

1999

Looking at the Visual: Art as Object, Art as Experience

University of Richmond Museums

Follow this and additional works at: <http://scholarship.richmond.edu/exhibition-brochures>



Part of the [Art and Design Commons](#), and the [Fine Arts Commons](#)

Recommended Citation

University of Richmond Museums. *Looking at the Visual: Art as Object, Art as Experience*, October 16 to December 11, 1999, Marsh Art Gallery, University of Richmond Museums. Richmond, Virginia: University of Richmond Museums, 1999. Exhibition Brochure.

This Book is brought to you for free and open access by the University Museums at UR Scholarship Repository. It has been accepted for inclusion in Exhibition Brochures by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

Looking at the Visual

ART AS OBJECT
ART AS EXPERIENCE

OCTOBER 16 TO DECEMBER 11, 1999
MARSH ART GALLERY
UNIVERSITY OF RICHMOND MUSEUMS

INTRODUCTION

How do you read a painting? A sculpture? A print? Can they be studied the way that we study books? We live in a very visual culture, but we seldom study why a particular form, color, or image has an effect upon us. Visual art has a language, or series of languages, just like written texts. The languages can be more immediate than words, and they can tell us things about ourselves, the world around us, imaginary and supernatural worlds, and even tell stories. This exhibition includes works from many time periods and cultures in order to explore artistic languages, and to ask questions for reflection and discussion.

The exhibition is about both the process of making art and the experience of looking at art. The exhibition centers on the idea that "looking" is a deliberate act, that an understanding of the visual language artists use to make works of art and to direct meaning is essential to this process of looking. The role cultural formation plays in both the creation of works of art and their reception is of particular interest in this context, as is the question of the viewer's freedom to interpret.

Divided into four themes, the exhibition explores: "Visual Language" which has the nude as its subject, "Representing the Natural World" focuses on the conventions of landscape, "Representing the Imagined World" includes both spiritual and other-world images, and "Visual Narratives" investigates explicit and suggested

story-telling. The exhibition ends with "Abstraction" serving as a coda to the four main themes.

This exhibition is presented in conjunction with the required year-long course, titled "Exploring Human Experience," taken in the first year by every University of Richmond student. Referred to as the Core Course, it is considered a foundation course and is based primarily on books and texts from a range of cultures, disciplines, and historical periods. The course also embraces other avenues of intellectual inquiry through music, film, and art; and this exhibition has been developed to demonstrate how art is a vital part of exploring fundamental issues of human experience. Organized around themes and topics to be covered in depth by our students and faculty involved in this course, the intention is to present visual objects as comparative texts for discussion and encourage the "reading" and analyzing of works of art just as written texts are studied and interpreted.

Organized by the Marsh Art Gallery, University of Richmond Museums, the exhibition is co-curated by Stephen Addiss, Tucker-Boatwright Professor in the Humanities and Professor of Art History, and Margaret Fields Denton, Associate Professor of Art History, both of the University of Richmond. The exhibition is made possible with the generous support of The Christian A. Johnson Endeavor Foundation and the University of Richmond Cultural Affairs Committee.

CHECKLIST OF THE EXHIBITION

THEME:

VISUAL LANGUAGE

The nude has been and continues to be an important subject for Western artists. Since the Renaissance the nude was conceived as an idealized figure that one could find only in art, not in life. In later artistic practice, one still speaks in terms of the model as "the nude," but often the figure represented is not idealized. How does the medium (painting, drawing, print, sculpture) affect the total expression? What happens when the entire body is not depicted? How does the artist's choice of pose, scale, and composition influence the way the viewer looks at the human figure? Is there a difference between "nude" and "naked"?

Tokiichiro Ichiyama (Japanese, 20th century)
UNTITLED
circa 1950, oil on canvas, 25 1/2 x 21 inches
Private collection

Philip Pearlstein (American, born 1924)
NUDE WITH ROCKER
1977, color lithograph, 23 1/4 x 34 inches
Marsh Art Gallery, University of Richmond Museums;
I. Webb Surratt, Jr. Print Collection

Imogen Cunningham (American, 1883-1976)
TRIANGLES
1928, gelatin silver photograph, 3 3/4 x 2 3/4 inches
Smith College Museum of Art, Museum purchase

Stefano della Bella (Italian, 1610-1664)
LIVRE POUR APPENDRE Á DESSINER
(A MANUAL TO LEARN HOW TO DRAW)
n.d., etchings, variable 3 5/8 x 2 5/8 inches
(trimmed to image) each of 16 prints
Marsh Art Gallery, University of Richmond Museums;
I. Webb Surratt, Jr. Print Collection

Anthony Panzera (American, born 1941)
FROM THE "ONE THOUSAND AND ONE DRAWINGS:
THE BODY PART SERIES"
1990s, sanguine pencil on buff paper, four drawings:
two, 13 x 11 inches, and two, 11 x 13 inches
Collection of the artist

Félix Vallotton (Swiss, 1865-1925)
LES TROIS BAIGNEUSES (THE THREE BATHERS)
1894, woodcut, image 7 3/16 x 4 7/16 inches
Private collection

Eadweard Muybridge (British, 1830-1904)
"WALKING AND CARRYING A FIFTEEN-POUND BASKET
ON HEAD, HANDS RAISED," PLATE 34 FROM "ANIMAL
LOCOMOTION"
1887, collotype photograph, sheet 19 1/8 x 24 1/8 inches
Smith College Museum of Art, Gift of the Philadelphia
Commercial Museum

Eadweard Muybridge (British, 1830-1904)
"MISCELLANEOUS PHASES OF THE TOILET," PLATE 498
FROM "ANIMAL LOCOMOTION"
1887, collotype photograph, sheet 19 1/8 x 24 1/8 inches
Smith College Museum of Art, Gift of the Philadelphia
Commercial Museum

Paul Cadmus (American, born 1904)
YMCA LOCKER ROOM
1934, etching, 6 1/2 x 12 5/8 inches
Private collection

Marius-Jean-Antonin Mercié (French, 1845-1916)
GLORIA VICTIS! (GLORY TO THE VANQUISHED!)
after 1874, bronze, 26 x 10 x 12 inches
Collection of Joseph T. Knox

Auguste Rodin (French, 1840-1917)
SAINT JOHN THE BAPTIST PREACHING
1878, bronze, 31 x 19 inches
The Trout Gallery, Dickinson College;
Gift of Dr. and Mrs. Meyer P. Potamkin

Wilhelm von Gloeden (German, 1856-1931)
UNTITLED
circa 1890, gelatin silver photograph, 9 1/8 x 6 3/4 inches
Private collection

Anthony Panzera (American, born 1941)
FROM THE "HOLOCAUST SERIES: #3 SELF"
1996, sanguine chalk on buff paper, 31 x 23 inches
Collection of the artist

THEME:

REPRESENTING THE NATURAL WORLD

Representation of the natural world is anything but natural. Artists' depictions of the landscape are constructed through conventions such as perspective, framing, and the arrangement of natural elements into a coherent composition. In Western art, "one-point" and "aerial" perspectives achieve the illusion of depth by insisting upon the viewer's stationary eye-level

position. Asian art is perhaps less restrictive, allowing or encouraging viewers to change perspectives as they travel through the landscape. How do these different images of the natural world condition the way we see the landscape?

Jacob Caleb Ward (American, 1809-1891)
SOUTH LAKE
circa 1840, oil on canvas, 19 x 26 1/2 inches
Collection of Dr. and Mrs. Frederick Baekeland

Benjamin Williams Leader (British, 1831-1923)
FIGURES IN A ROCKY RIVER LANDSCAPE, NORTH WALES
1870, oil on canvas, 29 x 48 inches
Marsh Art Gallery, University of Richmond Museums;
Gift of Mr. and Mrs. Edward D. Simon

Martin Rico y Ortega (Spanish, 1833-1908)
ENTRANCE TO THE GRAND CANAL
n.d., oil on canvas, 17 1/4 x 28 7/8 inches
Marsh Art Gallery, University of Richmond Museums;
Promised gift of Mrs. Leroy Smith

Jane Wilson (American, born 1924)
MARCH WIND: WATER MILL
1998, oil on canvas, 60 x 60 inches
Lent courtesy of DC Moore Gallery

Nagamachi Chikuseki (Japanese, 1747-1806)
THREE PERSPECTIVES
n.d., handscroll, ink and color on paper, image 9 3/4 x 88
inches (overall 10 1/4 x 124 inches)
Private collection

Chu Pen (Chinese, 1761-1819)
FLOWING STREAM IN THE MISTY VALLEY
n.d., hanging scroll, ink on paper, image 42 x 18 inches
(overall 85 1/2 x 27 7/8 inches)
Private collection

THEME: REPRESENTING THE IMAGINED WORLD

A great deal of art over history consists of images of worlds beyond our human existence and understanding, but how do artists give form to religious and supernatural beliefs? To what extent are views of supernatural beings and events culturally specific? While some subjects, such as Hell, are shared by many peoples and thus tend to be conventionalized, individual imaginings are more idiosyncratic and sometimes defy

visual logic. Do these works still communicate, and if so, how?

William Blake (British, 1757-1827)
"BEHOLD NOW BEHEMOTH WHICH I MADE WITH THEE,"
PLATE 15 FROM "ILLUSTRATIONS TO THE BOOK OF JOB"
1825, engraving on chine collé, image 7 15/16 x 6 inches
(plate 8 5/8 x 6 3/4 inches)
Private collection

Francisco Goya (Spanish, 1746-1828)
"EL SUENO DE LA RAZON PRODUCE MONSTRUOS"
("THE SLEEP OF REASON PRODUCES MONSTERS"),
PLATE 43 FROM "LOS CAPRICHOS"
1797-98, etching and aquatint, image 7 13/16 x 4 13/16
inches (plate 8 x 6 inches)
Marsh Art Gallery, University of Richmond Museums;
I. Webb Surratt, Jr. Print Collection

Unknown artist
(Yoruba, Nigeria, late 19th - early 20th century)
MANKALA GAMEBOARD
n.d., paint on wood, 12 1/2 x 26 3/16 x 14 1/8 inches
Lora Robins Gallery of Design from Nature,
University of Richmond Museums; Anonymous gift

Doi Goga (Japanese, 1817-1880)
LIVING ROCKS
1858, hanging scroll, ink on paper, image 51 1/2 x 23 1/8
inches (overall 82 1/2 x 32 1/4 inches)
Private collection

Utawaga Yoshiiku (Japanese, 1833-1904)
HERO AND DEMONS
n.d., woodblock with ink and colors,
image 14 1/8 x 28 inches (triptych format)
Private collection

Albrecht Dürer (German, 1471-1528)
"HARROWING OF HELL,"
FROM THE "LARGE PASSION" SERIES
1510, woodcut, image 15 9/16 x 11 1/4 inches
(trimmed to image)
Private collection

Koga (Japanese, late 19th century)
DEMONS AT LEISURE
n.d., album of ink and color drawings, 8 3/4 x
11 1/2 x 1 inches
Clark Family Collection

Unknown artist (Nepalese, late 19th - early 20th century)
CEREMONIAL SKULL
n.d., human skull with silver overlay and glass, coral, and
silver decoration, 6 3/4 x 5 1/5 x 7 1/2 inches
Lora Robins Gallery of Design from Nature,
University of Richmond Museums; Anonymous gift

Richard Notkin (American, born 1948)
PRE-COLUMBIAN ALTAR-EGO
1980, porcelain, 10 1/2 x 8 3/4 x 8 3/4 inches
Collection of Daniel Jacobs and Derek Mason

Robert Beauchamp (American, 1923-1995)
THE RUNNING PIG
1972, graphite and wash on paper, 35 1/2 x 79 1/4 inches
Marsh Art Gallery, University of Richmond Museums;
Gift of Barbara Forst

THEME: VISUAL NARRATIVES

Narrative generally is understood to be a telling of a story in which events take place over time. In written texts the reader follows the order dictated by the author by proceeding from word to word and page to page. In art, the reading of a narrative also takes place in time, especially with a series or a continuous flow of images. More complicated is the issue of what kind of narrative is possible in a single image. Can a story be only suggested rather than explicit? In that case, are the viewers responsible for providing their own narratives?

William Hogarth (British, 1697-1764)
A HARLOT'S PROGRESS
1732, etching and engraving, variable image 11 13/16 x 14 7/8 inches (variable plate 12 5/8 x 15 1/2 inches)
each of 6 prints
Marsh Art Gallery, University of Richmond Museums

Sumiyoshi Hiromori (Japanese, 1705-1777)
HORSE RACE AT THE KAMO SHRINE
n.d., handscroll, ink and color on paper, 13 1/2 x 144 inches
Mary and Jackson Burke Foundation

William Hogarth (British, 1697-1764)
MR. GARRICK IN THE CHARACTER OF RICHARD THE III
1746, engraving, image 15 3/16 x 19 5/8 inches
Marsh Art Gallery, University of Richmond Museums

Peter Milton (American, born 1930)
THE FIRST GATE
1974, etching, image 19 x 30 inches
Marsh Art Gallery, University of Richmond Museums;
I. Webb Surratt, Jr. Print Collection

Unknown artist (Japanese, late 19th - early 20th century)
THUNDER-GOD AND BEAUTY
n.d., man's summer under-kimono, printed silk,
54 x 49 inches
Private collection

Nancy Rexroth (American, born 1946)
HOUSE WITH MELTING ROOF, POMEROY, OHIO
1971, gelatin silver photograph, image 4 1/16 x 4 1/8 inches
Private collection

Nancy Rexroth (American, born 1946)
DIANA PHOTOGRAPH, POMEROY, OHIO
1971, gelatin silver photograph, image 4 x 4 3/16 inches
Private collection

Jean-Eugène-Auguste Atget (French, 1857-1927)
INTÉRIEUR DE Mlle. Cécile SOREL, DE LA COMÉDIE FRANÇAISE, 99 AVENUE DES CHAMPS-ÉLYSÉES
1910, gelatin silver photograph, 10 x 8 inches
Bayly Art Museum, University of Virginia;
Gift of Derwood S. Chase, Jr.

Sainte-James Boudrot (American, 20th century)
MOM-ZE JONES OBITUARY
1990, paint on sheet metal and wood, 36 x 18 1/4 inches
Private collection

CODA: ABSTRACTION

Although abstraction has been common in art all over the world for thousands of years, it has been a special feature of much twentieth century painting. When artists choose not to represent the physical world, can they convey different kinds of meaning through purely artistic means such as form, line, rhythm, and color? Do these two contemporary abstract works convey the same or different visual information and emotion? Are you more drawn to one than the other, and if so, why?

Marsha Skinner (American, born 1946)
VOICES & SILENCE NO. 1
circa 1985, black enamel paint on canvas, 48 x 48 inches
Marsh Art Gallery, University of Richmond Museums;
Anonymous gift in honor of Richard Waller becoming
Executive Director, University Museums, 1999

Victor Vasarely (Hungarian/French, 1908-1997)
PENGO-Z
1975, silkscreen, 16 3/8 x 16 3/8 inches
Marsh Art Gallery, University of Richmond Museums;
I. Webb Surratt, Jr. Print Collection



MARSH ART GALLERY, UNIVERSITY MUSEUMS
University of Richmond, Virginia 23173
(804) 289-8276