

ABSTRACTS OF PAPERS:

Agapé Adams

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Stadium Innovations through the Years

Summary:

The stadium refers to sports ground that is usually uncovered and enclosed by seating or terraces for spectators.¹ Of course we cannot discuss the modern arena without first observing the architectural feats of the most notable ancient stadium, The Roman Colosseum. Construction on the arena began in 72 A.D. More than 6,000 tons of roman concrete was poured and huge travertine blocks were hauled to the site from a quarry 20 miles away. In just eight years, the imposing structure grew to 160 feet tall—dwarfing all that surrounded it. It was the tallest ancient Roman structure ever built. It symbolized the power, engineering and wealth of ancient Rome.² The Stadium was later revived as a building type in the 19th century; its disappearance following the collapse of the Roman Empire was mainly due to a lack of organized sport during the period.³ Modern stadiums or arenas have the same primary function: to house sporting games. State of the art arenas are built to be icons to the cities in which they are built. One in particular is Arrowhead Stadium in Kansas City Missouri. It is said to be before its time, built over 30 years ago yet still looks fairly new.

1. P.M. Mylonas: *Peri Stadion* [On Stadia] (Athens, 1952)

2. History Channel. Modern Marvels, “*Stadiums and Technology*” September 30, 2008
><http://www.history.com/minisite>

3. David Gilman Romano, “*Stadium*,” Oxford Art, Oxford University Press East Carolina University. 25 November 2008

Erin E. Hackman

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The Wilton Diptych

Abstract

The Wilton Diptych from the National Gallery in London, England and dated to 1395-99 is a portable altarpiece of two panels. This votive object consists of two panels made of Baltic oak wood and gilded frames. Commissioned by King Richard II of England (r.1377-99), the diptych is considered as an outstanding example of Late Medieval and International Gothic art. The artist of this work is unknown, but the diptych received its name from the Wilton House, near Salisbury, Wiltshire, the seat of the Earls of Pembroke, where it was housed between 1705-1929.¹ This altarpiece for Richard II, thought to have been created in the last five years of his rule, depicts the king kneeling before the Virgin and Child, flanked by cherubs, in awe of the magnificent Child. The altarpiece is revered for its intricacy of detail, skillful manipulation of lush color, and extraordinary craftsmanship. A passionate work of medieval craft, this diptych combines heavenly and earthly images and explores the use of symbolism in religious as well as historical subject matter. Because King Richard II commissioned this work in which all the symbols allude to his own 'holiness' or 'godliness' in efforts to influence churchgoers to pray for him and even to him, I suggest that the Wilton Diptych is in a certain way an object of medieval propaganda, as well.

¹ www.nationalgallery.org.uk

Jesse Morrisey
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Hokusai: Insightful Comedian

Abstract

The Edo Period of Japan, which began in 1603, was a period of rapid growth of the merchant class, which gained significant wealth in a short period of time. With the growth of the middle class, there became a need for affordable, picturesque and even humorous pieces of artwork. Thus was born the *ukiyo-e*, or Japanese woodblock print. Unlike the painters of the day, who produced works primarily for the elite and educated, woodblock printers were not aristocrats pandering to the masses in hopes of making quick cash, they were people *of* those masses who *understood* the masses. This gives non-Japanese viewers a unique chance to see Japan in the seventeenth through nineteenth centuries the way those artists saw it. Few of them were as successful at truly capturing the spirit of Japan, and indeed humanity itself as Katsushika Hokusai. Hokusai saw his world as it was, flaws and all, and recorded it with gentle tongue-in-cheek humor that viewers can appreciate even today.

Shannon Kane

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Social Impressions on Neolithic Architecture

Abstract

Societies have always imprinted their thoughts and ideas on their art. Architecture is one of the most lasting impressions that a society can create, and being such a labor-intensive process, it also holds the pivotal philosophies of a community. After gaining an understanding of the abilities of the Neolithic Era, we will focus on specific examples of Neolithic Architecture in Western Europe, the Middle East as well as in the Far East. Through studying the sites individually as well as comparing them we will be able to infer insights into the societies that created them. My presentation calls upon a few of the similarities of Neolithic societies and their architecture:

- Each Neolithic settlement developed funerary architecture that enclosed or designated space;
- Often the burial sites are also used as ceremonial or religious site;
- There were also community burials where neighboring settlements would use a common funeral structure, which indicates the amicability between settlements and an early political structure;
- Funerary architecture was more often made from more permanent materials than the dwellings where inhabitants lived;
- The burial sites were developed over a long period of time, which allows us to notice advancements in technology and design in a single site;
- Each region examined created similar stone tools, called adzes.

Key Words: Neolithic, architecture, dolmen, megalith, La Hougue Bie, post and lintel, passage grave, gallery grave, Ban Non Wat, Kfar Horesh, adze, mud brick

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Capital Dynamics in Relational Art

Abstract

As more artists and curators are working with social situations and public engagement as an art form, the questions of how to evaluate the aesthetic qualities of the work have become an international debate. Artwork committed to social engagement, called site-specific, relational, or dialogical, can best be analyzed through the four forms of capital defined by Pierre Bourdieu. Economic, cultural, social, and symbolic forms of capital are not only tools to understand art, but they can be stylistic elements equivalent to fine art stylistic formal design elements. Within the context of the contemporary experience economy, the approach of each artist reinforces or resists capitalism's dominant modes of social interaction.

Ross Gordon

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NEW CONSTRUCTION: How to build sustainable homes! (Video)

Sustainable building, also known as green building, is the practice of increasing the efficiency with which buildings use resources (i.e. energy, water, and materials) while reducing building impacts on human health and the environment during the building's lifecycle, through better siting, design, construction, operation, maintenance, landscaping, and removal.

Things to consider:

Before deciding to build a green home from scratch, be sure you have ruled out the option of remodeling your existing home or buying an existing home and doing a green remodel. Both of the above options could save you significant money, disturb less land, use fewer building materials, and not contribute to the increasing problem of urban sprawl. That said, if you decide to buy land, it is important to take several things into account:

- Is the land close to public transportation? Is biking or walking an option?
- Be sure you choose a building site with solar options. The best option for passive solar is to face your house south, with the length of the house located on an east-west axis.
- See if your town or county will help you go green. Some cities and counties will offer various incentives for building a green home/building.

Why are sustainable homes/buildings important?

Green buildings are designed to meet certain objectives such as protecting occupant health; improving productivity; using energy, water, and other resources more efficiently; and reducing the overall impact to the environment. With the world's population currently at 6.7 billion people and estimated to rise to 9.1 billion over the next 40 years, now is a vital time to set in motion the basic practice of conserving the world's natural resources.

In the United States alone, buildings account for:

- 72% of electricity consumption
- 39% of energy use
- 38% of all carbon dioxide (CO₂) emissions
- 40% of raw material use
- 30% of waste output (136 million tons annually)
- 14% of potable water consumption

Selected Bibliography:

U.S. Green Building Council – www.usgbc.org

GO GREEN: How to build an earth friendly community, Nancy Taylor, copyright 2006

John Dearing

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The Rock-Cut Architecture of Cappadocia

Abstract

Historically, the practice of rock carving in Cappadocia has been connected to the pre-historic inhabitants, the Hittites, the Phrygians, local Christians and the Byzantines. Archaeological examination of the requirements of carving and extrapolation suggest that with simple tools the prehistoric inhabitants of Cappadocia could have carved into the rock of their home with ease. Protection from the harsh elements of Cappadocia and conservation of the scarce fertile land as well as defense from the many conflicts that occurred in the region throughout history provide ample reason to construct settlements and facilities inside the stone. The land itself lends to the construction of free-form architecture with soft volcanic tuff yielding easily to tools and manpower on an individual scale and available but controllable subterranean water supplies. For these same reasons each successive generation of inhabitants continued this tradition of rock-cut architecture. The accomplishments of this architectural tradition include objects of both secular and religious origin such as storage, housing and defensive facilities as well as painted Christian chapels and monasteries. The most recent use of this fairy-tale looking architecture fosters the development of tourism in the Anatolian region of modern Turkey. Thus, each generation has carved its own structures but also affected change in the structures of the previous generation, adapting them to suit the needs of the present.

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Luca Giordano's *The Rape of the Sabines* as Representative of the Marriage Institution in Baroque Italy

Abstract

Art historians have deemed Luca Giordano's (1634 – 1705) *The Rape of the Sabines* (c.1672-74) a classic example of Italian painting in the Baroque period. This paper seeks to examine this artist and his work's lofty position in the history of Italian Baroque art, showing how the painting embodies the paint theory that defined this era, but also showing how it gave visual validation to the marriage institution of this time. I examine the stylistic tools used to represent this crucial event in Rome's past, comparing this piece with other Baroque works depicting the same event, that being the intermarriage of the Roman men and Sabine women. I further examine this painting by showing how it served as a visual link between the misogynistic values of ancient Rome and Baroque Italy, two cultures that all too often treated marriage as an institution meant to preserve a patriarchal line of wealth and inheritance. Additionally, this paper briefly addresses a small but fortunate group of women responsible for some of the first feminist manifestos of the early modern period, countering the concept of marriage which Giordano and his contemporaries so overtly celebrated.