Since bodybuilders certainly train and then compete, we are certainly a sport. The unique thing about bodybuilding is that when I compete it is just me on a stage alone... All other athletes have to use equipment... But I don't use anything in competition except myself.⁵

The physical element of which Schwarzenegger speaks takes place in the training that leads up to a competition and in the posing that takes place on stage, but unlike the football or baseball player, the bodybuilder's physicality serves the single purpose of accentuating the aesthetic advantages of a particular physique for visual judgement by an official, rather than allowing the athlete to perform a specific task. In the related fields of competitive powerlifting and Olympic weightlifting, the appearance of the athlete is not paramount; in bodybuilding, appearance is conclusive. However, Schwarzenegger and many other successful practitioners of bodybuilding have stressed the importance and integration of the arts in their work,

including International Federation of Bodybuilding and Fitness (IFBB) professional bodybuilder Kai Greene. "The thing that we're very directly in touch with when preparing your physique to get onstage," Greene says, "is the artistic mind."⁶ The artistic mind of which Greene speaks provides the distinction between bodybuilding as a traditional sport and bodybuilding as a permutation of sport and art. The aesthetic of the bodybuilder's physique is irrelevant, regardless of the quality of conditioning and muscularity, if the bodybuilder cannot or does not present him or herself artistically upon the bodybuilding stage. Schwarzenegger compares the presentation of the bodybuilder onstage to the presentation of a painting:

I remember seeing some paintings in a storage area... from Andy Warhol to Roy Lichtenstein. A number were shown to me... unframed and under poor lighting. Under those conditions, it was hard to appreciate what great works they were. Later, when they were appropriately framed and displayed in an aesthetic setting... the effect was totally different. That's what you have to do with your physique to compete in a bodybuilding contest... you can win or lose a show with the same body! It isn't your physique that is being evaluated; it's your physique as you are able to present it to the judges.⁷

The intersection of sport and art through physicality and artistic intent is highlighted by many of these concepts of execution and presentation, and help to accentuate the distinct traits of each in the bodybuilding competition. This correlation is heightened to a great extent by the similarities in performativity of the bodybuilder's craft and the work of the post-modern performance artists in which the artist's body serves as both the creator and as the artwork itself. Borrowing crucial traits of athleticism and functionality from sporting and presentation and performativity from art, bodybuilding rests most comfortably as a product of each while evading exclusive allegiance with either.

With the vast reach of the sport of bodybuilding, the inevitability of crossover between the realm of sport and the realm of art is inherent. Gaines' *Articulate Muscle* event in 1976, regardless of intention and strategy, was undoubtedly a financial success; with the profits from

the Whitney show, Gaines and George Butler were able to finish financing the independent documentary project *Pumping Iron*, which later became a critical success and saw positive reception in the box office.⁸ Contextually, the Whitney event was designed and billed as a discussion of the male muscular body in art to be articulated by a panel of art critics and historians gathered by the museum. Despite the academic setting, *Articulate Muscle: The Body as Art* proved most significantly to be an exhibition of the human body outside of the carefully constructed boundaries of artistic foundation. The Whitney event, to this extent, must be considered for what it was: a ploy to attract customers and create a profit. The symposium of art critics and writers brought together to discuss the artistic history of the physical form failed to draw the attention of any major art circles, and the footage taken from the Whitney show was cut from the final draft of *Pumping Iron*.⁹ The Whitney's eventual involvement in the project can only suggest the organization's willingness not only to assert new, ambiguous boundaries of high art, but also to accept a project that could create publicity and increase museum attendance with a curious, modern audience.

Mapplethorpe: Critical Commentary and the Human Form

The potential for critical interpretation within the sport of bodybuilding and the presentation of the muscular body was given critical artistic expression in the work of photographer Robert Mapplethorpe, and in particular, his work in the early 1980s that featured Lisa Lyon as model. Despite the intense backlash caused by much of Mapplethorpe's work, his photography transcends the realm of pornography through its careful attention to classical notions of beauty and composition. The artist once said of his own work that he was "looking for perfection of form. I do that with portraits. I do it with cocks. I do it with flowers. It's no different from one subject to the next. I am trying to capture what could be sculpture."¹⁰ Notably, Mapplethorpe's work often finds harsh criticism in content and ignorance in artistic presentation, while both content and form are critical to the artist's work; the awareness of content is necessary for the appreciation of form just as the attention to form elevates the vulgarity of subject.

Some of Mapplethorpe's most significant studies of

the human body come from his relationship with Lisa Lyon, winner of the IFBB's first World Pro Bodybuilding Championship.¹¹ First introduced to Lyon in 1980, Mapplethorpe quickly established a bond with her and she became as a reoccurring subject of his work, including numerous photos and a 1983 book entitled *Lady: Lisa Lyon*. Mapplethorpe's photographs of Lyon emphasize not only her body as a physical and formal entity, but also draw attention towards the femininity and cultural expectations of women in a rapidly evolving society. Mapplethorpe's work thus produced an image that is both aesthetically pleasing and still asked questions about the culture from which it came. Lyon's position as a bodybuilder and as a woman within a sport overwhelmingly dominated by men at the time of her participation does provoke the question of whether the female bodybuilder has the ability to create a position of critical assessment within her field. The IFBB Hall of Fame notes Lyon's work and promotion of the sport with high consideration, and claims that her contribution as an early female athlete helped to "elevate bodybuilding to the level of fine art."¹² The question remains whether Lyon's work with Mapplethorpe classifies her and her body presentation as high art in itself, or if Mapplethorpe's photographs of Lyon are the art. Figure 5 shows Lyon executing a "most-muscular" pose – one of the mandatory posing elements of the modern bodybuilding competition. Positioned in front of a neutral background in a studio setting, Mapplethorpe balances Lyon symmetrically in the center of the frame with her arms and torso composing a diamond shape in the image. Lyon is cropped from the neck up and the knees down, focusing the image squarely on the center of her nude body. The composition of the image is balanced and quite beautifully organized aesthetically. Mapplethorpe's controversial and critical approach to this work comes not in this attractiveness of form, but in the questions that he poses in the careful presentation of Lyon and her body. Lyon's pose accentuates her muscularity in her chest and vascularity in her arms (both of which would be criterion for judgement in bodybuilding competition), but the fact that her breasts are uncovered and central in the photograph becomes unavoidable. Lyon's hands also cover her genitals, obscuring the viewer from this element of her physical femininity while exposing another. Mapplethorpe manipulates the social expectations of women through the presentation of the nude, muscular female

body, combining traditionally masculine traits with conventionally sexual feminine presentation. The break from purely classical formalism and normalization in Mapplethorpe's work comes from his careful selection of subject and content by injecting aesthetically beautiful images with inherent connotations of sex. By presenting the female form in Lisa Lyon, Mapplethorpe accentuates the breakdown of gender roles and expectations through the depiction of a woman with a muscular body traditionally reserved for images of highly-masculine, male figures. This manipulation of sexuality and social norms propels Mapplethorpe and his work to a level of fine artistic appreciation.

The artistic relationship between Mapplethorpe and Lyon takes into consideration an important element of the bodybuilder's position within the realm of critical art. In Mapplethorpe's work with Lyon, Mapplethorpe is 'billed' as the artist, while Lyon serves as the model and subject of the photography. This exchange cannot be considered final, however, due to Lyon's level of influence on the work being created. Mapplethorpe's selection of Lyon as model is unavoidably due to her participation in competitive bodybuilding and weight training; the perfection in form that he sought to find in the subjects of much of his life's work is evidentially found to a great extent in Lyon, allowing the pair to work together and produce a successful product.¹³ While Mapplethorpe's artistic intent is evident in his photography and the final production of each image, Lyon's presence through her posing and through the condition of her own body is inherently hers; Robert Mapplethorpe's work with Lisa Lyon evidences a partnership between artists to create a final product, one that demonstrates the potential for critical commentary while maintaining traditional aesthetic expectations of high art.

Influence of an Industry

Since the 'Golden Age' of bodybuilding in the 1970s, the cultural appeal of the idealized muscular form has saturated popular mass media and played an integral role in morphing contemporary expectations of the male body. Building upon the momentum created by bodybuilders like Sandow at the turn of the century, the popularity of the muscular form in American culture slowly began its climb towards widespread social awareness. The celebrity of bodybuilder-turned-actors like Steve Reeves and Reg

Park in the 1950s and 60s, as well as early depictions of the bodybuilding athlete in works of high art such as Richard Hamilton's pioneering Pop piece *Just what is it that makes today's homes so different, so appealing?* (Fig. 6), helped lay the foundation for the explosive growth in the bodybuilding industry in the latter half of the 20th century. With the creation of Joe Weider's Mr. Olympia contest in 1965, the composition of an 'ideal' male muscular body became an achievable concept.

By the height of the 'golden age' of bodybuilding in the late 1970s, the cult following of sideshow entertainers like Sandow was moving from the margins to an integral position in western culture; home weight sets and gyms, supplements, and athletic apparel saw a tremendous rise in popularity, allowing the everyman to build himself into the macho bodybuilder that he saw on sunny Venice Beach, California, in the fitness magazines.¹⁴ This pop-culture shift in body expectations during the 1970s and 80s helped spark the rise of the 'macho' action film genre, and many successful bodybuilders like Schwarzenegger began to follow the mold championed by their predecessors like Reeves and Park and re-market their own image to create a new career in the movie industry. In the years since the Whitney show, the bodybuilding and fitness business has grown into a multi-billion dollar industry. The marketability and influence of the bodybuilding industry reflects the necessity of the financial element in art, as both fields rely heavily on the production of revenue to sustain the athletes and artists that participate. Throughout the history of art, the financial position of the artist has shifted considerably, but throughout the modern and post-modern eras, the necessity of business has been paramount. Following this trend, the bodybuilding industry has formed itself upon the marketability of the classical muscular physique and helped to construct expectations of body presentation that have spread throughout the popular culture in social media, film, and sales. Drawing from two of the largest global revenues (sporting and art entertainment industries), bodybuilding lies in an exceptional position between two the fields and benefits financially via two distinct promotional markets.

A New Generation of Athlete/Artist: Critical Avoidance in Contemporary Sporting

Formalized bodybuilding since the first Mr. Olympia competition in 1965 has striven to retain a strict appreciation for the physical appearance of the athletes as entities disconnected from the personal lives and social interactions of the competitors.¹⁵ The sport as a competitive tradition is intended to rest purely on unbiased judgement by a panel of officials based on the visual characteristics of the competitors while they are on stage. The body of the athlete, to this extent, is removed entirely from context much like the presentation of the classical sculpture within the perspectival vacuum of the Black Cube gallery style; the musculature and appearance of the individuals on stage are proposed to be the only demarcation between participants.¹⁶ To this extent, the actual competitive procedure of bodybuilding is almost entirely sport. The IFBB, as well as other major bodybuilding federations and organizational funding boards, has not wavered to any extent from this traditional approach, which naturally places organized bodybuilding in a position where critical analysis of cultural constructs is nearly impossible. The artistic freedom of the bodybuilding athlete must then come from his or her life off of the stage where one has the ability to take these artistic liberties using the body as artistic medium. IFBB bodybuilding athlete Kai Greene, one of the most popular and artistically driven minds in the sport today, has revolutionized the presentation of the bodybuilder both on and off the competitive stage through his innovative posing and impromptu, dramatic street performances in his hometown of Brooklyn (Fig. 7). Greene's activity in social media and articulate commentary on his own position as an artist has helped to break down the stereotype of the bodybuilding athlete as a non-intellectual; his official website lists him as "Bodybuilder, Artist," and "Inspiration for the Ages."¹⁷ Despite this inherent positivity, Greene has encountered significant setbacks within the IFBB organization in recent years, placing second in the Mr. Olympia contest during his last three appearances. During the period of Greene's ascension to the becoming one of the predominant bodybuilding athletes in the world, sexually explicit images in which Greene was involved saw considerable circulation in bodybuilding blogs and video commentary by various popular figures in the industry.

Speculation as to the correlation between the public

awareness of this video and Greene's failure to secure the Olympia title has led many members of the bodybuilding community to consider the possibility of bias within the event's judging.¹⁸ This incident involving Greene helps to demonstrate the IFBB and other major bodybuilding federations' stance regarding the image of competitive professional bodybuilding. As a sport, bodybuilding is intended to be purely aesthetic; athletes are to be compared and judged based solely on their appearance and presentation on stage, and all outside factors are to be ignored. This purity of sport, however, becomes inevitably tainted in the contemporary age with the availability and complete permeation of mass media. Critical social issues have become unavoidable for major sporting enterprises, as perhaps most clearly evident in the recent domestic abuse scandals in the NFL as well as Michael Sam's seventh-round draft by the St. Louis Rams in 2014 to become the first openly-gay athlete in the league.¹⁹ Contemporary bodybuilding inevitably becomes subject to the same societal issues faced by major sporting federations, and both competitors and leadership organizations within the sport must begin to acknowledge and incorporate the demands of post-modern society. While organized athletics have struggled to adopt the social progressions of the past few decades, trends in fine art have brought these issues to the forefront of critical conversation and set the precedent for active social commentary in creative works. The IFBB and other leading bodybuilding associations will inevitably be forced to consider these social issues in coming years, and despite the industry's consummate approach to maintaining a purely-competitive sport, an artistic-level of attention to critical commentary will have to be introduced to maintain a level of progressive attention as an artistic medium and as a sports entertainment industry.

Endnotes

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Fig 1. Elliott Erwitt, 1976.
Arnold Schwarzenegger,
"Articulate Muscle: The Male
Body in Art" at the Whitney
Museum. Magnum Photos.



Fig 3. Farnese Hercules, c. 4th century BCE



Fig 2. Discobolus, c. 450 BCE



Fig 4. Eugen Sandow posing as Farnese Hercules, 1893



Fig. 5. Robert Mapplethorpe, Lisa Lyon, 1982, gelatin silver print, 15 1/8 × 15 3/8 in.



Fig. 6. Richard Hamilton, Just what is it that makes today's homes so different, so appealing?, 1956. Collage, 26 cm × 24.8 cm. Kunsthalle Tübingen, Tübingen.



Fig 7. Vlad Yudin, Generation Iron, eds. Kai Greene, Phil Heath and Arnold Schwarzenegger, ed. Edwin Mejia. The Vladar Company, 2013.

3

This conversation took place via email during the weeks after the completion of the theses. Lily Brooks, Chrissy Casavant, Henry Gilbert, Anna Hayes, Patricia Krupinski, Jenna Lavalley, and Kaelynn Maloney reflected upon various issues.

What is your process? What does a day in your research/process look like?

Lily Brooks: I usually begin with strong generalized topic that I can breakdown, however I already had a specific idea when starting my thesis. I knew I wanted to focus on the first portrait of Adele Bloch-Bauer and the emergence of the 20th century modern woman.

Jenna Lavallee: Of all the multiple processes I use, the documented performances are the most entertaining. First, I decide what I will be wearing in a video, and I dress. Second, I lay down a bed sheet onto the floor. (I used to lay down brown craft paper before this, but I quickly gave up because the mess was so large that the paper became a pointless step). Third, I take my overused metal bin for pouring and fill it with acrylic paint and water. Fourth, I set up my cell phone for video recording. Finally, I tiptoe into the frame with my bucket, pour, and very quickly exit the frame to shut off the video, and begin the clean up! I then study my videos intensely and improve the next round to more closely achieve my goals and objectives.

Anna Hayes: I have to find something that gets me passionate and excited and then dive in.

Kaelynn Maloney: Research and pre-work land is most comfortable for me so it's sometimes difficult to push beyond that place. I felt that if I could fully resolve a hypothetical thing- the realized object would be perfect. This could not be further from the truth. Once I allowed myself to begin painting, building, and experimenting, many questions of form were answered through action. I still overplan, but I also appreciate the value of production.

Patricia Krupinski: I am a self-professed night owl and nester. Usually I would set up a space with all of my sources surrounding me, open my computer and go. I worked typically from 10pm through 2am, usually with a blanket and music playing. A lot of chocolate was consumed throughout my process of writing.

Henry Gilbert: Any given day of my research process would be dedicated to a major section or theme of my work. I found it helpful to stay within the microcosm of a single subject or idea and produce a concise, clear and effective portion of my thesis in a single sitting rather than to jump around and try to tie too many ideas together. The whole process was sort of like a puzzle in that way; all of the parts were completed here independently and this made the project of pulling everything together at the end under my unified whole a lot easier.

Chrissy Casavant: I generally start my process by finding content that I have an emotional connection to. It is more intriguing to me to create art exploring an emotionally charged place or subject than otherwise. Once I decide on my subject matter, I begin experimenting with different material and decide on what I feel would fit best with that subject. It was helpful for me to jump back and forth between my drawings as they were each in different stages of completion, rather than attempting to complete one drawing before moving on to the next.

How did you experience your thesis in a way that wasn't academic or discipline specific?

AH: Thesis was a way to finally enter into the conversation of art and ideas that we have been studying for the past four years. I had the opportunity to study and create what I wanted and that was incredibly empowering. It was academic, but it was my syllabus or game plan, that was exciting and nerve racking.

LB: Thesis gave me the unique opportunity to step out of a taught environment and allow myself to actually apply the methodologies and principles that had been instilled in me since the Survey class. In doing so I began to realize that my thesis was less about historical context but an analysis on the gendered roles of women in the art world.

HG: It was really insightful to learn more about the best practitioners within the sport of bodybuilding and the way that they view their lifestyle as an artistic expression of their own beliefs. Kai Greene is probably the most artistic-minded of the contemporary athletes at the top today. These athletes have a lot to offer beyond the 'I pick things up and put them down' attitude that you see on TV. To dedicate your life from sun-up to sun-down to a single purpose comes down to a lot more than looking a certain way - it's striving to push yourself towards something greater. Greene often says "the mind is everything," and that applies to everything you do whether you're a world-class athlete or a college art student.

PK: The first time I walked into Santa Sabina was the most incredible experience. As soon as I walked through the church doors, I was amazed and filled with wonder. I didn't immediately analyze or take notes, but gave myself the time to experience the space and it was absolutely breathtaking.

KM: An exhibition allows the producer to play with the full sensory scope of a viewer. I grappled with incorporating elements that might transport the viewer somewhere outside the confines of the gallery. The experience of a recent family dinner, during which I listened to simultaneous yet incongruent conversations, propelled me to somehow integrate those muddling of sounds.

JL: Everything I did, saw, read, or heard related back to my work. Most of my experience really was academic; discussing the research with friends and family outside of the studio was the most informal time I had with my work. Perhaps, taking trips to buy supplies was the least academic of all of the experiences I had working this semester. The project never left my thoughts.

CC: My thesis actually began as a formal interpretation of the space I live in, with relatively straightforward use of material and mixed media, and minimal underlying messaging and theme. As I started to physically create my wall-sized drawings, I began to consider the experience of the viewer as he or she observes my work. This change in perspective allowed me to step outside the academic view I had been observing my work in, and view it in a more experiential light. Contemplating how a viewer would experience these wall drawings helped me to narrow the message I wanted to send and the emotion I hoped to evoke in a viewer.

What challenges did you encounter along the way?

JL: The most difficult part of making was the emotional tax of spending long hours in the studio. Although giving so much of my time to research and conducting experiments took from me sleep and time spent with friends, the long hours I spent physically with my work allowed me to fully understand the creative decisions I was making. It was incredibly helpful to be able to talk about this emotional tax with my studio friends, so that I could keep working with a clear head.

LB: The abstracts gave me the most trouble because at that point my topic was very broad. I also ran into the issues of general information that was taking away from the specifics of my research.

HG: My topic doesn't have much of a precedent in art historical research material of this nature, so the process of bringing together academic source material and information from contemporary media sources like Youtube and other social sites within the sport of bodybuilding proved to be challenging. The research process was a balancing act of grounding popular, casual sources with an academic foundation.

AH: I was dealing with complex and layered subjects. It made some of my work appear disjointed. I wanted to make sure what I was presenting was accurate and culturally relevant with the most current issues/subjects.

CC: I dealt with both physical and emotional challenges in creating my work. Finding the combination of paper and graphite that resulted in the aesthetic I was looking for was certainly a process; working with new material on enormous lengths of paper was also a learning experience. On an emotional level, I based my work around the chaos and constant motion of my life. Being in the studio was very solitary and quiet. While at times it was refreshing to be alone, it was also challenge for me to be in the studio and make my work in a rather isolated environment.

KM: Allowing myself to make the art was the difficult part. I found comfort staying in research. Stepping beyond the supposed and into the realized provoked unnecessary anxiety.

PK: Attempting to balance all of the aspects of my work was very challenging, as I was dealing with many different facets of information. It was also difficult to find translations for the primary sources I was using.

Did you have a class/outside experience that was a surprising influence on your work?

AH: I went to a discussion panel on Islamophobia that actually inspired my Syrian print. I thought it was going to be a discussion on the current issues and situation in the Middle East, but I was shocked to find out otherwise. Students were asking questions about whether it was okay to go abroad for a semester: there was a lot of fear present that I never been aware of here on campus. I thought a lot about that fear and it resonated in me. It turned into inspiration and became important for me to engage in through art.

HG: Knowledge of the sport and the culture of such a niche community really put me in a position to evaluate bodybuilding on an artistic level from the inside. Understanding the position of the artist (or the athlete in this case) is paramount to analyzing the work through his or her own perspective. It's like researching the work of a painter; you can't fully grasp what's going on unless you understand how the work is actually made.

KM: My Public and Community Service classes consistently inform the way I think about art. Many of our conversations in PSP involve our relationship with and acknowledge of the plight of the Other. Our self-conscious identification of alienated groups helps to deepen the understanding of complicated relationships.

LB: I had the opportunity to view each of the portraits at the MET and the MoMa. This was my first time seeing the portraits after already starting my research. The mere size of the portraits struck a chord in me, but it was more the ability to experience the works firsthand and truly see the power that each woman held in there posture that became the turning point for my thesis.

CC: Prior to creating my work, I didn't realize how much I could be influenced by my environment, and how much my environment reflected my life. I was lucky enough to study abroad and travel for a semester during my junior year, and in traveling with other young people, I constantly found myself surrounded by constantly shifting living spaces with various types of co-habitants. In retrospect, this unique experience made me more aware of my living space, which I then applied to my artwork.

JL: My sociology major culminated in a Senior Capstone class, which allowed us to spend the semester researching and writing on a topic of our choosing. After attending a talk by artist Juliana Huxtable, I decided to focus on the underrepresentation of black artists in America. I found that the major popularity of Black art in America exists only where art discusses racial identity specifically. This research forced me to question why I was making work about gender identity. Did I want to make work specifically reflecting my gender identity, or was I forced to do so because of my gender?

PK: I've always been involved in church work, specifically through cantoring. Being so comfortable with a religious space, I began to drift towards questions surrounding space and how people present themselves, leading me to question how my own religion presented itself, specifically in the 4th and 5th centuries and what it chose to leave out of the conversation.

What did you learn from the other side of the department?

CC: The art history thesis presentation was right around the time when I was deciding exactly what subject I wanted to do for my thesis. I was able to relate to Henry's work in particular. He took a non-artistic subject, like body building, and put it in an art historical context. His thesis paralleled my own work, though not in content. I took a space that normally wouldn't be considered artistically inspirational and used that for my content. It really helped me to see someone else do the same thing, and so successfully at that.

PK: I learned a lot from Jenna's artwork. Observing her work in the gallery space made me ask myself the questions she was asking, specifically around gender and "femaleness." It also showed me the power of contemporary art to provoke self-reflection. I found this same level of self-reflection in Kaelynn's work and studio space, spending many afternoons in the VRC chatting about how nervous and excited we were about our projects. Her work taught me the ability to continuously transform medieval work into contemporary forms.

HG: I agree with Anna on this one - Dr. Johnson's Modern Art course was particularly helpful to me leading up to the thesis process because it introduced me to a whole spectrum of conceptual and performance art that places huge emphasis on the relationship between the artist and his or her work. Jenna's show reflected a lot of the same ideas that I was trying to expose in my work regarding gender expectations and the importance of the artist in the process of creating and presenting a finalized product.

LB: After attending the studio thesis show, I personally resonated with Chrissy's work. Being able to see part of our house displayed on the gallery walls was incredible. The strong attention to detail through the use of graphite made it all the more realistic.

AH: Modern art with Dr. Deborah Johnson was fabulous. It made me reevaluate my art and how it should function today. She taught me that art is about your ideas and how they can be communicated in a visual language. Henry's paper made me think of fitness in a new way: the artist is the athlete sculpting their own body. In the military we conduct physical readiness training (PRT), making fitness a huge component of military life. Henry's paper illuminated a niche culture that I am very much part of, and painted it in a new way for me.

KM: I learned from Patricia's close visual analysis of religious mosaics in Santa Sabina the importance of looking at visual symbolism in conjunction with textual research. I think sometimes we get over invested or stimulated by reading that we forget to analyze what is presented in front of our eyes. The way Patricia so carefully (and fruitfully) observed elements of the mosaic in Santa Sabina prompted me to pour over elements of The Book of Kells I might have overlooked.

JL: I took Modern Art with Henry and Anna, and the class also pushed me to extend beyond my title as a "painter" and experiment with performance, video, projection, and installation. Further, Lily's work regarding the role of women in identity formation was incredible.

What is your favorite piece/phrase of your work?

HG: I appreciated the quote I used from Schwarzenegger in the section of my paper that discussed the bodybuilder's presentation in comparison to a well-displayed painting. It says a lot about the importance of how the artist chooses to present his or her work - the work itself isn't worth much unless you know how to 'use' it.

JL: My favorite piece was the performance I gave to accompany my book at the Research Review in October. The positive reception from the piece gave me the confidence to continue researching and working diligently. The critical feedback I received, and continued encouragement from Amy, forced me to believe that I could really make something remarkable for the thesis exhibition. Showing my work publicly this year allowed me to take myself seriously as an artist.

KM: The items we were calling "Christmas cards" (or Tidings) were fortuitous. Not to say they were not carefully physically designed but they were not the ideal manifestation of this family photo collage project. Yet, I give them importance because they are the catalyst for my next project. I'm excited that they've presented the opportunity to revisist and revise.

PK: The last paragraph of my introduction is my favorite part of my thesis. I take all of my ideas and bring them together, presenting my thesis statement. Once I had written this paragraph I immediately felt in control and ready to tackle the rest of the paper. It made me feel confident about my work.

CC: I think it would be hard to choose any one favorite piece because all of my drawings work best in context of the others. If I had to choose though, it would probably be my living room drawing. I was happiest with the final product and that happens to be my favorite room in my house, so I had the most fun drawing that one too.

AH: The pieces that have been collaborative.

LB: Toward the end of my paper I come back to the central question, “Thus, while the evolution of these two artists seems to confirm the standard view of them having total command over the manner of presentation and the artistic process, the depictions of these two women in their portraits were embodiments of a visualized expression of a new paradigm in femininity.” I think that phrase fully expresses the conclusion of my research. The roles of women, not just in art, but in other disciplines, held an expression of the current culture.

What is your next project?

AH: I plan on creating more socially engaged art. I'm in the stages of creating a piece in the Ruane that provides an opportunity for students to write their story and is related to racial issues on campus. Later in the military, I want to use art as a way to rebuild, engage, and redefine spaces in the Middle East. It's complicated and improbable, but I know something is there to unite people through a visual language. I read recently about a Syrian refugee camp. Syrian children painted on the wall surrounding the camp, reclaiming the space and uniting to create something beautiful (in Arabic, around the camp it reads "My house is your house"). I have been researching Candy Chang who has an upcoming community Mural project in Philly (she's the artist who created the "Before I Die" chalk wall). I'm so interested in public art and how it affects a community positively.

HG: I'll certainly be taking the skills I learned throughout this project for whatever works I take on in the future. This whole thesis project has been a tremendous learning opportunity for me, and I do believe that this will serve as a great springboard for further research or preparation for graduate programs!

LB: I am interested in continuing my research of the Vienna Secession as well as studying other artists besides Klimt.

KM: As I alluded to previously, I will expand upon the idea and forms presented in my collaged cards. The tactile nature of hand collaging these elements was a great beginning point, but I'm excited to test new iterations. Working with digital programs I'm hoping to use the collages of chopped family photos to create more streamlined digital prints. Working digitally is something relatively new to me and allows for the production of a larger volume of these collages.

PK: I want to continue researching and exploring artworks that bring into question interfaith relationships.

4

WORSHIP

Kaelynn Maloney
Patricia Krupinski

Ambiguity
Assertion
Christianity
Codices
Dialogue
Geometry
Grandmother
Ecclesia
Erasure
Family
History
Hostility
Inscriptions
Jerusalem
Judaism
Past
Personal Artifacts
Profane
Relationship
Restrictions
Reverence
Sanctity
Table
Unified

Religious works and spaces have a rhythmic and mysterious power to them; they are simultaneously part of their own space and part of the history in which these works were created. Discussion of contemporary religious practices and their boundless forms cannot ignore deep and rich histories. For centuries, religious artifacts force the marriage of scholarly research and art observance in our pursuit of understanding. Yet, understanding is not singular. Religion and worship both exhibit academic and imitate experiences. In order to apprehend the faith ideals of a certain people at a specific moment in time, we must attempt to intimately appreciate the condition of those aforementioned people. The visual culture that religious people have produced for the purpose of religious use helps those who are far-removed from the time period, to learn about their practices. Kaelynn Maloney and Patricia Krupinski investigate these phenomena. Exploring geo-political atmospheres, Krupinski examines a mosaic that represents the interfaith relationships of Rome in the 5th century. How does concurrent scriptural and visual information enlighten the modern viewer about Christianity and Judaism during this time period? Maloney appropriates geometry of a medieval illuminated manuscript, which she employs as framework to house familial artifacts. Sacred geometries from these two sources make manifest undercurrents of reverence of tradition. Together these pieces ask viewers to simultaneously be entranced by the beauty and size of the respective pieces and to ask how these pieces reflect and continue to reflect the times in which they were made and the times in which they are brought.

KAELYNN MALONEY

Oscail an doras.

Dún an doras.

4

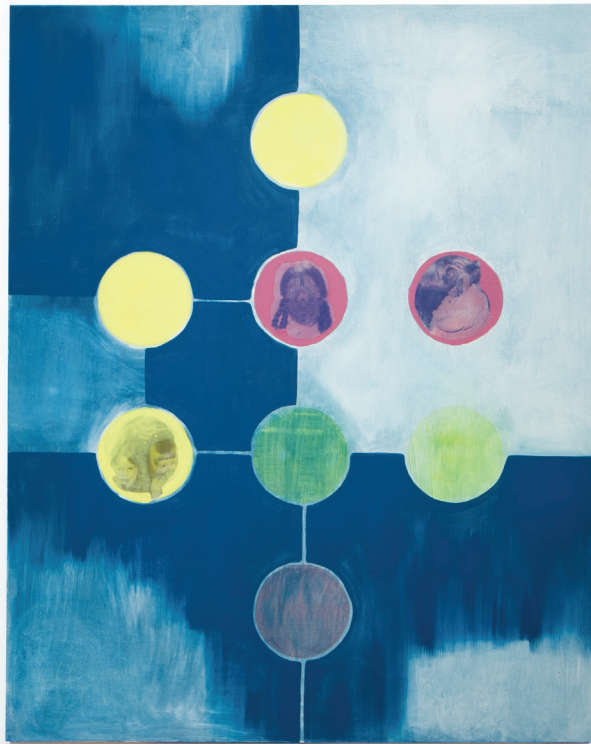


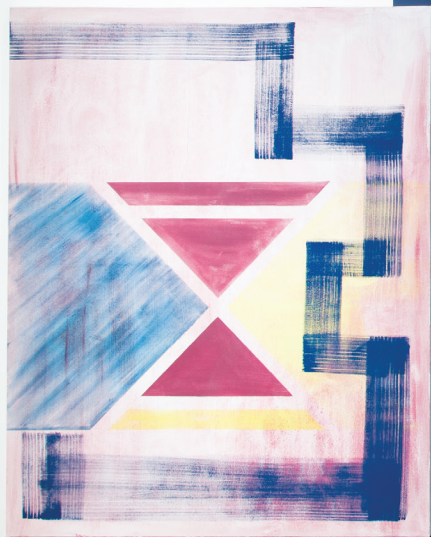
As the lazy Susan rotates around the heavy oak table, her gaze remains downcast. Her attempt is futile; the heavy oak round table is not a friend to those who wish to hide. An uncle seeking to rouse debate provokes her with some hot-button political issue. She fumbles her wording and while the sentiment is there, she has already lost. Five others back the uncle. She, once again, directs her gaze downcast at the heavy oak table; she scours caramel colored wood grains hoping to find some new spot to investigate. A grandmother defends her but explains that she will soon understand the world after she becomes a real member. She finds an interesting oak vein as the hum of conversation continues around and through her.

I integrate personal narratives into pre-existing cultural webs, exploring the relationship between objects with imposed histories and personal artifacts. Currently my work is inspired by the geometry, themes, and structures within the illuminated manuscript, *The Book of Kells*. A medieval product of monastic devotion and an object whose lore I cannot quite place, *The Book of Kells* is famous for its extravagant and complex illustrations. Using pages or folios from *The Book of Kells*, I appropriate what I believe to be compelling geometric elements on each page. Image transfers of my own family photos are often camouflaged, or at least partially hidden within the composition. Informed by geometry and patterning in this illuminated manuscript, I impose constraints by taking line, form, and pattern from the *Book*. Weaving my background into elements of this artifact transform my relationship with said object. The simultaneous ambiguity and ubiquity of history propel my desire to marry past and present. I find *The Book of Kells* to be both ambiguous and ubiquitous, as are many historical objects. I can study this *Book*, know how it was made, who produced it, what it contains; however, I cannot know what is missing, the experience of making this object, among other mysteries. I think our personal histories are similar to the histories of objects; only those who experienced events first-hand can understand the full sensory scope. We can try to understand each other through dialogue, but experience is the only intimate lens. New forms of social media further distort past and current histories. It is increasingly difficult to trust sources for information. I witness frequent family arguments regarding “scholarly” articles posted on sites such as *Facebook*; a space that collapses the global with the personal, a laundry line of displacement and recontextualization. I often find myself sitting at family gatherings, unable to focus on a single conversation and instead perceiving this hum of activity.

My practice of appropriating geometry from *The Books of Kells* and layering it with family artifacts aims to form a different sort of relationship with cultural and personal histories, neither fully “opening or closing the door” on these legacies. *Oscail an doras. Dún an doras.* (Open the door. Close the door.) is an exploration of familial and cultural histories and mysteries. “Oscail an doras, dún an doras,” is a Gaelic phrase my maternal grandmother taught me during childhood, echoes themes within the exhibition.

1, 2015, Mixed media on stretched canvas, 60 in x48 in







3, 2016 , Mixed media on stretched canvas, 60 in x48 in

Tidings, 2016, Mixed media, each 5 in x 7 in



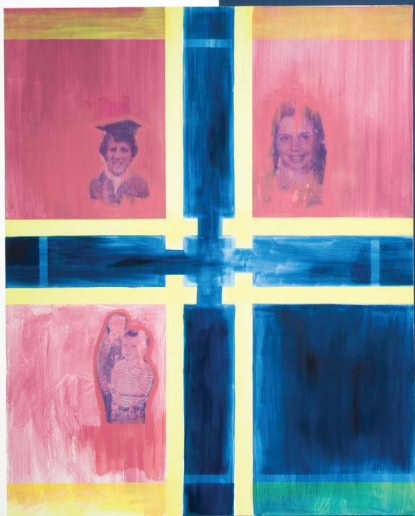
Tidings, 2016, Mixed media, each 5 in x 7 in



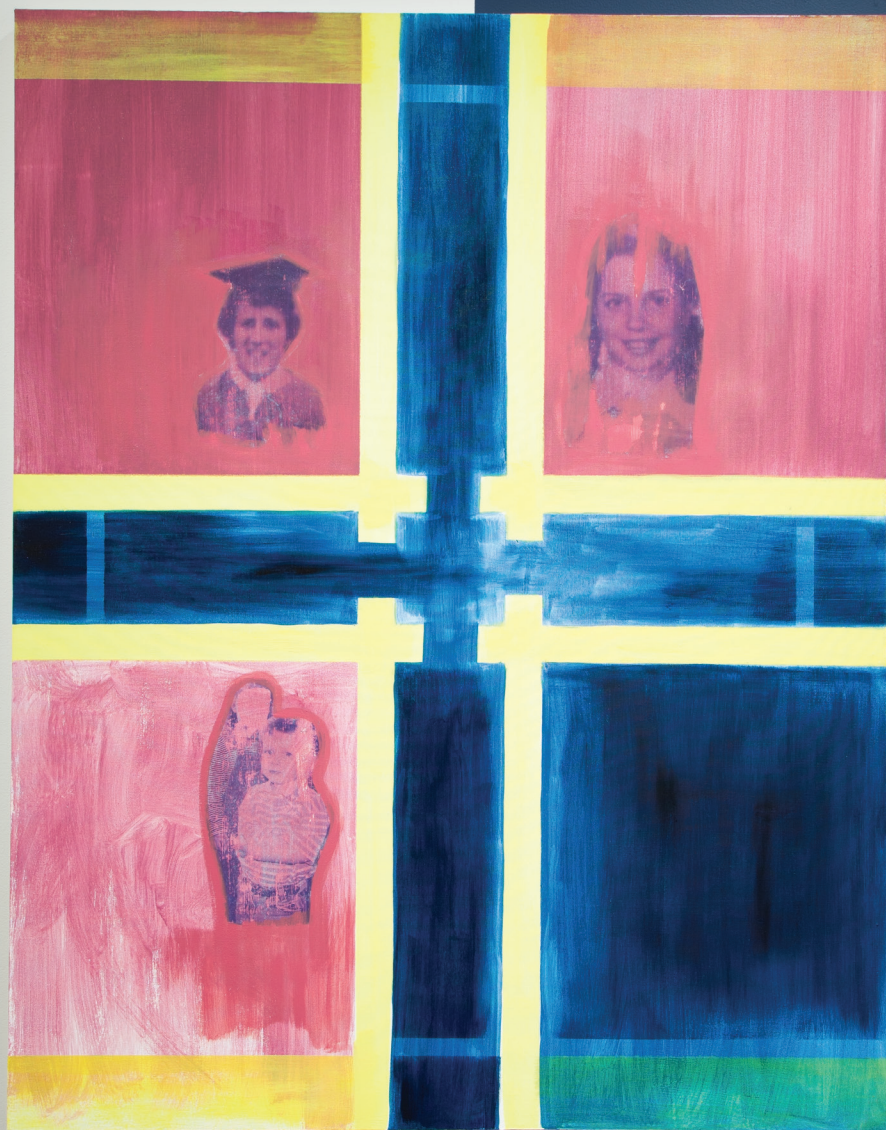
1, 2015, Mixed media on stretched canvas, 60 in x48 in



2, 2016, Mixed media on stretched canvas, 60 in x48 in



2, 2016, Mixed media on stretched canvas, 60 in x48 in



PATRICIA KRUPINSKI

Synagoga under Erasure:

Ecclesia and Text in Santa Sabina



The glittering blue and gold *tesserae* of Santa Sabina's inscription mosaic reflect the eastern light, causing visitors to stop and stare; opposite the apse, the mosaic looms above the doors, taking up the entire width of the entry wall. The inscription is commanding, as the letters occupy the most space within the mosaic, much like the imperial inscriptions found throughout Rome. On either side of the inscription stand two imposing women, labeled as *Ecclesia ex circumcisione* and *Ecclesia ex gentibus* (Fig. 1 and 2), Church out of the circumcised and Church out of the gentiles respectively.¹ They confront the viewers directly, staring downwards and holding open codices. As they leave, visitors are reminded of the two roots of the Catholic Church: the Jews and the Gentiles.

This mosaic, created in 422-432 CE, has been left untouched by most scholarship, and is only passingly mentioned in the context of the much later medieval motif of women as *Synagoga* and *Ecclesia*, which first appeared in the mid-9th century.² *The Crucifixion* (Fig. 3), an ivory carving made c. 860 in Mertz, France illustrates how these women were typically portrayed in conflict; *Ecclesia* stands facing Christ, receiving his blood and thus his blessing, while *Synagoga* appears blindfolded and is walking away from Christ and salvation. How then do the women of Santa Sabina, portrayed as equals, connect to this later trend? Miri Rubin's study of *Ecclesia* and *Synagoga* suggested that the *ecclesiae* of Santa Sabina are part of the "making of *Ecclesia* and *Synagoga*;" yet her only remark about the mosaic and its possible meaning is that the women "represent an exegetical tradition according to which the future church was already foretold in Jewish history and scripture: the Jews who were to convert to Christianity at the coming of Christ, and the Gentiles who came to him."³ Rubin views the women in the mosaic as a representation of the Jewish and Gentile converts to Christianity. This understanding and connection to a later trend is problematic, as it fails to take into account the theological and geopolitical atmosphere of Rome in the 5th century; this context is necessary, as it allows for the labeling and appearance of the women and the texts they hold to be understood.

The women hold open codices, representing the two sources for the Bible: the Hebrew scripture and the Greek/Latin New Testament. The councils of Rome (382) and Carthage (397 and 419) issued the first codified

biblical canon within the Western Church, thus making the theme of text and ecclesial unity tremendously important during the 4th and 5th centuries, as the Church had become legalized throughout the Roman Empire. This desire for unity was further emphasized within the Council of Ephesus in 431, which reaffirmed the Nicene Creed and condemned the heretical teachings of Nestorius, the Patriarch of Constantinople. Tensions between the bishop of Rome and the Bishop of Constantinople were always present, despite the ruling of the Council of Constantinople in 381, which had stated that both bishops were of equal power. These tensions are evident in the various documents that attempted to draw a connection between Jerusalem and Rome. This tension, which will be discussed later, can be seen within the visual program of Santa Sabina.

This connection between Rome and Jerusalem is one that both asserts the aspects of Judaism that benefited Christianity and negates the presence of the actual Jewish communities in the empire. This simultaneous assertion and negation found within the art of Santa Sabina is best understood through the notion of erasure. A literary concept established by Jacques Derrida, erasure is used "to indicate to the reader that the ontology of Being, for example, is problematic and that its elusive status should be marked accordingly: **Being** in this sense both is and is not."⁴ This concept can be used to understand the labeling and visual representation of *Ecclesia ex circumcisione*; she is not just *Ecclesia*, but also *Synagoga*, a Jewish matron holding a Jewish text under the name of the Church.

By placing the mosaic within its 5th-century context, it becomes clear that the artwork addresses complex issues that have not been examined by scholars. The changing desire of contemporary theologians and Roman Church leaders both to connect the Christian Church with and to separate it from its Jewish roots makes it apparent that Santa Sabina's artwork attempts to forge a connection with the history of the Church in Jerusalem, while presenting the Church in Rome as unified and powerful. Through an examination of the inscription and its historical and theological implications, followed by a thorough iconographic analysis, it is evident that the mosaic of Santa Sabina represents a unified Church, bringing Judaism under its fold, sanctifying it as a form of *Ecclesia*.

The inscription of Santa Sabina (Fig. 4) allows the mosaic to be placed within a theological and historical context, which in turn allows the entire mosaic to be read in a complex manner. The inscription reads:

CULMEN APOSTOLICUM CUM CAELESTINUS
HABERET
PRIMUS ET IN TOTO FULGERET EPISCOPUS ORBE
HAEC QUAE MIRARIS FUNDAVIT PRESBYTER
URBIS
ILLYRICA DE GENTE PETRUS VIR NOMINE TANTO
DIGNUS AB EXORTU CHRISTI NUTRITUS IN AULA
PAUPERIBUS LOCUPLES SIBI PAUPER QUI
BONA VITAE
PRAESENTIS FUGUES MERVIT SPERARE
FUTURAM

[When Celestine held the apostolic eminence shining as the foremost bishop in the whole world, Peter, a priest of the city, brought into being these things that you look at with wonder, a man Illyrican by descent and worthy of such a great name, nourished from birth in the household of Christ, wealthy to the poor, a pauper to himself, feeling the good things of the present life, he deservedly hopes for the life to come.]⁵

Examined in his article “Looking at Letters: ‘Living Writing’ in S. Sabina in Rome,” Eric Thunø identifies the type of letters and style of presentation as harkening back to imperial Roman inscriptions, those that were typically exterior inscriptions carved into stone or marble.⁶ What this connection does is link the power and wealth of Roman emperors to Peter of Illyrica and Pope Celestine I, portraying them and Christianity as the victors over the pagans.

While there is nothing known pertaining to Peter of Illyrica outside of the inscription, it is possible to examine Pope Celestine I. He took the Apostolic See in 422, a time when Christianity was being defined against Judaism. Various Church councils attempted this distinction by separating the Lord’s Day and the Jewish Sabbath, Easter from Passover, and banning marriages between Christians and non-Christians.⁷ Other canons in the fourth century attempt making a stronger separation between spaces and religious leaders; Christians were forbidden to enter

a synagogue, celebrate Jewish feasts, receive gifts from Jews, and if any priest prayed in a synagogue, “he [was] to be removed from the clergy and segregated from the flock.”⁸ Internally the Church was struggling with the concept of the Human and Divine natures of Christ in one person, attempting to define what was canon and what was heretical.

Along with these internal struggles, Pope Celestine I had several heresies to combat as well as the barbarian invasions of the Roman Empire.⁹ His actions can be seen as an attempt to consolidate and conform various Christian thoughts and beliefs to those in Rome. Pope Celestine I’s upholding of the Roman Church’s right to rule on all issues throughout the Empire caused conflict with the Church of Africa, and in 428 the Nestorian heresy put him in conflict with the Bishop of Constantinople.¹⁰ Nestorius began preaching of the duality of Christ and did not believe that Mary was the bearer of the divine, but rather the human person of Christ. When this news reached Rome, Pope Celestine I condemned and excommunicated Nestorius. He then called the Council of Ephesus.

The Council of Ephesus, held in 431, reaffirmed the teachings, decisions, and creed produced at the first council of Nicaea. Doing so was an attempt to unify the Church, specifically moving more of the power towards Rome. The council accepted twelve *anathemas* that state, in various forms, which teachings would be rejected as a way to charge Nestorius, the Bishop, and his servant Celestine, bishop of the church of the Romans, as heretics.¹¹ The synod also issued a letter excommunicating eastern bishops that held allegiance with Nestorius, and agreed to enact power over the churches in the eastern section, trumping the authority of the Patriarch of Constantinople.

Rome and Byzantium’s relationship was in constant tension throughout the 3rd and 4th centuries, both politically and religiously.¹² As Constantine moved the capital of the Roman Empire to Byzantium (Constantinople) between 324 and 330, the political and militaristic power shifted. Although Rome was still the capital of the Western empire, the various barbarian invasions led to a weakening of political and military power in that city. This weakening of power led to tensions between the Patriarchs of Rome and Byzantium, as both vied for theological and political dominance, and thus both vied for control over Jerusalem. A connection

with Jerusalem and its sacrality would ensure theological power. Although Jerusalem was the birthplace of Christianity, it was not until Constantine that the city was built as a Christian city; the building of the Church of the Holy Sepulchre in 335 along with Helena's pilgrimages to the city further connected the city's Jewish traditions and history to Christianity. By making the city Christian, Constantine and others were asserting that the Jewish history was one that belonged not to the Jews, but to the Christians, thus placing the Jews under erasure.

This assertion also comes into play with the names of the mosaic. Although Santa Sabina is the first time the names *Ecclesia ex gentibus* and *Ecclesia ex circumcisione* appear in writing, the ideas that these name encompass were not original to the 5th century. Oded Irshai examined the political and theological history of Jerusalem in "From the Church of the Circumcised to the Church of the Church of the Gentiles: The History of the Jerusalem Church up until the Fourth Century," and points to the 1st-century group of Christians who still maintained Jewish law; these Jewish-Christians, as they became called, were the foundation for the Church in Jerusalem, which in turn was nicknamed the Church out of the Circumcised by various theologians. By the mid-1st century, this connection with Judaism was causing a power shift from Jerusalem to Rome, as the Church was beginning to define what it believed in an attempt to separate itself from Judaism. Thus James, the first Patriarch of Jerusalem, attempted to divest himself and his Church from a Jewish name by attempting to gain more political power in various Church councils. Yet in Santa Sabina, over three centuries later, this connection was being made in an attempt to connect to the Jewish tradition that "belonged" to Christianity and to connect Rome to Jerusalem. What the Christians were attempting to connect to was not, however, the Jews of the synagogue.

Hostility surrounding Jews and their sacred space—synagogues—is not a post-5th-century notion. Despite the lack of visual representations of *Synagoga* and *Ecclesia*, there is textual evidence from this time, including the text *Alercatio Ecclesiae et Synagogae*, which was written between 420 and 475, and is based on various 3rd century *adversus iudaes* texts.¹³ This work places two aristocratic women—one *Ecclesia* and one *Synagoga*—before a judge, to make their case to "determine which one has the right to rule the earth."¹⁴ The battle is an inheritance battle, which utilizes Biblical quotes from the

Hebrew scripture to prove that Jews do not understand their own faith, a common trope within the works of the early Church Fathers. *Ecclesia* presents the ignorance of *Synagoga* (and thus all the Jews) as a fulfillment of the prophets: "Therefore Isaiah spoke rightly:...For the heart of this people has become hard and they have heard and they have heard reluctantly with their ears and they have closed their eyes."¹⁵ The theological arguments continue on the theme of circumcision, which was also a debate in the early Church. *Synagoga* attempts to argue that circumcision is necessary for salvation. *Ecclesia's* response reveals the ignorance that the author of this text had; *Ecclesia* states, "For if you say that your people is going to be saved by the sign of circumcision, what will your young women do... the women, who cannot be circumcised, are neither Jews nor Christians, but pagans."¹⁶ Circumcision was a sign of the covenant, not of salvation, and thus the author must not have known any real Jews. It also reflects the debates within the early Church over the role of the Torah for Christians. These theological arguments are backed by contemporary Roman laws that restricted the rights of Jews within the Empire. According to *Ecclesia*, laws that restrict Jews are a fulfillment of the prophets.¹⁷

Emperors began placing restrictions upon the Jews, stripping them of legal power and "protecting" Christians. Beginning in the late 3rd century, synagogues were viewed in negative ways by Church fathers and various officials of Rome. St. John Chrysostom of Antioch, one of the most vocal anti-semitic Church Fathers, viewed synagogues as "the homes of idolatry and devils. [...] the presence of the Bible makes the synagogues more detestable, for the Jews have introduced it not to honor God, but to insult and dishonor Him."¹⁸ St. Ambrose rejoiced in the burning of the synagogue of Callinicum, as he believed that any place in which Christ was denied should be destroyed.¹⁹ In the 4th century, Constantius issued legislation stating that Jews were not "permitted to disturb any person who, once a Jew, [had] become a Christian, or inflict other injury upon him."²⁰ This law illustrates the fear Christians had of Jews attempting to prevent converts of Christianity to remain Christian. Constantius also referred to synagogues as *conciliabula* or brothels, defaming the religious space of the Jews. Again, *Synagoga* was being put in opposition with *Ecclesia*.

In the 5th century there appeared a shift in legal thinking, a shift which marked the respect of synagogues as a

religious space. Honorius began issuing decrees that emphasized the sanctity of Sabbath and attempted to protect synagogues from destruction. Thus while Church Fathers were defaming Jews and their sacred places, emperors and Roman officials began attempting to protect them. Moving specifically to Illyricum, the Roman province from which came Peter, the patron of the mosaic, shows these specific tensions between the synagogue as profane and the synagogue as sacred. In the late 4th century edicts were issued to the governor of Illyricum restricting the freedom and political powers of the Jews. In 420, however, Theodosius issued a law that “protect[ed] Jews from attack and prohibit[ed] the burning of synagogues.”²¹ Coming just five years after the Jewish Patriarch was stripped of his powers, this edict illustrates the shifting relationship of Jews and Christians. These shifting relationships can be examined within the women of the inscription mosaic.

The two *Ecclesiae* within Santa Sabina's mosaic flank the inscription, standing at the same height, with open eyes and open codices. *Ecclesia ex circumcissione* holds a text with black dots, while *Ecclesia ex gentibus* holds a text with continuous black lines. Although the text represented is meaningless, this distinction of representation is important. By choosing to represent the text in two ways, it was clear that two different languages are being portrayed: the unconnected characters are most likely a reference to Hebrew, representing the Hebrew Scripture that became the Old Testament for Christians, while the continuous characters are most likely a reference to Greek or Latin, representing the Greek/Latin New Testament.²²

While the women appear as equals, they are clearly distinguishable. The women are dressed as matrons, each wearing a *stola* and *palla*. In her book *Dress and the Roman Woman: Self-presentation and Society*, Kelly Olson analyzes the dress of women, noting that clothing was used to distinguish status.²³ The *palla* was “draped around the left shoulder and brought round the back where it could either be brought over the right shoulder... or brought under the right arm...need[ing] one hand to keep it in place.”²⁴ The *stola* was a long garment used to distinguish not only the social rank of the wearer, as it represented that the woman was married in a *iustum matorimonium*, but also the sexual morality of the wearer, as it also represented chastity. These are both fitting for *Ecclesia*, as she is the bride of Christ and embodies this

virtue.²⁵

While the women are dressed similarly, their head coverings differ, suggesting that they represent different types of women: *Ecclesia ex gentibus* appears to be dressed as a Roman matron, while *Ecclesia ex circumcissione* appears to be dressed as a Jewish matron. *Ecclesia ex gentibus* wears her *palla* as a veil, as was expected by matrons when they went out in public as a sign of sexual modesty. Her veil is looser than *Ecclesia ex circumcissione*, possibly indicated that this was more of a costume than a religious expectation; although there are textual sources that reference the rules regarding Roman matrons covering their hair, it seems to have not been part of the daily life of most women; if a woman covered her hair at all, it would have been done loosely. *Ecclesia ex circumcissione*'s head covering, however, follows her head closely, covering most of her forehead. This difference in headdress links itself to Jewish rules and customs; women were expected to cover their hair when leaving the household, as hair was viewed as sexually charged. The Mishnah contains regulations on how women are to adorn themselves, and most of the punishments for not following these “adornment rules” involving uncovering a woman's hair.²⁶ On the *palla* of each woman is a gold medallion; *Ecclesia ex gentibus*' medallion is an empty gold oval, while *Ecclesia ex circumcissione*'s is a gold oval with a cross. Thus *Ecclesia ex circumcissione* is being sanctified, visually bringing themes of Judaism under Christ and the Church, while placing the actual Jewish community of Rome under erasure.

Placing these women within the visual program of Santa Sabina proves challenging, as no other mosaics have survived. However, it is possible to examine some of the “missing mosaics” through the work *Vertera Monimenta: In quibus praecipuè Musiva Opera Sacrarum, Profanarumque Aedium Structura, Ac nonnulli antiqui Ritus, Dissertationibus, Iconibusque illustrantur*, by the 17th-century ecclesiastical archaeologist Giovanni Ciampini.²⁷ In chapter 21, Ciampini describes Santa Sabina's mosaics, presenting a drawing of the inscription mosaic and what was above it (Fig. 5). Above each *Ecclesia* stood a figure: St. Paul above *Ecclesia ex gentibus* and St. Peter above *Ecclesia ex circumcissione*. This is done purposefully, as a reference to the Council of Jerusalem held in 50 CE; this council ultimately decided on the separation of Christianity from the Jewish traditions, specifically circumcision. St. Paul proselytized

to Gentiles, and recognized the need for Christianity to separate itself from Torah Law, and thus is placed above *Ecclesia ex gentibus*. St. Peter proselytized to the Jews, in the area around Jerusalem, and thus it makes sense that visually he is above *Ecclesia ex circumcissione*, a name for the 1st-century church in Jerusalem.

The connection between St. Peter and *Ecclesia ex circumcissione* is one that directly links Jerusalem to Rome, as St. Peter represents both Rome and the Papal See. Thus Rome is portrayed as the inheritor of the sacrality and rich spiritual history of Jerusalem and Judaism, without acknowledging Jews, once again placing them—and their traditions—under erasure. The Jews no longer have their inheritance. This is continued throughout the visual program, as above St. Peter is a hand from heaven holding a a closed codex, possibly representing the Old Law. Although missing when Ciampini made his drawing, it can be assumed that a similar image—a hand from heaven holding the closed codex of the New Law—was above St. Paul. This connection implies that the open codices held by the *ecclesiae* come not only from two great Church fathers but from God, and that the Jews no longer own their sacred text. Rather, their text has been inherited and given to the Christians by God. This sanctifies the usurping of Judaism, as it is portrayed as heavenly ordained

Examining contemporary Roman churches for a visual comparison to Santa Sabina's mosaic has led several scholars, including Fredric Schlatter, to the apsidal mosaic in Santa Pudenziana (Fig. 6). This mosaic, completed in 417, has visual similarities to Santa Sabina, including the presence of two women (though unlabeled). Christ sits on a throne of wisdom, hand outstretched holding a codex with the words "DOMINUS CONSERVATOR ECCLESIA PUDENTIANAE."²⁸ Behind Christ are the four evangelists—Mathew, Mark, Luke, and John—in the sky, analogous to the representation in Santa Sabina. In front of Christ stand Apostles, the most prominent of which are Paul, on the viewer's left, and Peter, on the viewer's right. Behind these men stand two veiled women, each holding a crown towards Christ.

Schlatter's exploration of the theological inspiration of Santa Pudenziana's apsidal mosaic leads him to St. Jerome, a 3rd-4th-century theologian. Examining St. Jerome's exegesis of "Hosea," one of the Old Testament prophets, suggests that the Church Fathers were not only familiar with the idea of a dual *Ecclesia*, but that they

were familiar with the idea of *Ecclesia ex circumcissione* and *Ecclesia ex gentibus*, as these were both prefigured in the Old Testament.²⁹ St. Jerome and others believed that the Church was a double figure in the Old Testament (i.e. the Jews and the Gentiles) that would become a single figure in the New (i.e. the Christians). Through this understanding of St. Jerome's exegesis, it is possible to read the two women within Santa Pudenziana's mosaic as more than representations of victory, but as *Ecclesia ex circumcissione* and *Ecclesia ex gentibus*. Schlatter's examination of Santa Pudenziana is thorough, but he leaves unanswered the possible theological connection between Santa Pudenziana's mosaic and Santa Sabina's. Understanding St. Jerome's exegesis is important, as it sheds light on his interpretation of scripture, a key theme in Santa Sabina's mosaic.

St. Jerome's deep appreciation of scripture and his gift with languages gained him the commission to create a new translation of the Bible in Latin. St. Jerome's translation took place in three distinct stages, as noted by Teppe Kato: the first stage, which took place in 384 in Rome, where he revised the Gospels and the Psalter; the second stage, which took place from 389 to 392 in Bethlehem, where he revised "Job," the Books of Solomon, and "Chronicles"; and the third stage, which took place in Bethlehem from 392 to 405, where Jerome focused on translating the Hebrew text into Latin.³⁰ St. Jerome referred to the Hebrew text as the *veritas Hebraica* and preferred it over the Septuagint, despite several admonitions from St. Augustine and other Church Fathers, who suggested that he rely solely on the Greek text. As Kato's research concludes, St. Jerome was extremely proficient in reading Hebrew and he often references his Jewish Hebrew instructor, one whose interpretations of text he held in high esteem. This respect for the Hebrew text explains the representation of *Ecclesia ex circumcissione*'s codex; the representation of Hebrew shows a recognition of the original source for the Bible and, in turn, the roots of the Church.

St. Jerome's understanding of the Old Testament is one that included the notion of *Ecclesia ex circumcissione* and *Ecclesia ex gentibus*, as he held the belief that everything in the Old Testament was a prefiguration of everything that occurred in the New Testament. Specifically examining his exegesis of the Old Testament book "Ezekiel," this becomes clear. Ezekiel gives specific regulations for the priesthood; priests

were encouraged to marry *uiginem de semine domus Israel*, which St. Jerome links to “the intimate embrace of wisdom and truth.”³¹ They are forbidden to marry *uiduam et repudiatam*, which St. Jerome links to “the Judaism of the Synagogue.”³² Thus, St. Jerome saw the current Jews as those meant to be rejected by Christians, while the rich Jewish traditions were inherited by Christians in *Ecclesia ex circumcissione*.

It is in the New Testament, according to St. Jerome, that a single *Ecclesia* is present. This single *Ecclesia* is also present in Santa Sabina, in the New Testament scene of the *Parusia* (Fig. 7) on the doors of the church. Although these doors were not specifically commissioned by Peter of Illyrica for Santa Sabina, they were moved to the church during the 5th century. The original arrangement of the panels has been lost, but was most likely one that paralleled the Old Testament and New Testament scenes.³³ These parallels are not meant to be read as prefigurations, as they are representations of distinct events, important to both Judaism and Christianity. The focus of the Old Testament scenes is the receiving of the law, while Christianity focuses on the Passion of Christ. These images, presented to viewers as they enter the church, show the divine nature of the Old Law and the moment — in the eyes of Christians — when this divine law was inherited and appropriated by Christ and the Church.

In the *Parusia*, the figures of Peter, Paul, Christ, and *Ecclesia* appear. Christ is in a mandorla, between the Greek letters *Alpha* and *Omega*, holding a scroll. Surrounding the mandorla are the personifications of the Evangelists, further connecting Christ with scripture and text.³⁴ Below Christ are Peter and Paul, who stand on either side of a female figure, *Eccleisa*. This *Ecclesia* is in a New Testament scene, thus explaining the lack of a dual representation. Her position between Peter and Paul indicates a desire to connect the two heritages of the Church into one figure. This one figure becomes two inside Santa Sabina, representing the gained heritages that belong to Christianity, fully placing Judaism under erasure.

The mosaic of Santa Sabina is much more than a work of art tangentially connected to a later medieval theme. Rather, the mosaic represents the various political and theological relationships of the 5th century, as it was created and commissioned in an atmosphere of political tension, as Pope Celestine

I was attempting to gain more control over the Church and end the Nestorian heresy. Peter of Illyrica, the direct patron of the artwork, came from a province in which Jews and synagogues were being defamed and defended simultaneously; this in turn reflected the Church leaders' attempts to connect the Church with and define it against Judaism. They were attempting to divest the Church from the Jews, who were viewed as heretics by most Church Fathers, and adopt the Old Testament and the sacrality of Judaism as Christian.

Ecclesia ex gentibus and *Ecclesia ex circumcissione* not only represent the two roots of the Church, but also the tension occurring within the leadership of the Church itself in the 5th Century. This tension is most clearly read in *Ecclesia ex circumcissione* and the theme of text. The missing mosaics and the door panels emphasize the divine nature of scripture and Law. By representing the moment when Christianity usurped Judaism on the doors, it becomes clear that the art of Santa Sabina is negating the real presence of Jews. Rather, it is asserting Christianity's dominance over the Hebrew Scripture and connecting Rome to Jerusalem to ensure Papal power and authority. Returning to Derrida, it becomes possible to view *Ecclesia ex circumcissione* as a figure that simultaneously negates and asserts. She is not only a representation of the Church, but also a representation of Judaism. *Ecclesia ex circumcissione* is a figure which brings the inheritance of the Jews into and under the sacrality of the Church.



Endnotes

- 1 I have regularized the spelling to “ecclesia”—spelled eclesia within the mosaic—throughout this paper.
- 2 This mosaic can be dated to 422-432 CE due to the mention of Pope Celestine I within the inscription.
- 3 Miri Rubin, “Ecclesia and Synagoga: The Changing Meanings of a Powerful Pairing,” in *Conflict and Religious Conversation in Latin Christendom: Studies in Honour of Ora Limor* (Turnhout: Brepols, 2014), 58.
- 4 This concept is established by Martin Heidegger and expanded upon by Jacques Derrida, as quoted by Joan R. Branham, “Sacred Space Under Erasure in Ancient Synagogues and Early Churches,” *The Art Bulletin* 74, no. 3 (1992): 392.
- 5 Translated by Erik Thunø, “Looking at Letters: ‘Living Writing’ in S. Sabina in Rome,” *Marburger Jahrbuch Fur Kunstwissenschaft* 34 (2007).
- 6 The inscription on the Arch of Constantine is a good visual comparison to the inscription mosaic. Ibid. 27.
- 7 Council of Laodicaea (360) and Council of Nicaea (325)
- 8 James Everett Seaver, *Persecution of the Jews in the Roman Empire, 300-438* (Lawrence: University of Kansas Press, 1952), IV.35.
- 9 These included the Manichæan, Donatian, Novatian, and Pelegian heresies.
- 10 *Catholic Encyclopedia*, Vol. 3, s.v. “Pope Celestine I.”
- 11 Nestorius was summoned to the Council three separate times, but never attended. *Papal Enclyclical Online*, s.v. “The Council of Ephesus.”
- 12 The information from this paragraph is drawn from: *Catholic Encyclopedia*, Vol. 3, s.v. “Rome,” and *Catholic Encyclopedia*, Vol. 3, s.v. “The Byzantine Empire.”
- 13 *Altercatio* includes many references to Cyprian of Carthage’s *Ad Quirinum*. Michael J. Brinks, “The *Altercatio Ecclesiae Et Synagogae* as a Late Antique Anti-Jewish Polemic.” (Ph.D. Thesis Western Michigan University, 2009) 12.
- 14 Nina Rowe, *The Jew, the Cathedral and the Medieval City: Synagoga and Ecclesia in the Thirteenth Century* (Cambridge: Cambridge University Press, 2011), 49.
- 15 (*Altercatio* II. 188-192) *Recte ergo Esaias ait: ... incrassauit enim cor populi/ huius et auribus grauiter audierunt et oculos suos clause-/runt*. Brinks, “The *Altercatio Ecclesiae Et Synagogae* as a Late Antique Anti-Jewish Polemic,” 95.
- 16 (*Altercatio* II.225-7, 233-5) *Nam si dicis po-/pulum tuum in signo circumcisionis esse saluandam, quid/ facient uirgines tuae. ...mulieres autem, quae cir-/ cumcidi non possunt, nec iudaeas nec christianas sed pa-/ganas esse profiteor*. Ibid. 97.
- 17 See *Altercatio* II. 124-137.
- 18 Ibid. V.39-40
- 19 Ibid. V.40-41.
- 20 Seaver, *Persecution of the Jews in the Roman Empire, 300-438*, II.30.
- 21 Ibid. IX.69.
- 22 Erik Thunø, “Looking at Letters: ‘Living Writing’ in S. Sabina in Rome,” 22.
- 23 Kelly Olson, “The clothing of women,” in *Dress and the Roman Woman: Self-presentation and Society* (London; Routledge, 2008) 27, 31, 33-4.

- 24 Ibid. 33.
- 25 This connection to chastity is also important, as Mary is also a representation of *Ecclesia*.
- 26 For more information regarding Jewish women's dress see Naftali S. Cohn "What to Wear: Women's Adornment and Judean Identity in the Third Century Mishnah," in Kristi Upson-Saia, Carly Daniel-Hughos and Alicia J. Battan, eds, *Dressing Judeans and Christians in Antiquity* (Ashgate: 2014) 21-36.
- 27 "Ancient Monuments: In which especially artistic sacred works, profane and temple structures and several antique ceremonies, discussions, and images are being illuminated."
- 28 Lord, protect the Church of Pudenziana
- 29 Fredric W. Schlatter, "The Two Women in the Mosaic of Santa Pudenziana," *Journal of Early Christian Studies* 3, no. 1 (1995): 17.
- 30 Teppei Kato, "Jerome's Understanding of Old Testament Quotations in the New Testament,*" *Vigiliae Christianae* 67, no. 3 (2013): 293.
- 31 Schlatter, "The Two Women in the Mosaic of Santa Pudenziana," 20.
- 32 Ibid. 20.
- 33 Ernst H Kantorowicz, "The "King's Advent": And The Enigmatic Panels in the Doors of Santa Sabina," *The Art Bulletin* 26, no. 4 (1944): 223.
- 34 Above the inscription mosaic are also the four evangelists.



Figure 1: *Ecclesia ex Circumcisione*, 5th Century, Santa Sabina, tesserae



Figure 2: *Ecclesia ex Gentibus*, 5th Century, Santa Sabina, tesserae



Figure 4: 5th Century, Santa Sabina, tesserae

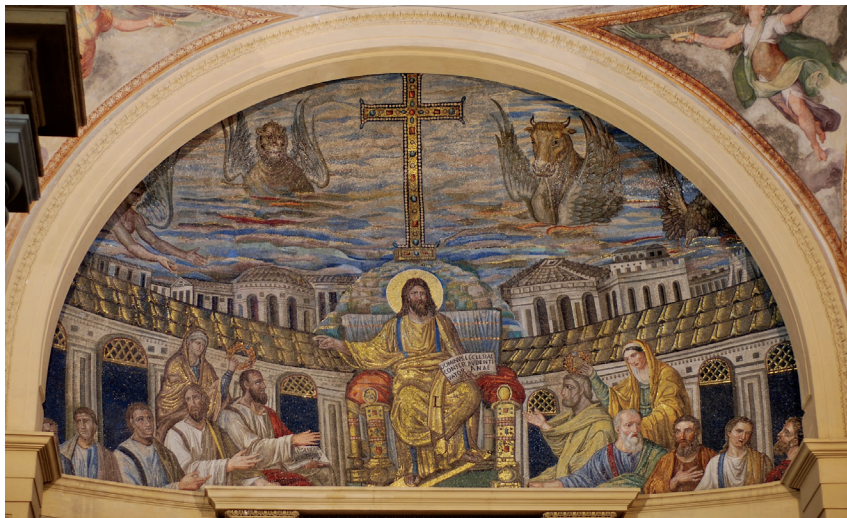


Figure 6: *Apsidal Mosaic*, 5th Century, Santa Pudenziana, tesserae



Figure 3: *The Crucifixion* c. 860 C.E., Ivory



Figure 9: *Parusia door panel*, 5th century, Santa Sabina, wood

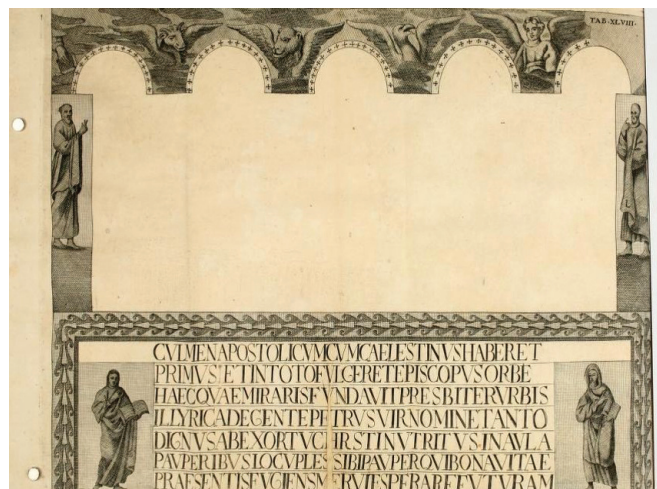


Figure 5: *Drawing of Santa Sabina*, Ciampini, 17th Century, ink on paper.

