A PICTURE TELLS A THOUSAND YEARS

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PREFACE

Over a year ago, I was lucky enough to have the opportunity to study abroad in Europe. Then, last summer, I was able to spend a few months living in New York City. Every city and country that I encountered amazed me with its culture and monuments, and I began to question why I found each site so impacting. Eventually, I began to realize that I was reading each place that I visited in terms of my past understanding of its history. With this new recognition, I began to question the core message of each location that I experienced. This project developed from my own need to discover what historic message had morphed our landmarks into crucial cultural symbols, and to understand how society now experiences these messages. Because of my own personal ties to fashion, and an intrinsic belief in clothing's ability to communicate, I chose to translate the messages that I discovered into an ensemble, to be worn by a model who would then be placed into the landmark or location itself. I wanted the model to become a representation of the message, but then also tie her to the site to better convey the idea that these messages are part of the experience of visiting the locations. What I wanted more than anything from this project was to make the viewer aware that our world is constantly telling us a story of the past, and that this story continuously shifts in how it is relevant to us, today.
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CHAPTER I

INTRODUCTION

Our world, every day, tells us a story. The environment sends a message, thanks in no small part to the history of the site itself. The past is woven into the present of every location that we experience, and we instinctively translate that message into a modern interpretation relevant to our lives. We experience our world through our knowledge of the past, and it unquestioningly shapes our understanding of what we see. This work seeks to explore these messages in relation to a modern evaluation.

Fashion, at its core, has always been about telling a story. The clothing that conceals the body will often speak volumes about the wearer, the designer, or the time period it represents. In doing so, it becomes the perfect means by which to send a powerful, if silent message to a wide audience. Fashion became, in this study, the method by which modern interpretations of historic messages of the landmarks are presented. Each ensemble seeks to elucidate, in fabric and accessory, the story that these locations convey to those who experience them. The clothing becomes the message, and the model becomes an integral part of the scene. Each photograph becomes a story, with the model serving as the narrator. The photographs invite the viewer to understand what they see in terms of what they have learned, and translate why certain landmarks have become crucial cultural symbols in their own right.
Figure 1. A Graceful Rebellion
CHAPTER II.
D'ORSAY MUSEUM, PARIS, FRANCE

“It is no less true today that viewers see contemporary art one way in its time and another way when it is no longer ‘contemporary’, that is, when it can be evaluated independently of the temporal context in which it was produced” (Bonfante-Warren 11). The work of the Impressionist painters is today viewed as graceful, gentle, and soft. While the same aesthetics were certainly true at the time of its inception, the Impressionist movement marked a definitive deviation from the mode of acceptable artistry of its time (Thomson 11). Widely attacked by the established art world, most innovative artists of the time were in constant conflict with the Academy, the controlling entity of Parisian art (Costa 17). Now admired for the graceful form and impressive handling of light and color, the Impressionist movement was largely viewed as a rebellious artistic movement, revolutionary in its approach to representation (Thomson 126).

A core group of four artists formed the nucleus of the Impressionist movement: Claude Monet, Pierre-Auguste Renoir, Frederic Bazille, and Alfred Sisley (Bonfante-Warren 25). The work of the artists was revolutionary in that it abandoned the Renaissance approach to painting in stages while encouraging a visible, almost three-dimensional brush stroke (Bonfante-Warren 25). The artists broke down and reassembled light and color to produce what they viewed as a true representation of the scene (Bonfante-Warren 25). In a way, the biggest change was simply in the way that the artists fundamentally looked at their world (Costa 19). Most of the artists involved in the movement were attracted to simple, elegant forms that were manifested in unusual ways (Thomson 130). Technological advances, such as the invention of paint in tubes, allowed artists to create in new ways, such as painting outdoors (Costa 17). On the whole, the
“celebration of sensory delights of daily life” forged a new genre of art, one that avoided “the painful realities of the world, of violence, war, heartache, illness and death” (Thomson 13). It was a graceful sort of rebellion, and the public was entranced.

Until the 1870s, the Parisian art world was dominated by the Academy, an organization that not only controlled both the admission and curriculum of the Paris School of Art, but selected all artistic works to be hung in the Salon (Costa 17). The Salon was the only acceptable place in Paris for artists to display, sell, and receive prizes or commission for their work (Costa 17). The avant-garde Impressionist movement clashed with the ideals of the Academy, and as such, was barred from the Salon (Bonfante-Warren 26). Consequently, it was considered a vast risk to associate with the Impressionists. Their work was viewed as the product of deranged and possibly degenerate minds, disconcerting to the general public (Costa 81). The new group was labeled as subversive and revolutionary, and many saw in their work evidence of the anarchic spirit so rampant in French politics (Thomson, 128). Art critic Louis Leroy of Le Charivari viewed the first Impressionist show as “an assault upon artistic high principles, upon the cult of form and the respect of the masters” (Thomson 125). The Impressionists represented the spirit of dissent that had long been absent in the artistic world.

Edgar Degas has long been considered Impressionism’s “odd man out” (Thomson 10). His relative lack of interest in the effects of light and atmosphere made him a bit of a rebel among a group of rebels (Thomson 10). What set Degas apart from his conservative artistic peers, however, was the disjoint in his composed spaces, which were seldom composed according to known rules of perspective (Costa 53). The artist was inspired by the world of ballet and theater and was one of the first artists to “use it consistently as the subject of his paintings” (Costa 53). Thoroughly absorbed in the dancer theme, Degas produced endless sculptures, sketches, and paintings revolving around the motif (Thomson 133). Degas used the environment to study gesture and movement, and would
often produce sculptures as studies for his paintings and pastels. Viewers today are faced with the eerie sensation evoked by his sculptures as “his figures on canvas come to life” (Bonfante-Warren 267). Of particular note is his “Little Dancer at Age Fourteen”, a provocative piece whose expression has been linked to a “promise of vice,” a juxtaposition with the innocence of the subject (Bonfante-Warren 267).

The Musée D’Orsay now resides in the former Gare d’Orleans, a train station of unusual beauty designed by the Compagnie des Chemins de Fer d’Orleans in 1898 (Bonfante-Warren 34). As advances in technology produced increasingly longer trains, the station was quickly rendered obsolete, and it was nearly abandoned by 1939 (Bonfante-Warren 34). Many talked of dismantling the station, but a civic protest instead allowed it to attain landmark status in 1978, when it was subsequently restored to become a museum for the orphaned artworks rejected by the Academy (Bonfante-Warren 34). The museum has come be viewed as “a work of the imagination [which] offers a unique portrait of the rich and complex period when art- and the world- became modern” (Bonfante-Warren). The museum now houses nearly 26,000 works of art, many of which stem from the Impressionist movement (Costa 13). The rebellious artists have found a home in an abandoned marvel of architecture.

The photograph is meant to illustrate the gracefulness now associated with the work of the Impressionist rebellion, yet still underscore the revolutionary nature of the artists’ work. The model, dressed in an ensemble evocative of the dancers’ costumes favored by Degas, has a definitive edge that resonates with the insurrectionist element of the Impressionist work. The pose is distinctly ballet inspired, again alluding to the Degas fascination with dancers and their subsequent appearance in his work. More than anything, this piece seeks to balance the grace and beauty of a movement largely respected for those very qualities in today’s society with the negative, often maligning criticism it originally received.
The Musée D’Orsay and the Impressionist masters have come to hold a significant place in the history of artistic progression. Their commentary on acceptability in art was revolutionary, as was the technique itself. Impressionism marked a definitive break with an acceptable model of the advancement of both artist and art, and that break with conformity resonates well with artists today. The impressive collection of the abandoned rail station draws record crowds each year, all come to see the rejected work of artists who fought a status quo. The Impressionist movement epitomizes the quiet rebellion that must take place if progress is to be made.
Figure 2. Ora Solinsky as D’Orsay

Figure 3. D’Orsay
Figure 4. The Flair of a Showman
CHAPTER III

LONDON ALLEY, LONDON, ENGLAND

In the early twentieth century, a reign of terror swept London’s East End, fueled largely by the horror and mystique of the serial killer known as Jack the Ripper. The dozens of murders remain unsolved, and their mythical orchestrator remains officially unidentified. The world has remained captivated by the legend of the Ripper, a fascination that endures even today. What is the allure of Jack the Ripper? Certainly, the mystery of his identity piques the curiosity, and the brutality of the murders quickly captures attention. But hundreds of unsolved murders abound, and society’s capabilities for violence have expanded exponentially (Begg ix). At some point in history, for reasons largely beyond the scope of understanding, “Jack the Ripper passed through a strange transformation from real life murderer to bugaboo of nightmare” (Begg x). The Ripper has became part of our common vocabulary as an identifiable icon of evil, and has come “to represent the East End and all the anxieties of the age” (Begg 3). The East End, with its colorful and vibrant history and increasing state of decay, became the perfect backdrop for the Ripper’s crimes. It was a “stage already primed for something sensational” (Begg xi), undoubtedly. Jack the Ripper, the enigma, managed to brilliantly play to an entranced and terrified audience, using all the theatrics readily at his disposal.

Jack the Ripper, now largely believed to be the alter ego of artist Walter Sickert, was no more nor less than an unrepentant psychopath (Cornwell 28). From the first murder, that of prostitute Martha Tabran in 1888, the trademark of the Ripper was unimaginable violence and horrifying mutilation (Cornwell 24). Many now believe that the Ripper may have worn disguises, explaining in part the difficulty the authorities had in tracing him (Cornwell 26). The media did much to sensationalize the killings, inflaming
the minds of London’s uneducated and enhancing the Ripper’s sense of self-importance (Begg 162). The crimes of Jack the Ripper, from their beginning, exhibited the classic lack of regret and conscience that identify the work of a psychopath (Cornwell 29). The Ripper was, above all, a gamesman. “His murders, his clues and taunts to the press and the police, his antics— all were such fun” (Cornwell 53). Jack the Ripper frequently sent mockingly ironic letters to the press and authorities, full of frightening innuendos and insight into the mad mentality of the notorious killer (Cornwell 54). Meant to taunt those most desperate to catch him, the Ripper clearly believed himself to be too clever to be caught, and he blatantly flaunted his ability to murder undetected (Cornwell 54). Excerpts from his numerous letters include “It’s a jolly nice lark”, “What a dance I am leading”, “Jacky’s a very practical joker”, and the incessant “Love, Jack the Ripper”. Interspersed liberally with “ha ha”, a written documentation of mirth, the letters made it clear that the Ripper enjoyed the panic he inspired in the city almost as much as the killings themselves (Cornwell 56).

Profiles of the killer have held Jack the Ripper to be solitary and eccentric in his habits (Begg 245). Some criminal psychologists have postulated that the Ripper suffered a prominent disfiguration, possibly of the genitalia, and chose to avenge his suffering through his attacks on the opposite sex (Cromwell 6). The killer had a penchant for attacking unattractive women, often overweight or aging prostitutes. These very suppositions form the basis of suspicion for Walter Sickert, a genetically deformed artist who actually produced paintings and drawings of the murders of prostitutes (Cornwell 12). Sickert even showed a propensity for a lack of artistic interest in females with traditionally attractive bodies, instead favoring deformities and extremes of heaviness and severe thinness (Cornwell 33). While all theories are, at this point, purely conjecture, criminal analysts remain fascinated by the possibilities.

The photo seeks to draw a parallel between the mystery of Jack the Ripper and the historical allure of freak shows. “The practice of exhibiting human beings with
physical, mental and behavior anomalies” has long been present in society (Bogdan viii). Encompassing both physical deformities and unusual talents, “freaks” are often presented in demeaning ways to promote both fear and contempt. Paradoxically, the nature of this presentation often serves to positively enhance their status as well, glorifying the deformities (Bogdan viii). Likewise, while Jack the Ripper’s crimes were played in such a way as to engender fear and terror for his practices, he at the same time became a colossal figure of immense reputation, respected for the power he wielded over human life. “Freak” is not an intrinsic human quality, but rather the presentation of a perspective created by the showman. It is a social construction (Bogdan xi). Jack the Ripper created his own mystique, not in the least by his taunting letters and manipulation of publicity. He created a dark humor in his killings, which resonates in the increasingly whimsical presentations of freak shows, which often contained the “elements of farce, mockery, ridicule, and humor” (Bogdan 114). Jack’s “ha ha’s” seem to echo this sentiment in a macabre and grisly cadence. Jack the Ripper became a virtual caricature of a man, an exaggeration of himself.

The ensemble is based on the aesthetic of the Coney Island freak shows in the late nineteenth and early twentieth centuries. Playing to a circus-like atmosphere, the model wears the trappings of a classic showman of the twisted world of freak shows. The photo is meant to be eerily mocking, a disturbingly surreal distortion of sanity. Jack the Ripper sought publicity with the aplomb of a promotional manager, and captured it superbly. He played a brilliant dance on the borderline of farce and terror that perfectly enhanced his methods and mystique. The photograph seeks to capture that aura of madness and method. Set in the alleys of London that served as the habitual haunt of the Ripper, the photograph explores the endless preoccupation with unapologetic slaughter.

In 1920, as many as thirty-thousand visitors a day flocked to Coney Island’s Dreamland, one of the more prominent of the established freak shows (Bogdan 56). The city of London today offers “Ripper walks”, an exploration of the killing grounds of the
notorious villain (Cornwell 7). Visitors swarm to see the abnormalities of society, the aberrations of humanity. This, more than anything else, explains the continual allure of Jack the Ripper. The Ripper presented society with an unapologetic slaughterer who viewed his crimes as a game. This anomaly of acceptable behavior captivates the public nearly as much as it unnerves them. And so they come to gawk, in morbid fascination, at the man who staged one of the greatest shows of the London stage.
Figure 5. Cat Wood as London

Figure 6. London Alley
Figure 7. Timeless and Traditional
CHAPTER IV.
SAN GIMIGNANO, TUSCANY, ITALY

When German poet Goethe visited Tuscany in the 1780s, he remarked that Tuscany still looked the way Italy ought to look (Black 8). While this certainly holds true today, what is of note in this statement is that, even prior to the indelible marks left on the world due to industry and automation, Tuscany stood above the rest for its picturesque, authentic qualities. Thus is the beauty of the Tuscan countryside. Few come to Tuscany to marvel at what modern man has achieved, but rather what nature has always provided. The rolling green hills and rich, vibrant soil have been here far longer than anything man may have built, and they remain relatively unchanged during that time. Tuscany is simplicity embodied. Tuscany is timeless.

Where the Tuscans neglected to bring their land into the modern era, they more than balanced the deficit with their instinctive ability to blend the works of man with the works of nature until the two are so intertwined that it is nearly impossible to separate one from the other (O’Reilly and Weaver). The landscape itself is the beginning of the Tuscan love affair, for many (Black 8). The homes and buildings grow, seemingly organically, from the landscape, and provide the perfect accent to the vibrant beauty of the Tuscan countryside (O’Reilly and Weaver). They achieve this through their very choice of materials. Most Tuscan structures are crafted of either stone, wood, or earth. They do not so much integrate with the landscape, but literally stem from it (Black 9). “Our vision of Tuscany often seems to have been created by the artists of the Renaissance, [but] this dream of the land and its villages and towns is in fact a reality” (Bentley Palmer 6). Little has changed in the hundreds of years since the Italian masters committed their homeland to canvas, and it is likely that little will change in the coming years, either. The geometric
rows of grapevines, the dusty red tile roofs, and the sturdy Tuscan inhabitants themselves are as much a part of the land as the soil itself. The very stone of many of the structures lend an undeniable aura of permanence and continuity to the landscape, and serve to enhance the timelessness of the environment (Black 14).

Many of the cities and towns of Tuscany were founded by Etruscans, and many of the homes in those towns have been in the same families for hundreds of years (Gianetti 12). The walls of the towns are steeped in history, and by merely stepping into the narrow, cobbled passageways, a visitor can well imagine life as it was a lifetime ago. The voices of the past echo in the very stones of the city, safely cocooned within the walls and streets. San Gimignano, the site of this photo, is one such city. Built strategically to ensure defense against aggressors, safety “was always a priority over scenic beauty for the Tuscan villages” (Bentley and Palmer 8). The picturesque hilltop setting was favored for the ability to be fortified, and something of that defiance lingers in the city’s aura today. As the danger passed, the village grew, but its position and construction allowed San Gimignano to retain a quality of intimacy that is easily felt today (Bentley and Palmer 16).

The photo alludes to both the classic timelessness of the Tuscan region and the necessary fortifications of the Tuscan towns. The Little Black Dress, a classic wardrobe staple, exudes the timelessness of femininity. Just so, the fail-safe apparel choice is somewhat of an armor for women, almost a character role that can be slipped into to mask insecurities. Beauty is often a mask, and it is a defense against societal cruelty. This dress, this single icon of fashion in the last century, is almost certainly the embodiment of that defense. The silhouette was chosen deliberately to model the style of the classic Italian bombshell, the actresses of the early twentieth century. This blatant sensuality eased the social tensions by delineating gender, yet clearly became a role that these women played, carried over to their personal lives. This iconic ideal of womanhood, the “bombshell,” has become a timeless idea of beauty which pervades society still today.
Tuscany is quietly graceful, ageless and unchanging. Despite the modernization of parts of Italy, and even the modernization of certain aspects of the lives of its inhabitants, the overall impression of the Tuscan countryside is largely the same as it has always been. The graceful loveliness continues to enchant visitors, and the quiet charisma continues to seduce. It remains to be seen if that allure can hold true.
Figure 8. Ellen Watt as Tuscany

Figure 9. San Gimignano
Figure 10. Work Will Set You Free
CHAPTER V
DACHAU MEMORIAL SITE, DACHAU, GERMANY

On April 29, 1945, the U.S. Army’s 42nd Rainbow Division arrived in Dachau, a small village less than eleven miles from Munich, Germany, the location of the first concentration camp of the Nazi regime (Greene 29). The liberation of the concentration camp of Dachau was both incredibly moving and terribly horrifying. Upon the arrival of the troops, the camp, originally designed to house 6,000 inmates, held 30,000 skeletal prisoners (KZ-Gedenkstatte). Far more rebarbative, however, were the sheer numbers of the body count. The liberators found no fewer than 39 boxcars standing on the railroad tracks leading into the camp, full of the corpses of those who had been transported to the camp and abandoned in the cars as the SS officers fled (Greene 9). Nearly 2,000 bodies were found in these boxcars alone (Greene 9). The nearby torture chamber, crematorium, and ditches were likewise filled with the discarded dead (Green 10). Later reports would estimate that over 200,000 persons from all over Europe were imprisoned at Dachau. Of these, 41,500 were murdered (KZ-Gedenkstatte).

The Dachau concentration camp was officially established in March of 1933, intended to serve as a camp for political prisoners (KZ-Gedenkstatte). Heinrich Himmler, the Chief of the German Police, transformed an old munitions factory outside of the city of Dachau into the camp, aided by the citizens of Dachau (Greene 28). By 1935, the camp had begun admitting new prisoner groups, such as Jehovah’s Witnesses, homosexuals, and emigrants (KZ-Gedenkstatte). The camp eventually began to “serve as a model for all other concentration camps and as a ‘school of violence’ for the SS men under whose command it stood” (KZ-Gedenkstatte). Stories of torture, humiliation, starvation and death are numerous among survivors (Greene 10). The camp, although not officially a death
camp like those of Auschwitz and Sobibor, killed thousands through sheer exhaustion and horrific conditions. Upon arrival, each inmate was forced to give up all personal items and issued a prisoner number by the SS guards. In essence, they were forced to surrender their identity, then stripped of their individuality (KZ-Gedenkstatte). Prisoners were given one set of clothes, a uniform of blue and white striped prisoner’s cloth (Smith 80). Each of the 34 barracks, designed to hold 650 men, housed upwards of 1,900 prisoners by 1944 (Smith 128). Their shrunken bodies were piled together in narrow rows of bunks. Medical experiments on the prisoners were begun in 1942 (KZ-Gedenkstatte). The living conditions were catastrophic, and death and disease were rampant (KZ-Gedenkstatte). That such a place could even exist defies every human conception of decency.

The memorial site at the Dachau concentration camp was established in 1965 as a tribute to the survivors and a remembrance of those who lost their lives within the camp’s confines (KZ-Gedenkstatte). Visitors today enter through the same gate through which thousands of prisoners marched. The iron grille gate, emblazoned with the wrought iron words of the Dachau motto “Arbeit Macht Frei” (Work Makes One Free), radiates a sense of dramatic irony, given the SS tendency to use forced labor as a method of torture and death (Smith 81). “The motto reflected the Nazi propaganda meant to trivialize the concentration camp for outsiders as a ‘labor and reeducation camp’” (KZ-Gedenkstatte). Two memorial plaques now hang on the inside walls of the entrance, forever commemorating the tragic loss of human life (KZ-Gedenkstatte).

The photo plays upon the meaning of “Arbeit Macht Frei.” The model wears standard business workwear, and is intended to represent corporate America and the idea of freedom through accumulation of wealth and prestige. The blue of the blazer with the subtle detailing of blue and white striping is a tribute to the prisoners’ uniforms. The ensemble is also intended to play on the aesthetic of a school uniform to represent the nation’s educational system, where students may very well become a faceless number rather
than an individual child. In both situations, both an adult career and a child’s schoolroom, the individual loses his or her very individuality, and may be overcome by a feeling of endlessly working for a freedom that may not exist. This, although certainly not as horrifying as the fate of the inmates of Dachau, is in some ways similar to the tendency of the SS officers to allow the prisoners to become a faceless herd of inhuman creatures designed to supply a workforce. The photo plays upon the loss of individuality, rather than the tragedy of genocide. The worker becomes chained to his or her work, and as he or she becomes more personally tied to the results, they lose their ability to distance themselves from the vast loss of identity that pervades modern society. Just so, in the photo, the model is literally chained to the representation of her work, the briefcase.

The Dachau concentration camp system held over 70,000 prisoners at the time of the liberation (Smith 97). These prisoners have become a faceless mass of tragedy, of which modern visitors can have no true conception. More than 30 states were represented by the prisoners, the largest of which was Poland (KZ-Gedenkstätte). Only 2,700 Jews, the persecuted group most commonly associated with the tragedy of the Nazi regime, were held in the Dachau system (Smith 98). The Dachau memorial has made a concerted effort to bring light to the diversity of those detained at Dachau, including the Sinta and Roma and homosexual prisoners of the camp, in the recent exposition “Forgotten Victims” (KZ-Gedenkstätte). The memorial seeks to remind the visitor in every way possible of the individuality of those who suffered and died at Dachau, as well as to recognize the massive scope of the tragedy. It is a daunting task. At its core, the memorial seeks to fulfill the wish of a dying Pole, who whispered only “remember us” as he died (Smith xiv). We owe it to ourselves to do no less.
Figure 11. Ellen Watt as Dachau

Figure 12. Dachau Memorial Site
Figure 13. They burned bright, but burned fast.
CHAPTER VI.
FIESOLE, ITALY

Deep within the Italian countryside lies the history of a people long forgotten. They were Italians before Italy, the joyful lovers of life who have retained an aura of mystique despite increasingly frequent archaeological discoveries. They are the Etruscans, the mystery people of Italian history who burned brightly, if briefly (Etruscans 11). “Counted among the most advanced civilizations of their time in the Western World, their skills in engineering, pottery, and metalworking were internationally recognized (Etruscans 14). Deeply religious and appreciative of the arts, the Etruscans became the model from which the Roman empire grew (Etruscans 14). And yet history has, for the most part, forgotten them.

Most modern knowledge regarding the Etruscan culture is gleaned from tombs discovered in the Italian hills. Archaeologists study primarily the necropolis, as very few other Etruscan remains exist (Etruscans 86). Unfortunately, this limits cultural evidence almost entirely to the wealthy. “As usual, the poor vanish, leaving little or no trace behind” (Etruscans 69). What has been learned, however, is astounding. The Etruscans had a vast appreciation of music, specifically for the pipe and lyre (Etruscans 14). They were a joyful people, with a love of entertainment and essentially of life itself (Etruscans 14). At the same time, they showed great promise in scholarly pursuits, responsible for initial Roman knowledge of writing and the alphabet (Etruscans 22). They seemed to revere the letters as an almost magical entity, and the forms are often found painted on objects of wealthy tombs, indicating the prestige of a status symbol (Etruscans 22).

Surprisingly, the women of Etruria enjoyed an almost equal freedom with men, revolutionary for the time (Etruscans 87). For a relatively archaic culture, the practice
made them unique within the Mediterranean world. But then, Etruscans frequently showed themselves to be an advanced culture of the time. The Etruscans, both male and female, were also ardent followers of fashion (Etruscans 97). A great deal of information regarding their choices and customs in apparel have come down to us, both through funerary artifacts and paintings found within the discovered tombs. Above all, the Etruscans favored embellishment through the use of jewelry. Ornate fibulae, jeweled pins that served to fasten draped garments, were popular, as were gold pendants, decorative belts, and hats (Etruscans 11). Etruscan fashions were typically influenced by their Mediterranean neighbors, who exhibited a strong stylistic influence. Many typical Etruscan fashions of the day were Greek styles reinterpreted in a heavier fabrication for Etruscan sensibilities (Etruscans 97). Occasionally, there has even been evidence of attempts at tailored cut-and-sewn garments, very different from the typical draped apparel of the time.

The photograph connects to Etruscan times in many ways. The model wears a form of pants to symbolize the Etruscan woman’s equal standing with men, but the unusual shape is distinctly MC Hammer-esque to allude to the brief history of the Etruscans, just as fashion fads have a short shelf life, as well. The pants are printed with a softly curving design that would have appealed to the Etruscan aesthetic. Upon looking more closely, one finds the design to be a motif of twining pearls and bronze, which represents the relative wealth of the Etruscans, who prospered for much of their appearance in history. The model’s top has extravagant beading on the shoulder, intended to mimic the jeweled design of the fibula. Additionally, one of the bracelets worn by the model is a design of two lion heads, an animal frequently found in Etruscan jewelry. Her embellished belt is also hammered with the outline of a lion on its unseen buckle. Lastly, the model reverently holds up the letter “Q” to the setting sun. The purpose is twofold: to showcase the respect with which the Etruscans viewed letters, and to symbolize, by the
choice of “Q”, the mystery of the Etruscan culture after it faded from the pages of history.

The Etruscans are largely, and will perhaps always be, an enigma in Mediterranean history. We know very little, and the perishable nature of the typical Etruscan monument has made it difficult for any information to endure. Archeologists continue to pore over current information, searching for some clue that would help to unlock the unsolved charisma of a people who have literally disappeared from the world. The answer could, even now, be secreted away in the multitude of Italian hills amongst which the Etruscans made their homes. Until further discovery, understanding of the Etruscans will remain painfully limited.
Figure 14. Jordan Orians as Fiesole

Figure 15. Fiesole
Figure 16. Icon or Eyesore
CHAPTER VII.

EIFFEL TOWER, PARIS, FRANCE

The city of Paris has come to be inexorably linked to its’ crowning jewel, the Eiffel Tower. Few can visit the City of Light without gazing, in wonder, at the marvel of iron, both fortress and lace. On almost every street, in every shop and stall can be found a representation of Eiffel’s magnificent creation. Now recognized as a glory of French achievement, the Tower was “originally considered monstrous and unsightly by [the] painters, architects and sculptors” of Paris (Mattie 81). Many questioned the use of such a towering spire. Fortunately, the tower stands in Paris, a city whose citizens have always appreciated the superfluous (Harris 112). Praised as being “an original masterpiece of work in metal”, the Tower serves as a symbol of French modern industrial might (Jones 21). At its inception, however, a very public debate raged in which the public questioned whether the Eiffel Tower was an icon, or an eyesore.

The Tower debuted at the World’s Fair of 1889 as one of the exhibition’s highlights. Standing 984 feet high and costing an astronomical eight million francs, the Tower was an instant success among visitors to the fair (Mattie 78). With between eleven and twelve thousand visitors per day for the duration of the World’s Fair, the tower recouped its original cost in record time (Jones 164). The allure of the Tower has only continued to grow (Jones 311). Built with elegance and artistry, the tower came to represent the “permanent glamour of France” of the 1980’s (Harris 120). “There was in this iron mountain the elements of a new beauty, elements difficult to define, because no grammar of art had as yet supplied the formula, but evident to the most biased art critics” (Jones 80). France, it seemed, was capable of success where others had failed (Jones 91). The Tower was a perfect synthesis of mood and technology and was eventually embraced by
the masses (Harris xiv). Originally, however, criticism abounded.

As Eiffel's Tower began to make its steady climb into the skies of Paris, a general outcry of alarm was heard throughout the city (Jones 27). Various artists and engineers opposed its construction, voting the Tower an abomination and an eyesore (Jones 100-103). Parisian architects were outraged, and quietly attacked Eiffel behind the scenes for years, finally culminating in a letter of protest signed by no fewer than forty-seven of France's most famous and powerful artists and intellectuals (Jones 26). The Tower was denounced as "inartistic" and "hideously unfinished" by the public and "a lighthouse, a nail, a chandelier" by the unforgiving press (Jones, 16,26). They mocked the Tower as a useless shaft, a barbarian and monomaniac blot on the face of the city (Jones 103). "An enormous and skillful monument of metallic construction, the French admitted its originality and value, but they deplored its ugliness and regretted that the time and money were not given to something of more picturesque art" (Jones 99). However, the higher the tower rose, the more elegant it appeared, steadily mollifying critics and seducing the public (Jones 52). Soon, all of Paris was in rapture over the Tower, acknowledging it as graceful, practical, useful, and ornamental (Jones 103). "The Eiffel Tower has character. It is distinctly French," remarked one American reporter (Jones 105). A combination of lightness and power, the Tower has become an enduring symbol of the march of progress (Jones 99).

The photograph seeks to draw a connection between the aesthetic controversy of the Eiffel Tower and the equally vivid controversy regarding modern pop star Lady Gaga. Gaga, a modern day icon and self proclaimed "fame monster", is in turn regarded as a pioneer of daring and an overzealous disposable fad ("Outrageous"). Much like Eiffel's Tower, Gaga continuously fascinates and shocks her audience, but quickly became distinguishable for her unique style ("Outrageous"). Originally dismissed by many as a blight on the world of fashion and a brief flash of shock value, Gaga is quickly becoming
one of the most widely recognized names in the world (Mr. P.). TIME magazine recently named her one of the world’s most influential people (Mr. P.), and she has been likened to revolutionary pop diva Madonna (“Outrageous”). Both the Eiffel Tower and Lady Gaga have much in common with modern art, “an end in itself, its own subject” (Harris 185). Both beg the question, “What is the use?”, but then a “similar question has been asked concerning almost every new thing that appears in the world” (Jones 81). Gaga’s dresses, made of Kermit the frogs, Hello Kitties, shower curtains, and, most memorably, meat, continue to shock and dismay traditional fashionistas today (“Outrageous”). The endless vitriol and controversy stirred up by Gaga certainly meets, and may surpass, that which surrounded the construction of Eiffel’s Tower.

Every generation is destined to have a controversial icon, which serves to challenge the bounds of acceptability and artistry. The superstars of the time are often those who are most willing to push boundaries and cause debate. Eiffel is remembered for creating “a monument unique in the world...one of the most interesting curiosities of the capital” (Jones 16), while Gaga is revered for her flagrant commitment to an over-the-top image. Society has evolved to the point that “the only absolute value [is] individual perception, imaginatively expressed” (Harris 116), which both icons clearly possess. Still, the debate continues: icon, or eyesore? Only the passage of time will decide.
Figure 17. Ellen Watt as the Eiffel Tower

Figure 18. The Eiffel Tower
Figure 19. The Playground of the Rich
CHAPTER VIII.

CAPRI, ITALY

As Mariella Gardella says in her book, Capri Style, “An island has its own laws, different from those of the continent, perhaps owing to the ascetic and anarchic spirit intrinsic to the very idea of island” (Gardella 10). Capri is certainly no exception. The history of Capri is very much the history of legend, a story born in the time of heroes and gods. It is a “marvelous place removed from the world of everyday mortals and morals, where everything is allowed” (Gardella 10). This sense of escapism creates of Capri a romantic world of few rules and fewer cares. Capri has, in many ways, become the playground of adults.

Some of the island’s earliest recorded history shows it to be steeped in frivolity. Augustus, the first Roman emperor, is said to have traded Capri in its entirety for Ischia, another of his holdings, on a whim (Wrubel and Edschmid). Dated still earlier, Capri is located very near what has been tentatively identified as the “Sirenum Scopuli,” legendary home of the dangerously alluring sirens who tempted Ulysses on his journey home (Cerio 3). It was this hint of Odyssey myth which would later lure the eccentric Norwegian Oscar Westergard to the island, where he would become a well known figure in Capresi life (Cerio 102).

The histories of Suetonius tell of the depravity of the Emperor Tiberius, who made his home on Capri for much of his life. Suetonius chronicles Tiberius’s Villa Jovis as a “place of secret depravation and forced orgies” (Gardella 10), although scholars have since claimed that such tales may be exaggerated (Wrubel and Edschmid, 12). Even so, the forbidden nature of the myth added greatly to the allure of the Mediterranean island. The extent of the island’s profit from these stories is perhaps most obviously demonstrated
in the quiet death of any attempt to clear Tiberius’ name. The Commune, acting most astutely, recognized that to do so would be to destroy the tourist trade. The myth cannot be destroyed without destroying the accompanying intrigue (Cerio 12).

Over the years, “Capri has become a favorite destination for eccentrics of the international set” (Gardella 10). Adventurer Jean-Jacques Bouchard, looking for pleasure, decided on Capri (Cerio 22). Augustus Weber moved to Capri later in life, and then “dedicated his life to the construction of a philosophy of nonsense which kept the island amused for about half a century” (Cerio 103). Many, like Lady Kitchen and Laura Gold, became famous solely for their parties (Gardella 22). Others, such as Marinnetti, who chose the island as a base to declare war on moonlight and preach the gospel of Futurism, come for the relative freedom from restrictions (Cerio 127). It is this very freedom that creates in Capri a lingering characteristic of childishness, of unaffected joy and celebration. Childlike simplicity lingers even in the faces of the elderly men and women of the island (Wrubel and Edschmid). Even Augustus, illustrious owner of Capri, took part in innocent pleasures at Capri, such as small jokes and poetry (Cerio 9).

Immaturity took a far darker turn, at times, as residents of Capri blatantly overlooked the need for decorum and lawfulness. The Church, especially, had great trouble in Capri due to the unruliness of both the clergy and the congregations (Cerio 20). Bishop Pellegrino often caused scandal with his open disagreements with Don Honofreo Sanchez, Governor of Capri (Cerio 32). Much like a petulant child, the bishop would stage protests and minor disturbances if not given his way. Later in Capresi history, an intense rivalry between amateur archaeologists Colonel J.C. MacKown and Dr. Axel Munthe over the archaeological remains of the island culminated in the threat of a duel. Due to a difference in opinion regarding the choice of weapons, the duel was prevented, but “the two were henceforth always found either carrying a pair of dueling pistols or a horsewhip,” their chosen weapon for combat (Cerio 110). As author Edwin Cerio explains, “It has
always been the Capri way to do as one pleases” (Cerio 101).

The photograph is based upon this childlike mentality. The oversized bow and unexpectedly childish accessories are meant to accent the irony of adults disregarding societal rules and accepted modes of behavior. In the madcap environment of hectic parties and access to every sort of vice, even adults neglect the maturity of their years in favor of the enjoyment that the island offers. The island itself has fostered the idea that its shores contain the most romantic, sophisticated, and decadent place in the world, which is certainly enough to seduce any adult away from the dreary responsibilities of life. What’s more, the individuals most likely to reach its shores are those with the monetary means to sustain a lifestyle of debauchery and diversion. In this way, visitors are allowed entrance to the veritable playground of adult pleasures. Celebrities today flock from around the globe to indulge in party giving and party going, the major occupation of the island (Gardella 19). Tourism may have allowed Capri to survive, but it is the lack of restrictions and social expectations that have allowed it to flourish.
Figure 20. Ora Solinsky as Carpi

Figure 21. Capri
Figure 22. Indulgences: Like A Virgin
CHAPTER IX.

DUOMO DI MILANO, MILAN, ITALY

The Milan cathedral, the Duomo di Milano, is one of the largest cathedral churches in the world, second only to St. Peter’s in Rome, and the only gothic cathedral in Italy (Blanchard 12). Adorned with nearly 3,400 sculpture both inside and out, the cathedral has become a defining part of the Milanese cityscape and the pride of the Milanese people (Blanchard 15). The cathedral has dominated the city for centuries, “defining its position for visitors approaching from any direction” (Welch 49). In many ways, the Cathedral has become a testament to the influence of wealth on the city of Milan and the integrity of its values. Designed specifically to be the largest cathedral in the Christendom of its time (Welch 49), the cathedral serves as an interesting crossing of architectural generations, as well as an intriguing commentary on the methods of financing such social extravagances.

The cathedral itself is a mixture of European gothic styling and the heavy brick aesthetic of Lombardy (Welch 52). The indirect result of engineering disputes between Lombardy and Northern Europe, the cathedral consists of soaring elevations and the practicalities of stability (Welch 52). While the construction of the cathedral was marked by frequent design disputes and changes in architects, it was the financing of the cathedral that caused some of the most flagrant troubles. Cathedrals of the time were typically financed by wealthy overlords seeking to assert the importance of their constituencies in relation to other territories through the demonstrative evidence of the “city’s material wealth, size and administrative competence” (Welch 57). Despite ducal insignia decorating the Duomo, the relationship between the cathedral and the ruler of Milan was so subtle as to be nonexistent. The duke offered consistent but significantly detached support (Welch 56), seldom in the form of monetary contributions. To compensate, the cathedral planners
turned to other means of raising funds. Wealthy foreign donors were frequently given honorary citizenship as a result of large donations to the church (Welch 59). Individual neighborhoods hosted festivals and special events, which often became a competition of civic pride, as well (Welch 61).

However, it was the decision to support the use of more questionable methods that served to provide the bulk of the funds necessary for the construction of the Milan cathedral. The church frequently endorsed the use of special performances to raise money, in which no subject, secular or otherwise, was barred, if there was a reasonable expectation of profit (Welch 61). Priests were even encouraged through monetary bonuses to influence the pious to donate during last rites and notarization of wills (Welch 65). It is the church’s support of indulgences, however, that truly funded the cathedral. Indulgences are punitive penalties in exchange for the remission of temporal punishment as absolution of sin (Welch 59). In one of the most memorable occurrences, reformed prostitute Marta Codevachi left her property, including three houses and a large monetary sum, to the cathedral in return for the promise of regular masses for her salvation given by the most aristocratic of Milan’s clergy (Welch 68). In fact, prostitutes were one of the only Milanese female groups to make large, regular contributions, perhaps due to the church’s inability to clearly delineate between true faith and conscientious civic duty (Welch 63).

The photo is meant to play on the false piety of indulgences by emulating the style perpetuated by singer Madonna on her “Like a Virgin” tour. The song, a provocative ditty dripping with irony, was the perfect anthem for the virgin/whore dichotomy that the singer was in the midst of developing (O’Brien 73). Much like the idea of paying one’s way into forgiveness, the lyrics of “Like a Virgin” were meant to push the new social norm of acceptability of feminine lack of inhibition and obvious libido (O’Brien 89). Similar to the paid spiritual forgiveness of sins obtained by the Milanese prostitutes, the success of the catchy track paid for a variety of Madonna’s social transgressions. On the cover of the
“Like a Virgin” album, Madonna is propped sensuously on silk cushions wearing a silver crucifix, diamonds, a lace bustier, a tulle skirt, and dainty fingerless gloves (O’Brien 77). The photograph is a gothic take on the same costume.

Even today, feminists argue the intrinsic meaning and social repercussions of Madonna’s song. Was her music, and in fact her message, empowering in the sexual liberation it encouraged, or was it a direct assault against feminist values that “rejected the use of a woman’s looks for her self-advancement” (Morton 124)? Was Madonna a part of the solution to the question of gender inequality, or an exacerbating part of the problem? Regardless of the true impact of the lyrics, the album went multi-platinum, claiming the number one position for six weeks (Morton 123). Perhaps it was the very vagueness that lent “Like a Virgin” its multifaceted allure. The song could appeal to both the girls looking for the romance of true love and the women seeking a more thrilling pursuit. The cathedral adopts this same adaptability through its appeal to both the pious, who flock to the cathedral as the earthly home of their savior, and the sinner, who finds in it a path to redemption not requiring repentance.
Figure 23. Monika Lange as Milan

Figure 24. The Duomo di Milano
Figure 25. They’ll Be Great, If They Live Long Enough
CHAPTER X.

AMPHITHEATER, POMPEII, ITALY

Mount Vesuvius erupted on August 24, A.D. 79, resulting in the disappearance of several Italian towns for hundreds of years (Goor 2). One of those vanished towns was the city of Pompeii. Discovered in 1709, Pompeii now offers one of the most fascinating glimpses into Roman life available to modern man (Goor 13). The fully preserved city provides a firsthand look at the lives of the citizens of the prosperous town, including the entertainment provided by elected officials, the gladiatorial games. In Roman times, these shows were highlight attractions, and gladiators were the undisputed stars. Buried under ash and soot for hundreds of years, the fame of these renowned fighters comes to us in hazy glimpses. The glory, much like that of the musicians of rock's brightest days, is indisputable.

The amphitheater in Pompeii is one of the oldest examples of a gladiatorial venue (Coarelli 30). The sponsors of the amphitheater deliberately built the arena near the city’s outer walls to allow easy access for visitors from the surrounding cities, who frequently augmented the attendance of locals (Zanker 69). Even accounting for visitors, the arena could still easily seat the ten to twenty thousand citizens of the wealthy trade center (Goor 2). The amphitheater, officially called a “spectacula”, was a site designed specifically for gladiatorial games (Coarelli 30). Built by public officials as part of their civic duty to provide for public works and entertainment, the arena was privately funded, as were the shows themselves (Coarelli 30). The shows, enormous investments of time and money, could often last for several days (Coarelli 49). They were free of charge and heavily attended by the thousands of cheering spectators (Goor 55). “The shows in the amphitheater were, by far, the most popular entertainment in Pompeii” (Goor 55), and the
gladiators were the main attraction. While the throwing of coins, fruit, rare birds, precious stones, food, and prize tickets undoubtedly increased the crowd's enjoyment, people often came to simply see the show (Coarelli 49)

“Gladiators were the superstars of Roman times. Many were loved and idolized as movie stars are today” (Goor 56). They inspired a definite fanaticism, and women were highly attracted to their brutal appeal (Coarelli 81). Advertisements for gladiators are often found painted on the walls of the lost city, revealing the rampant publicity that surrounded the shows (Coarelli 49). Their names, while inscribed on the walls of Pompeii, are seldom noted by historians, only their obvious fame and terrifying lifestyle (Coarelli 81). The insight into gladiatorial life granted by the discovery of Pompeii is certainly one of the more dazzling aspects of the find, and a major attraction today.

The gladiators were very much like the rock stars of the 1970s and 1980s. “Feverish preparation and attendant anxiety” preceded important shows, a common denominator in the music industry (Coarelli 49). Each show began with a grand procession, much like the opening acts of major bands (Coarelli 58). The gladiators were immortalized in graffiti and souvenir form, also similar to the famous bands of rock's glory days (Goor 42). “The best gladiators were professional performers who travelled from city to city,” although local gladiators were a staple in the gladiatorial ring (Ling 137), much like the successful musicians and their smaller, garage band counterparts. Gladiators even specialized in different weaponry, such as daggers, nets, or swords, a more brutal equivalent of drums, guitars, and bass. Further cementing the connection between the ancient entertainers and their modern counterparts is the nature of the shows themselves. “Twenty thousand spectators cheering and screaming...the noise in the stadium must have been deafenings” (Goor 55). It's easy to imagine the aggressively enthusiastic fans are one and the same.

In one notable gladiator show in Pompeii in A.D. 59, a violent riot erupted, resulting in several deaths and the closing of the amphitheater for some time (Goor 59). Such violence
is not unknown to musical entertainment. In a Guns N’ Roses show at Donington, two fans were killed through the crushing force of the crowd alone (Stenning 50). What firmly ties the two eras together, however, is the very impermanence of their fame. The gladiators of Pompeii disappeared in an instant, shrouded in the tragedy of Vesuvius, and were largely forgotten for hundreds of years. Likewise, many of the bands of the 70’s and 80’s have faded into obscurity, leaving behind a token hit song or lasting visual aesthetic mocked by the vagaries of fashion (Stenning 10). Author Paul Stenning goes so far as to entitle his biography of rock legends Guns N’ Roses “The Band That Time Forgot.” Bands like Led Zeppelin, Thin Lizzy, Pink Floyd, the Rolling Stones, and Black Sabbath are widely acclaimed, yet the names and faces of their members are scarce remembered. It is the music that survives, much like the legacy of violence from the gladiators.

The photograph is meant to further emphasize the connection between rock legends and the gladiatorial victims of Vesuvius. The entire ensemble is inspired by the rockabilly grunge look of the 1980s rockers, down to the penchant for leather and overuse of studded accessories. The model wears a Guns N’ Roses concert T-shirt, chosen for the band’s aptitude for destruction-related music, such as the 1988 album, “Appetite for Destruction” (Stenning 51). The model was specifically instructed to simulate the attitude of a rock drummer, whose instrument would mimic the terrifying sounds issued by Vesuvius that fateful day in 59. The photograph represents the reincarnation of the glory of the amphitheater, and what the space might have become if given a future.

Pompeii captures the truth and drama of Roman life. Much like rock photography, Vesuvius froze time, encapsulating a single moment which would forever define the Pompeian way of life. The visitor is left wondering what Pompeii might have grown into had fate not chosen to intervene. Perhaps a quote from a 1985 issue of Music Connection describing Guns N’ Roses says it best: “They’ll be great, if they live long enough” (Stenning 8).
Figure 26. Cat Wood as Pompeii

Figure 27. Pompeii Amphitheater
Figure 28. The Princess Who Saved a Nation
CHAPTER XI.

EXOTIC GARDENS, MONACO

“Before Grace Kelly, Monaco was just another Riviera port past its prime. Now, thanks to her, it is a glittering fairy-land for the rich, an oasis of pleasure, the playground of the gods, famed throughout the world as the epicenter of money, power, opulence, and extravagance” (Leigh 98). It was the reputation of Grace Kelly that, more than anything else, drew Monaco out of the shroud of obscurity that had swathed the principality for years and thrust it into the spotlight of the world. With a life that encompassed postwar Philadelphia, Broadway, 1950s Hollywood, London of the 1970s, high-society Paris, and the French Riviera, the facets of Grace Kelly are plentiful (Leigh x). But more than anything, the whirlwind romance of Hollywood’s darling and Europe’s most eligible bachelor have captivated the world for decades. Was Grace Kelly’s fairytale wedding to Monaco’s reigning prince the match of the century, or was it the product of a lonely woman’s desperate wish to fill a fatherly void? Regardless of the motives, the life and tragedy of Grace Kelly have indelibly affected the Monegasques and irrevocably altered the principality’s place in the world.

The Grimaldi dynasty, the ruling family of Monaco, was at its inception born of bloodshed and deception. Francesco Grimaldi, the first Grimaldi ruler, disguised himself and his men as monks in order to storm Monaco’s fortress (Leigh 99). Having now ruled for over 700 years, the Grimaldi family is the longest-ruling family in Europe (Glatt xv). The family enjoys the absolute power of a dictatorship, a power which they have traditionally wielded judiciously (Glatt 51). Monaco first came to the world’s attention with the opening of the casino corporation Societe des Bains de Mer (Glatt 53). The principality soon became a favorite destination of the European wealthy, thanks in part
to laws that made it illegal to gamble in nearby France (Glatt 53). The Monegasques were actually forbidden to gamble in the casino, but the profits brought in by the SBM allowed Monaco’s government to discontinue the collection of property, income, and inheritance tax, a privilege still enjoyed by the Monegasques today (Leigh 100). Unfortunately, as the casino’s popularity began to decline, Monaco began to attract a less savory clientele. Monaco soon became, in the words of Somerset Maugham, “a sunny place for shady people” (Leigh 105). When Rainier ascended to the throne, he found himself sovereign of a virtually bankrupt principality (Glatt 15). Unfortunately, Rainier himself lacked both the leadership abilities and the strength of character necessary for improving Monaco’s fortunes (Glatt 59). Upon the suggestion of Aristotle Onassis, it was decided that Rainier should marry a Hollywood film star to attract valuable tourist dollars and publicity (Glatt 16). Grace Kelly soon became the answer to Rainier’s problems.

Grace Kelly was the daughter of self-made business mogul Jack Kelly and his long suffering wife, Margaret Majer (Leigh 10). Jack Kelly continuously viewed Grace as relatively insignificant, both in her youth and after she became Princess of Monaco (Leigh 5). She began acting and modeling at an early age, finding that “while her father was to invariably disappoint her, the camera never did, reflecting her own beauty back to her and to the world” (Leigh 19). While the gracefulness of her movements and loveliness of form undoubtedly contributed to her success in Hollywood, it was the mad dash of charisma inherited from Jack that served as a catalyst for stardom (Leigh 21). Countless stars have tried to emulate her pristine image, from Madonna to Gwyneth Paltrow, with little success. Grace simply possessed the je ne sais quoi that allowed her to shine.

The wedding of Grace Kelly and Prince Rainier was a Hollywood fantasy of romance and beauty. Witnessed by over 30 million viewers worldwide, the wedding became the subject of the MGM documentary “The Wedding of a Century” (Leigh 2). To the world, the nuptials were a fairy tale turned reality. Under the surface, however, lurked
subtle undercurrents that had induced the whirlwind romance. As mentioned earlier, Rainier had been prompted by Aristotle Onassis to marry a Hollywood star. Though the Prince had little respect for Hollywood, the principality was in desperate need of both the revenue and publicity that a prominent marriage would facilitate (Glatt 17). There was the additional matter of Grace's dowry, reported to be nearly $2 million, supplied by her father (Glatt 32). Grace, for her part, had myriad motives for a marriage that was anything but a love match. She was intrigued and enticed by the ancient history of Monaco and the Grimaldi family (Leigh 98). Grace was very romantic, and the idea of a marriage into that illustrious line was straight from a fairy tale. Grace would be able to live her girlhood dream and final Hollywood role as a true princess. Additionally, many have suggested that Grace perhaps seized an opportunity to gracefully retreat from the Hollywood industry before her career began to wane. “Hollywood was a cruel place for women, especially those who aged” (Leigh 118). Marriage to Rainier allowed her to retire in a blaze of glory. Neither seemed to take any notice of the whisper of an ancient curse that “never will a Grimaldi find true happiness in marriage” (Leigh 99). The curse had played out over the course of Grimaldi history, which was littered with failed marriages and unhappy couples (Leigh 99). In retrospect, the story seems an eerie premonition.

Prince Rainier also fulfilled a need for Grace that had been present throughout her life. Unconsciously, Grace had always sought out father figures to augment the lack of attention given by Jack Kelly to his youngest daughter (Leigh 24). The more mature, philandering Rainier was a younger version of her father, and Grace was undeniably attracted to the unsuitability of such a man. While she openly professed her refusal to marry a “Mister Kelly,” Grace seemed to have gravitated to the opposite end of the spectrum as she allowed herself to marry a man who would automatically view her as insignificant, much like her father (Leigh 118). Margaret Kelly had given her daughter an example of a woman suffering in silence, and Grace would be destined for humiliation as
Rainier took one mistress after another (Leigh 164). Grace, who was rather gullible and easily taken in by men, possessed a childlike trust that was certain to be shattered by the men to whom she was most attracted (Leigh 57).

The irony of Grace's situation was that she never recognized her own power over Monaco and its future. Grace would often talk of being trapped in her marriage, but her influence in Monaco was such that, had she chosen to use it, she may have been able to quickly bring Rainier to heel. Thanks to Grace, Monaco regained the world's interest. Following her marriage, Monaco's biggest attraction was indisputably Grace Kelly (Glatt 43). "Grace Kelly had far more to offer the Prince and Monaco than the other way around. As ruler of a then largely unknown and hard-up principality, half the size of New York's Central Park, Rainier fully realized the power of Grace's Hollywood allure and how it would help Monaco" (Glatt 13). Grace, for her part, seems incognizant of this power, recognizing only a strong sense of duty as Monaco's First Lady (Glatt 62). During her reign, Grace made countless improvements for the principality, outside of the allure of her Hollywood glory. She brought the Red Cross to greater heights, earned women the right to vote, and earned the trust and love of the Monegasques (Glatt 80). "By the end of the 1950s, Monaco's annual tourism, on which its economy was wholly dependent, had almost doubled from what it was the year before Grace first set foot in the principality" (Glatt 43). This was, in part, due to the careful manipulation of press instigated by Grace. She utilized her Hollywood experiences to benefit her new home, and the people of Monaco grew to love her as one of their own.

The photo serves to illustrate both the influence of the father figure on Grace Kelly's life as well as the irony that a female should be able to assist Monaco, a traditional monarchical principality with a legacy of antiquity. The history of Grace Kelly and the current prosperity of Monaco are inexorably linked, and that influence certainly helps to shape the Monegasque culture today. Grace, for all her feminine charm, serene beauty,
and innate fragility, possessed the strength to rule Monaco far more aptly than any abilities that Rainier had displayed. The pants and vests are distinctly menswear-inspired, to symbolize how important the male role was in Grace's life. The blouse, conversely, is light, lacy, and feminine, to indicate the vulnerability of Grace in the face of her husband's scorn and infidelity. Grace repeatedly showed herself as weak in terms of her self-defense to Rainier's control, a carryover from her childhood, no doubt. The accessories are more directly symbolic. On Grace's arrival in Monaco, she chose to wear a wide-brimmed hat which made it difficult for photographers to capture a clear shot of her face, originally damaging her relationship with the Monegasques (Leigh 130). The hat was only the first sign of the difficulties Grace would face in earning the trust of the people of Monaco. The shoes are styled as English walking shoes, a favorite of the ever practical Grace, and a throwback of her Germanic-American maternal heritage. Grace was known for being very frugal and practical minded, and the shoes were a trademark of the relaxed princess. It was this same frugality that prompted Grace to encourage hand-me-downs among her family, and she would meticulously care for her clothing in order to preserve it longer (Leigh 12). In the spirit of this inclination, all of the items in the photo are of a vintage variety, most purchased at secondhand shops or rummage sales. The backdrop is that of the Exotic Gardens of Monaco, a symbol of Rainier's dynastic legacy. The Gardens were established by Rainier's ancestor, Albert, and given to the public in 1933 as a tribute to the natural beauty of Monaco (Gaither 63).

Today, “the principality has a population of some four thousand native Monegasques, and a permanent visitors' list of over eighteen thousand...It's a country where more than three-fourths of the inhabitants live there just because they want to” (Gaither 149). Grace certainly played a part in the growing appeal of the principality. When Grace died, Monegasques reacted as they would at the loss of a member of the family. The entire principality went into official mourning, the effects of which would last
nearly a year (Glatt 10). The influence of the American princess was astounding. Grace herself would have been stunned at the reaction. To Grace, her worth was ever measured by the love of the men in her life. Almost unbeknownst to Grace, Monaco itself became her biggest supporter and greatest fulfillment. To Monaco, Grace was a salvation and a princess worth loving. She became exactly what they had been searching for.
Figure 29. Courtney Earls as Monaco

Figure 30. Exotic Gardens of Monaco
Figure 31. The Space to Create
CHAPTER XII.

ANTIBES, FRANCE

When all is said and done, a beautiful painting is little more than a cloth with something on it. It was this school of thought by which the Cubists lived and worked. Cubism, at its heart, is about the abstraction of our world to its purest form. Cubism is even the decomposition of form (“Cubist” 58). As Pablo Picasso is quoted as saying, “Despite everything, we can only find what we already know” (Souchere 3). Cubist artists looked beyond the visible and sought the truth of a subject, then committed that truth to canvas. The geometric forms that play with reality, as we know it, are not to be understood, but experienced (Musée Picasso). “In the early days of cubism, [they] made experiments...to make pictures was less important than to discover things all the time” (“Cubist” 218).

Art lovers today often make the mistake of assuming that Picasso’s strict personal adherence to the reduction of form limited his appreciation of the work of his artistic predecessors. This was certainly not true. Many of Picasso’s personal works were inspired by the great pieces of the masters, and Picasso himself helped to curate an exhibit at the Louvre where his work hung side by side with that of the Spanish and French masters on display. In the process, he was quoted as saying “You see it’s the same thing!” (Cowling 11). He enjoyed the works of Michelangelo and thought that Raphael was “sheer heaven” (Cowling 12). His dedication was to the truth of a painting, rather than to the form that it took. “Whenever young artists started outlining their theories he would interrupt impatiently, ‘But say it with brushes and paint’” (Cowley 11).

Picasso came to the city of Antibes in the fall of 1945, and it was during this time that he was approached by Michel Sima regarding the possible donation of a small
drawing. “Picasso, as was his style, said that he would do it, but wanted first to visit the museum” (Musée Picasso). While Picasso had originally journeyed to the Riviera as a means of escape from the pressures of work, he instead found the means by which he would gain access to what he wanted the most: large surfaces (Souchere). It was Romuald Dor de la Souchere who suggested that Picasso make use of a large gallery on the second floor, which Picasso eagerly accepted (Musée Picasso). His exact reply was, “I’m not only going to paint, I’ll decorate the museum, too” (Musée Picasso).

Picasso worked in the chateau in Antibes from mid-September until mid-November, during which time he produced a wealth of work, both paintings and drawings (Musée Picasso). The works include “The Keys of Antibes”, “Ulysses and the Mermaids”, “Antipolis Suite”, “La Joie de Vivre”, “Satyr”, “Sea Urchins”, “The Goat” and many others (Musée Picasso). What is perhaps most astounding, however, is the way in which the pieces fit perfectly with their environment. Viewers are seldom given the opportunity to view a painting in the space where it was originally created, and the experience is memorable. It is for this reason that the city of Antibes will likely always be linked to the artist. In 1957, Picasso was even named a Citizen of Honour of Antibes (Musée Picasso).

The photo of the Antibes coast is meant to break down the female body to its basic form. The oversized, draped fabric creates an abstract shape that mimics yet does not mirror the human body, a subject of which Picasso was particularly fond (Souchere 4). The black accents are a reminder that Cubists often rendered their works as coarsely truthful and ugly, rather than graceful and pictorial (Cowling 12). The dress is an equivalent, in cloth, of an abstraction of form. The choice of white is to allude to the canvases which Picasso used during his time in Antibes. The canvas is the body of the work, decorated with the vision of a painter. Picasso saw in Antibes an opportunity for space and freedom to create. It is that freedom that this photograph seeks to recreate.

In the end, Picasso left 23 paintings and 44 drawings to the museum at Antibes
(Musée Picasso). The artist who had never intended to visit the museum left with it an extensive inheritance. The city had given him the space to paint, and in return he gave to it a vast treasure in art. “Poetic, serious, joyous at one and the same time, like the sea that is visible from many of its windows,” the museum of Antibes has become one of the great resting places of Picasso’s legacy (Musée Picasso).
Figure 32. Monika Lange as Antibes

Figure 33. Antibes Coast
Figure 34. Welcoming the Masses
CHAPTER XIII.

STATUE OF LIBERTY, NEW YORK, NEW YORK, UNITED STATES

In the summer of 1838, American soldiers herded over 17,000 Cherokee Indians into military stockades in preparation for their removal west (Fremon 9). The American government, led by Andrew Jackson, had decided that the Cherokees had “neither the intelligence, the industry, the moral habits, nor the desire for improvement. Established in the midst of another superior race...they must necessarily yield” (Fremon 46). The Choctaws, Chickasaws, Creeks, and Seminoles had also been forced to migrate, but the march of the Cherokees, the Trail of Tears, was by far the most devastating (Fremon 71). Ill-prepared and ill-equipped, over 4,000 Cherokees died on the forced march. Reported one witness, “I fought through the Civil War and have seen men shot to pieces and slaughtered by the thousands, but the Cherokee removal was the cruelest work I ever saw” (Fremon 84).

The land disputes between the Cherokee and white settlers began early in the colonization of America. Originally, the Cherokee nation covered 43 million acres across eight present-day southern states (Fremon 28). This land, rich and fertile, lured settlers who were angered to be deterred from prosperity by Native Americans, who were not considered American citizens, and therefore had fewer rights (Fremon 18). Subsequent treaties limited the rights of the Cherokees, increasingly progressing towards total removal. The Cherokees, for their part, made every effort to acclimate to American life, adopting an “American-style government with two-house legislature and an elected chief” (Fremon 35). They developed a constitution exceptionally like that of the United States, and showed remarkable ability to learn the white man's culture, religion and agriculture (Fremon 46). The sole major difference in societal regulation was that, while the United
States declared no national religion, the Cherokees openly proclaimed themselves a ‘Christian nation’ (Fremon 36). Their efforts proved to be in vain. Andrew Jackson, who had at one time fought alongside the Indians, vowed Indian removal from eastern lands as part of his election campaign and won in a landslide vote (Fremon 43). Eventually, he would make good on that promise. In return, he would cede the Cherokees the territory of Oklahoma, to be theirs forever. Less than 70 years later, even after the Civil War proclaimed rights regardless of race, the United States government reclaimed Oklahoma and essentially dissolved the Cherokee nation (Fremon 89). A once proud and mighty people had been nearly destroyed by the expanding thirst for land.

Constructed in France beginning in 1875, the Statue of Liberty, originally entitled “Liberty Enlightening the World”, was a gift to the United States in celebration of Americans having “succeeded in building an enduring republic based on liberty and equality that had withstood the trials of one hundred years” (Shapiro 4). Liberty symbolized, to the French, everything they longed to see in their own country (Shapiro 4). Conceived by Edouard de Laboulaye, constructed by Frederic-Auguste Bartholdi (Shapiro 11), supported by Gustave Eiffel (Shapiro 23) and resting atop a pedestal designed by American architect Richard Morris Hunt (Shapiro 36), the modern-day colossus came to symbolize the “aspirations, ideals, and dreams of the immigrants” (Shapiro 6). There is a distinctly welcoming meaning of the Statue of Liberty for immigrants seeking freedom from around the globe (Shapiro 4). Her massive frame stands 151 feet tall, weighs upwards of 100 tons, and is crafted of 350 thin plates of copper fitted together (Shapiro 23). Collectively, Lady Liberty marked the beginning of a new life in a land of freedom and promise to millions of immigrants who passed under her watchful gaze (Shapiro 7). Emma Lazarus’ poem, “The Colossus” imagines Liberty as “a mother of exiles, welcoming the disenfranchised, the downtrodden, and the persecuted” (Shapiro 5). Liberty became symbolic of romantic idealism, commemorating the hope of a glorious future.
Throughout the 100 years prior to the removal of America’s open-door policy in 1924, over thirty-four million Europeans were admitted to the country (Shapiro 69). In the 1820s and 1830s alone, over six hundred thousand immigrants, primarily from England and Ireland, entered the United States (Shapiro 69), many of whom were drawn by the seductive lure of owning their own land (Shapiro 72). Emigration from Europe during the nineteenth and early twentieth centuries represents one of the largest mass movements of people in world history (Shapiro, 69). Although the implementation of the Literacy Act of 1917, the First Quota Act of the 1920s, and the National Origins Act of 1924 eventually slowed the flood of immigrants, nearly fourteen million persons passed through Ellis Island under the watchful eyes of the Statue of Liberty (Shapiro 7). They brought with them individual culture, ideals, and customs, enhancing the great melting pot of the United States (Shaprio 8). In the process of doing so, they participated in the destruction of the cultural heritage of the original inhabitants of their lands. The freedom these immigrants so ardently sought came, at least indirectly, at the suffering of the native people.

The photo serves to illustrate the inequality of the unfairness demonstrated in the treatment of the American Indians by a country who welcomed its European brothers with open arms. In the decade leading up to the final removal of the Cherokees from eastern lands, a population of immigrants nearly 30 times larger than the entire Cherokee nation entered the United States demanding space and resources. What made the rights of these foreigners take precedence over the rights of the natives? The inexplicable bias of the American government in favor of these new immigrants is both appalling and disgraceful. Those who wished for nothing more than to remain were forced out by those who had chosen to flea. The prejudiced actions and skewed sentiments are hard to defend today. The sentiments expressed through the very existence of the Statue of Liberty are difficult to justify when faced with the atrocities committed against the Native Americans. The
placement of a model dressed in pieces inspired by the costume of the culture beside a symbol of the freedom that that culture was denied is meant to question the very essence of the meaning of liberty. The model portrayed in the photograph has partial Native American heritage, as well, underscoring the necessity of the Indian culture to disperse into white culture in order survive and flourish. The actions of our government left them few choices for their future.

Ralph Waldo Emerson postulated that the purpose of America “is to liberate, to abolish kingcraft, priestcraft, caste monopoly, to pull down the gallows, to burn up the bloody statute book, to take in the immigrant, to open the doors of the sea and the fields of the earth” (Shapiro 3). America did all this and more. The country tore down every religious and governmental persecution that caused immigrants to flee to its shores. And yet, in the absence of these forms of discrimination and misuse of power, the country found other, more relevant ways to oppress and separate its people. The freedom enjoyed by Americans certainly wasn’t bought cheaply.
Figure 35. Courtney Earls as the Statue

Figure 36. Statue of Liberty
Figure 37. Individuality: the Hope of the Future
CHAPTER XIV.

“I AMSTERDAM”, AMSTERDAM, THE NETHERLANDS

Today’s Amsterdam has become notorious for policies of tolerance, a tourism magnet for a youth culture seeking freedom from restrictions. Its history of cultural acceptance and experimentation is longstanding and admirable (Mak 1). However, there lurks in Amsterdam a less well-known reputation for sleek design and innovation. The pared down, no-frills aesthetic is quickly coming to define the idea of modern design, and Amsterdam continues to move towards the forefront of the transformation of creative ideals. This is aided in large part by the “I amsterdam” marketing campaign of the city, a motto that seeks to create a coherent whole of the city and people of Amsterdam (“I amsterdam”). The campaign actively seeks to endorse the youth of the city as they strive to establish a culture of pride and modernization. The overall goal of the “I amsterdam” slogan is to improve business and reputation, therefore encouraging increased tourism of the city (“I amsterdam”). The creators of the campaign have recognized that the people of Amsterdam are its strongest asset, and are seeking to market that strength to the world.

Unfortunately, the city wasn’t always known for the support of its youth. In the 1980s, a youth culture developed around the many empty houses of Amsterdam (Mak 303). These “squatters” sought a simple place of their own where they could maintain the right to live as they wished, regardless of laws and regulations (Mak 303). “Less playful and theoretical than [the youth] of the 1960s and 1970s,” the squatters claimed rights to the abandoned buildings of their city (Mak 303). The squats became a breeding ground for both political movements and new artistic movements as the youth became more rebellious and certain of their rights to a free existence (Mak 303). This conflicted sharply with the ideals of the city, which “aimed for renovation, demolition, rebuilding, and
smoothing over of district after district” (Mak 303). In August of 1979, the city began its effort to remove the squatters from public buildings (Mak 304). The squatters quickly went on the defensive against a city who, in their eyes, had taken the side of the corporate speculator over personal freedoms (Mak 303). The disagreement between the squatters and the city officials soon erupted into violence. The squatters around the city battled the police over individual abandoned houses that were considered the squatters’ own personal property (Mak 304). Enterprise and capitalism became the unofficial enemies of the youth as they fought to hold the rights to their adopted homes. They viewed city speculators as predators who aimed to steal what rightfully belonged to the youth, the people of Amsterdam. The movement quickly destroyed itself, turning its violence inward as squatters fought one another over individual neighborhoods and properties (Mak 305), but the memory of the uprising of the youth undoubtedly left its mark on the authorities of Amsterdam.

The “I amsterdam” campaign today recognizes the potential power of the people and the importance of allowing them a voice in city affairs. The manifesto of the campaign reads as follows:

“I amsterdam is the motto that creates the brand for the city and people of Amsterdam. In saying or expressing I amsterdam, we demonstrate a clear choice for the city of Amsterdam. I amsterdam shows our pride, our confidence and our dedication. I amsterdam is our personal endorsement for our city. Using I amsterdam, we can show clearly and proudly all the many benefits, opportunities and dimensions of excellence that make Amsterdam our city of choice.”

City officials have begun to realize that the future of Amsterdam depends upon the people’s willingness to defend and support their city. In an effort to reach out to local and visiting youth, the city has erected the letters, 2 meters tall, of the I amsterdam motto at the Museumplein in front of the acclaimed Rijksmuseum. The letters have quickly become
a tourist favorite and one of the most photographed spots in Amsterdam ("I amsterdam"). The letters are symbolic of the city's psyche, a nod to the sense of humor and style of the city ("I amsterdam").

The model is dressed in an interpretation of the typical uniform of a squatter. The clothing of 1980s youth in Amsterdam was black, sexless, and unfitted. Leather accents were typical, as were parachute boots (Mak 303). The squatters' costume was "no different from the street fashion of the metropolitan drug-and-drink addicts" (Mak 303), hard-edged and stark. A flat beret, immortalized by Dutch artist Rot H, is symbolic of a citizen's militia (Mak 40). The ensemble is dark, combative, and evocative of the rebellious spirit typical of Amsterdam's youth. The photo is meant to tie together the historical battle of the youth for the freedom to live in their city with that very city's current efforts to invest a sense of loyalty to the city in the citizens today.
Figure 38. Jordan Orians as Amsterdam

Figure 39. “I Amsterdam” Letters
Figure 40. Inheriting the World a Size Too Big
CHAPTER XV.

PALACE OF VERSAILLES, VERSAILLES, FRANCE

The spirit of the golden age of the monarchy of France lingers today in the gilded walls and regimented gardens of the palace of Versailles. “It is a spirit that springs from a desire for beauty on the grandest possible scale” (Constans and Mounicq 14). Louis XIV, the self-appointed “Sun King” of France, created at Versailles a veritable wonderland of opulence and luxury. Under his reign, “the decorative arts at Versailles attained perfection” (Constans and Mounicq 168).

Louis XIV claimed the throne through divine right. Believing himself appointed by the heavens to lead France, the Sun King believed that his home should reflect his glory to the world (Spawforth 36). His constant preoccupation with impressing rival European powers was the catalyst for the increasing grandeur of the palace (Spawforth 9). Louis XIV made constant changes to the palace, spurred by a culture of extravagance made possible by the economic prosperity of France at the time (Spawforth 40). He never ceased to embellish his home, his work of art and prized possession (Constans and Mounicq 18). Likened to a labyrinth, the twisting maze of galleries, corridors, staircases and apartments is virtually covered in gilded ornamentation (Spawforth 1). Flowers were sometimes changed daily to enhance the scent, an unimaginable extravagance even then (Spawforth 15). The ostentatiousness of the palace was matched only by that of the court itself, dictated by the court etiquette of which Louis XIV was such a supporter (Spawforth 42). The king even demanded strict adherence to a dress code in order to gain entrance to the palace. Women were expected to dress in full court regalia, and men were required to wear a sword, which could be hired at the concierge if necessary (Spawforth 42). While both Louis XV and Louis XVI would find themselves faced with life in “a world too big for
them,” Louis XIV ruled it with ease (Constans and Mounicq 15). If the general aim of the palace was to impress, Louis guided this effort with an innate showman’s flair (Spawforth 5).

If Versailles was the crowning glory of France, then the Hall of Mirrors was its glittering jewel. “The brilliance of the reign may [well] have climaxed in the Hall of Mirrors” (Constans and Mounicq 82), a decadent display of gleaming surfaces and refracted light. The outer arcade, ‘composed of seventeen arched and paned windows, was gloriously reflected in a parallel arcade, this one glazed with mirror” (Constans and Mounicq 75). The result was devastatingly effective, doubling the size of the space and casting beaming trails of light echoing throughout the hall. “Adding to the luminosity of the gallery [were] twenty crystal chandeliers and twenty-eight freestanding touchéres, these executed in gilt bronze’ (Constans & Mounicq 75). The hall is a glory of the vagaries of wealth and ornamentation, displaying the eminence of the Sun King through its obvious grandeur.

The photograph plays on the open opulence of the palace itself, as well as the ostentatious display of wealth originating in its regal master. Every surface of the model’s ensemble drips with ornamentation, from the fringed sleeves of the silk embroidered blouse to the artfully draped folds of the skirt. Mounds of jewelry compliment the style, with layers of rings, bracelets and necklaces weighted heavily against the delicacy of the fabrication of the apparel. Rather than symbolizing Louis XIV’s commitment to grandeur, the photo is meant to illustrate the lack of ease the subsequent sovereign kings felt inhabiting the world of conspicuous abundance. The model resembles nothing more than a child trying on all of her mother’s jewels at once. The tiny tiara mocks the later Louis’ lack of leadership and ability to rule. Surrounded by the world that the Sun King had built in the name of glory and prestige, the model, representative of subsequent French monarchs, looks like little more than a child playing dress-up.
The palace of Versailles saw its last royal day on October 6, 1790 (Constans & Mounicq 237). The audaciousness of the French monarchy had reached its close, and in the absence of a king, a palace has little purpose. Today the palace serves as little more than a vague reminder of the glory of historic France and an intriguing glimpse into the world of privilege and prestige. Entrancing visitors with its glittering allure, the palace and gardens of Versailles continue to represent the achievements reached in an effort to please a man who believed himself a god.
Figure 41. Courtney Earls as Versailles

Figure 42. Palace of Versailles
Figure 43. When Movements Lose Their Meaning
CHAPTER XVI.

RED HOUSE, BEXLEYHEATH, UNITED KINGDOM

The Arts and Crafts movement of the early twentieth century was very much a movement aimed at fusing technique (art) and ornamentation (craft). It was a movement to halt the steady decline of design quality that accompanied the industrial and mechanical revolution. Led by William Morris, one of the most successful supporters of the Arts and Crafts campaign, the movement sought “to revive the desire for beauty in the things of everyday use and to educate the public taste to a preference for art born of one’s own day and in one’s own country” (Parry 15). Natural materials and painstaking handiwork were highly regarded by the artisans (Turgeon 9). While the movement was never extremely successful, especially financially, it had a definitive impact on the desire to improve the design quality of manufactured goods (Parry 137). Morris was apt to criticize “a system that allowed British craftsmen to lose both their skills and their self respect, while at the same time industry became rich by manufacturing technically brilliant yet artistically dead products” (Parry 13). Contrary to popular belief, the movement was not against mechanization itself, which even Morris would concede had its advantages, but against the degeneration of inspired design as a result of reliance on technology (Parry 13).

William Morris was considered the “greatest single influence on the Arts and Crafts movement and the most successful textile designer and manufacturer of his day” (Parry 136). His personal aim was to produce simple, well-designed objects through handcrafting techniques (Tankard 32). In an effort to do so, he transformed his home, Red House, into the epitome of an Arts and Crafts household. Red House became, in many ways, “living proof of Morris’s insatiable thirst for design reform in the domestic
arts” (Tankard 36). Each room was decorated in a hand-designed wallpaper, often with hand painted additional detailing. Morris set up looms for tapestry weaving and the hand knotting of carpets, as well as attempting to revive block printing and vegetable dyeing (Parry 136). The “vividly picturesque and uniquely original” garden surrounds the house like an enveloping blanket, perfectly accenting the nature-inspired prints found within (Tankard 36). In fact, many of the later inspirations for Morris’s work were interpretations of the flowers, fruits, and birds of Red House, of which there were many (Tankard 33).

Using natural dyes, Morris produced fabrics with a distinctly naturalistic style (Parry 34). One of the first successful repeating patterns for fabric designed by Morris & Co used naturally trailing stems of jasmine (Parry 35). Curving leaves, branches of willow, and honeysuckle often made their way, in stylized form, into the designs (Parry 35).

The photo is meant to underscore the subtle irony of the modern interpretations of the designs of the Arts and Crafts movement. The model wears several pieces of the Fall 2010 collection from Zara, a Spanish-based fast-fashion retailer. Zara’s business model relies heavily upon the use of technology and a veritable armada of designs to churn out cutting edge, if not impeccably made styles quickly and affordably. The company is known for disposable chic fashions, overtly trendy and produced in moderately affordable materials. Designers often produce full designs, from conception to production, in less than two weeks (Hoovers “Industria”). The very essence of Zara’s business model is almost the exact opposite of the goals of the Arts and Crafts movement. However, the prints used in Zara’s pieces are incredibly similar to the naturalistic styles favored by Morris and his peers. Designs of both William Morris and Thomas Wardle are so similar as to make the Zara skirt appear a fabrication of the movement. The shirt, too, is similar in pattern to one of Morris’s designs. The incongruity of the modern pieces with their Arts and Crafts movement counterparts makes a mockery of the movement’s goals.

“The Arts and Crafts movement emerged from deep moral and social concerns”
(Tankard 15). The movement sought to counteract the loss of design integrity that so readily accompanied industrialization and mass production. The movement failed not because the ideals lacked resonation with the masses, but because the pride of workmanship and sense of accomplishment at having produced such well-made goods was naturally accompanied by higher prices, allowing access only to the wealthy (Turgeon 9). To see the naturalistic elements that were so much a part of the handicraft tradition mimicked in mass-produced fast-fashion defines how very far society has migrated from the ideals of personally fulfilling the production of goods manually. Rather than indicating a reaction against social degeneration, the style instead becomes part of the new concerns.
Figure 44. Jordan Orians as Red House

Figure 45. William Morris’ Red House
Figure 46. A Modern City, or a Living Museum
CHAPTER XVII.

RIALTO BRIDGE, VENICE, ITALY

Venice, city of waterways and myths, “came into being when men determinedly and skillfully tore her from the lagoon, creating solid land where before there was only mud, sandbanks, islets, and water” (Reato 8). With cultural roots far more Byzantine than Roman, Venice was considered one of the most decadent and lascivious cities in Europe throughout the eighteenth century (Horodowich 167). Unfortunately, the Venice of bacchanalian revelry and audaciously displayed wealth has disintegrated into a collapsing shadow of its former glory. Venice is “no longer amphibious or autonomous,” having lost almost all connection with the sea and seeing the migration of most of its people (McGregor 328). The water, once the source of wealth and opportunity for Venice, has become the enemy as it steadily laps at foundations and stones (McGregor 329). As Venice struggles to find its place in the twenty-first century, the city continues to erode.

One of the most illustrious aspects of Venetian history is that of Carnevale, the pre-Lenten festival of masked illusion and passionate intrigue (Reato 102). A festival of the body and imagination, the public masquerades and licensed revelry played an important role in the history of Venice (McGregor 232). The institutionally approved celebrations were an integral part of the Republic’s life. “Freedom and transgression were allowed- and even encouraged- within a fixed time scale to divert attention from possible social ills” (Reato 102). The reversal of roles and anonymity of masks served as a sort of social safety valve (Horodowich 170). Disguises became the great leveler of inequalities, especially for the poor, who seemed to become, in some sense, less aware of their poverty while in costume (Reato 102). While the traditional Carnevale died out over a hundred years ago, modern interpretations have quickly become popular with tourists from around the globe.
Costume shops still dot the city, and hundreds of mask-clad revelers flock to the city each season to celebrate the splurge of pageantry (McGregor 232).

Unfortunately, an increase in tourism only serves to further destroy the Venetian environment. Venice is increasingly becoming a Venice for the world rather than a Venice for Venetians (McGregor 330). Citizens have far different needs from their city than do tourists, but it is the tourist trade that serves to keep Venice alive (McGregor 330). Visitors are content with “an idealized, abstracted historical theme park”, full of token museums and landmarks (McGregor 330). As Venice becomes increasingly dependent on outsiders for commercial viability, the city may need to accept these demands (McGregor 329).

For thousands of years, Venice “preserved and sustained its unique culture and maintained the health and welfare of its citizens without destroying or even seriously compromising the Lagoon habitat” (McGregor 328). Changes in technology and culture have since taken their toll. The powerful wake of motorboats is a constant problem as they loosen the stones that line the canals and erode the foundations of nearby buildings (McGregor 329). A rise of worldwide water level results in heavy floods each year, with up to a foot of water frequently found in the Piazza San Marco each November (McGregor 328). Since the declaration of Venice as a World Heritage site by UNESCO, the surveillance, maintenance, and restoration of the city’s waterways and infrastructure have become an ongoing concern (McGregor 239). Countless special interest groups sponsor aid to both the ecosystem and the city’s antiquities (McGregor 329). The Italian government has even backed a new plan to install movable gates to regulate the water level of the Lagoon (McGregor 329). Despite this abundance of assistance, Venice is still, essentially, falling apart. The resources of the city are strained by high tourism, but civic interest in restoration efforts is low as the city becomes more of an attraction than a town (McGregor 330). A multitude of areas throughout the city “require innovative plans of redevelopment and reuse” (McGregor 331). Unfortunately, change and modernization...
subversively run counter to the survival of the city (Horodowich xviii). Should Venice choose to modernize, tourist attraction may wane, resulting in an enormous loss of revenue. Many Venetians, rather than face this possibility, have adopted the philosophy that “it’s always collapsing but it never falls down” (McGregor 333). And so Venice continues to be trapped in time, never able to push forward.

The meaning behind the photograph is threefold. First, and most obviously, the model’s ensemble is directly inspired by the traditional costume of gondoliers. With her flat, wide-brimmed hat and striped top, she mimics the tourist-driven hoards of gondoliers that crowd the city today (Reato 112). Next, the model’s ensemble makes reference to Carnevale, that traditional social safety valve. Not only is the silhouette reminiscent of that of the eighteenth century, with its cinched, corseted waist and full skirting, but it serves as a classic view of femininity most recently witnessed in the New Look of Christian Dior. This traditional view of womanhood eases the tension felt by society as both genders fight to acclimate to increasingly equal social standing. The hourglass silhouette allows members of society an unconscious relief from the struggle to redefine gender roles, instead slipping into a safer, less complicated pattern of relations. Lastly, the garments are entirely vintage. The bustle skirt, striped corset, full petticoat, and striped ruff are all pieces collected through traditional vintage shops. This is meant to illustrate the conflict between Venice the modern city and Venice the museum. Much like this continuing debate, some fashion followers are finding it increasingly difficult to justify the inclusion of articles of clothing in fashion museums or the retail sector. Where is the line between a definitive piece of fashion history and a reinterpreted fashion trend? And where do Venetians draw the line between encouraging tourism, the lifeblood of the city, and building a city in which people can actually live?

The choice of the Venetian setting is deliberate. The Rialto bridge, and more specifically, the Rialto market, is one of the areas most highly affected by the tourist trade.
What was once a produce market for locals in the shadow of a beautiful and spacious bridge has become a breeding ground of kitschy shops of the tourist trade and milling crowds of sightseers (McGregor 272). It is the most highly evident example of the loss of Venice to the interests and desires of outsiders, and perhaps indicative of the state of Venice as a whole. In the near future, the city of Venice will need to make a clear choice between existence as an intriguingly historic glimpse of the past and a viable, working home of the future. Will it become a modern city, or a living museum?
Figure 47. Ora Solinsky as Venice

Figure 48. Rialto Bridge, Venice
Figure 49. Beauty and Madness
CHAPTER XVIII.

NEUSCHWANSTEIN CASTLE, SCHWANGAU, GERMANY

Along the southern edge of Germany in the heartland of Bavaria can be found a castle unlike almost any other found in the world. Its name, Neuschwanstein, is seldom left unaccompanied by the description of “fairy tale castle,” just as that of its master, Ludwig II of Bavaria, is often found alongside “the mad king.” The stories of both the king and his castle are interwoven with mystery, intrigue, and romance. “The king’s life reads like one of the great Gothic mysteries of the nineteenth century, and the castle symbolizes that life” (“Fodor’s” 162). Easily one of modern Germany’s most recognized landmarks (“Visions”), Neuschwanstein continues to enchant visitors with its mystical allure.

Ludwig is quoted as saying to his governess that he wanted “to remain a mystery to [him]self and others” (“Schloss”). His fascinating castles and suspicious death have certainly gone far in assuring that his wish was fulfilled. Ludwig was very much a man inspired by the arts, and he considered himself a poet first, a king second (“Schloss”). The romance of the arts, specifically opera, painting, and poetry, was reflected in his approach to governing. As one of the last rulers of the Wittelsbach dynasty (“Fodor’s” 162), he considered himself a divinely appointed ruler, when he was, in all actuality, a constitutional monarch. As such, “he built a fantasy world around him in which - far removed from reality - he could feel he was a real king” (“Schloss”). He built fairy tale castles to supplement his make-believe world. The “monumental edifices born of fanciful imagination” are his legacy (“Fodor’s” 165). Inspired by Wagner’s operas, the castle stemmed from a deep love of theater, and was actually designed by a set designer, rather than an architect (“Fodor’s” 162). It was built in the imagined style of old German knights’ castles on one of the most beautiful locations to be found, perched high above the Pollät
waterfall gorge ("Schloss"). The walls of the interior are emblazoned with scenes of love and guilt, repentance and salvation, knights and kings, poets and lovers ("Schloss").

"Neuschwanstein illustrates the ideals and longings of Ludwig II more vividly than any of his other buildings" ("Schloss"). The outlandish castle is Ludwig's own fantasy set in stone ("Visions").

Unfortunately, Ludwig's own life was not quite the fairy tale of his architectural glory. He had always been the self-appointed ugly duckling of the family, and an unhappy marriage only served to further this belief (Seymour 98). He was meticulous about governmental affairs, and "his guiding hand reached to every level of his government" (Seymour). However, the shy king had intended that Neuschwanstein serve as a retreat from the world, through which he could escape into a dream world of the poetic Middle Ages ("Schloss"). The key motifs of the castle, the Swan King Lohengrin and the Grail King Parzival, were both Ludwig's models and idols("Schloss"). However, Ludwig's romantic life took a sharp turn when, after charges of financial incompetencies, a medical commission declared the king insane and forced him to abdicate ("Fodor's" 165). Even more tragically, two days later, the king was found drowned in the nearby lake's shallow waters. His death remains a mystery ("Fodor's" 165).

The photo is meant to illustrate the juxtaposition of fairy tale romance and the harshness of reality. The setting itself, just below the foot of the highest waterfall in the Pollät gorge, is meant to illustrate the subtle currents running below the story of King Ludwig II, just as the gorge pours below the enigmatic castle. The beauty and grace of the dramatic medieval-inspired castle are illustrated in the white lace dress, which further alludes to the swan, "the heraldic motif of the Count of Schwangau, whose successor the king considered himself to be" ("Schloss"). The delicacy of the damsel of Ludwig's fantasies serves as the majority of the ensemble. However, the heavy hints of hostility play a part in both the photo and Ludwig's life. The mail hood is to allude to the violence of Ludwig's
death and the possibility of the threatening madness that may have consumed him. The studded accessories and chains at the model’s wrist further illustrate that point and serve to emphasize the contrasting elements of Ludwig’s life. “The shy king had built the castle in order to withdraw from public life- now vast numbers of people come to view his private refuge” (“Schloss”). Additionally, the outwardly medieval castle is full of modern technology, such as running water, central heating, automatic flushing, electric bells, and even telephones (Schloss, 2011). Ludwig was a man of contrasts, which is the core of this photograph.

Today, nearly 1.3 million people traipse through the halls of the castle. During the summer, nearly 6,000 find their way to the site each day (“Schloss”). Walt Disney used the dramatic exterior as the basis for the castle in his Sleeping Beauty, and later for the Disneyland castle itself (“Fodor’s” 162). Every visitor to the castle is immediately struck by its majesty, tinged only by the absurdity of its very existence. Perhaps it is the madness that draws them, as much as the beauty. Either way, the fairy tale kingdom continues to hold a place in people’s hearts.
Figure 50. Cat Wood as Neuschwanstein

Figure 51. Pollät Waterfall Gorge
Figure 52. Climax of the American Spirit
CHAPTER XIX.

BROOKLYN BRIDGE, NEW YORK, NEW YORK, UNITED STATES

Any trip to New York is scarcely complete without a visit to the Brooklyn Bridge. One of America’s iconic landmarks, the bridge is considered by many to be the epitome of early American achievement and perhaps the most significant structure to be built in the country in the nineteenth century (Curlee 2). The Brooklyn Bridge is a marvel of the results achieved through the combination of American imagination and work ethic. An impossible dream was made real through the spark of hope of the American public.

The building of the Bridge was both dangerous and strenuous. Thousands of tons of muck and sand had to be lifted from the bed of New York’s East River to provide a stable base for the vast structure (Curlee 8). This base had to be dug by hand within dark, dank caissons submerged beneath the waters of the river, one of the most unpleasant working environments imaginable (Curlee 10). An immense web of steel cables supports the roadway, each of which had to be strung precisely by workers suspended over 100 feet above the river (Curlee 1). At least 22 men, including designer John Robeling, died during the construction of the bridge, due both to “the bends,” a sickness caused by too abrupt a change in air pressure, and accidents involving the steel wires (Curlee 22). The workmen, many of whom were Irish immigrants, worked long hours in impossible conditions over the course of the 14 years it took to complete the bridge (Curlee 10). Once complete, however, the bridge was recognized as one of the “finest achievements of the American spirit” (Curlee 30).

The photo is based upon a well-known piece by American photographer Charles C. Ebbets. Ebbets, a photographer of the 1920s, was a daring individual known for getting the shots that no one else would ("Ebbets"). Because of this, in the fall of 1932 he was
brought to New York to cover the construction of the Rockefeller Center. It was during this time that he captured a photograph, now widely known, of the New York workmen having lunch on a beam suspended high above the city (“Ebbets”). This photograph has sold more copies than any other single image in stock photography history, and is largely considered an “iconic representation of the twentieth century American photograph” (“Ebbets”). What captivates the viewer is the insight into the lifestyle of the men who built our national marvels. The working men of the nineteenth and early twentieth centuries are responsible for the physical manifestation of the dreams of the nation. The model’s ensemble is based entirely on the clothing of the men in Ebbets’s photo. These men, like those who built the Brooklyn Bridge, are the backbone and soul of the landmarks. They are the epitome of the working spirit of Americans that characterizes much of the nation’s history.

The Brooklyn Bridge continues, even today, to be a lifeline tying Manhattan Island to its neighbor, Brooklyn. Each day, commuters pass through the cathedral-like arches of the bridge while subway cars rattle underneath. “The energy of America’s largest city seems to flow with the traffic through the bridge like an electric current” (Curlee 1). The Brooklyn Bridge has become an intrinsic part of the skyline of New York City, closely associated with the soul of the city. Arguably one of the most influential bridges in American history, the bridge continues to impress visitors with both its grace and size. The ghost of the climax of American spirit lingers in its’ massive pillars and gracefully winged cables. The Brooklyn Bridge will certainly go down in history as one of the greatest achievements of that spirit.
Figure 53. Cat Wood as the Brooklyn Bridge

Figure 54. Brooklyn Bridge
Figure 55. Explosive Style: Pushing Boundaries
CHAPTER XX.
PARC GUELL, BARCELONA, SPAIN

Any visitor to Barcelona can’t help but notice the work of Antoni Gaudí. The loud, audacious legacy of this legendary architect is impossible to ignore, and even more impossible to forget. Gaudí was unorthodox, and his work defies the rules of design in such a way that the viewer is left breathless and bewildered upon experiencing it. And yet, “architecture is never a phenomenon enclosed in itself, but a social manifestation” (Sola-Morales 5). Gaudí’s work was, in many ways, an expression of the zeitgeist of his time. As Barcelona opened itself up to the modern world, Gaudí’s work created the perfect backdrop in which the new, metropolitan life was to be lived (Sola-Morales, 6). It was his flair for the unusual and instinctive dislike of the sterile straight line that made him immortal (Hensbergen 149).

Perhaps the story of Gaudí truly begins with the story of Modernism, which is considered by many to be Gaudí’s true great contribution to architecture (“Barcelona” 54). Modernism, a Catalan art movement similar to Art Nouveau (Permanyer 7), is the manifestation of the artists’ critique of “the uniformity inevitably established by an industrial civilization” (Sola-Morales 7). Outwardly, the style appears to be a virtual explosion of luxury and splendor cloaked in a wealth of decoration, a “sumptuous and gratuitous display of ornamentation” (Sola-Morales 7). And yet the very use of explosive color and undulating shapes reveals the startling fragility of the general loss of confidence in nineteenth century cultural models (Sola-Morales 7). As Barcelona architects struggled to find a new style within the modern world, Gaudí clearly excelled with the splendor of his designs.

Gaudi’s buildings were “designed for self-confident men who wanted to distinguish
themselves in every way” (Permanyer 7). His most prominent patron, Güell, was one such man, and he put complete trust in his architect (Permanyer 7). The magnificent Park Güell, the second most visited park in Barcelona, was a direct result of both this trust and the collaborative design of architect and sponsor (“Barcelona” 211). Originally intended as an isolated residential nucleus, the Park Güell is now a vibrant pleasure park, and one of the gems of Barcelona (Sola-Morales 22). The crowning glory of the park is found in the winding bench that forms the banister of the large elevated plaza. Originally intended as a functional part of the design meant to efficiently drain water, the work of Jujol transformed the bench into something spectacular (Hensbergen 226). Gaudí provided the framework, but gave Jujol free reign in the design (Permanyer 102). Largely crafted of Trecandis, broken shards of tile arranged in a design (Hensbergen 150), the bench is also littered with found objects, such as bottles, cups, glasses, and even a china doll’s head placed in the collage (Permanyer 98). “From a distance, it delights and teases the spectator's eye. But more than mere decoration, it is sculptural art too- an art work that demands participation” (Hensbergen 227). The bench runs a serpentine course around the plaza and forms a breathtakingly uninterrupted story in ceramic.

The photo is meant to illustrate Gaudí’s desire to mix his work with the natural landscape. The model is meant to be an extension of Gaudí’s work, of the aesthetic and constructive properties of the Park Güell. The ruffles on the edges of the dress mimic the undulating waves of the serpentine bench, while the accessories are reminiscent of the trecandis design. The necklace, specifically, was designed through complex geometrical abstraction and an exploration of color, much like the work of Gaudí and Jujol. The stacked bangles and excess of color mimic Gaudí’s style exactly. Even the slashes of the leggings are to underscore Gaudí’s desire to reveal the properties of the environment with which he worked. The choice of colors was deliberate, as both blue and yellow were prominent colors used in the work of the great architect as he sought to bring the
theological equivalents of hope and charity to his work (Hensbergen 228).

Gaudí’s work was marked by two things: sheer optimism and an understanding of three dimensional space. The many curving walls and adherence to the natural landscape set his work apart (Permanyer 12). His architecture brilliantly fuses structure, subject, decoration, and function into a coherent design that captivates the visitor today. The “splendor of the color and finishes constitute the most specific aspect of the contribution of Gaudí to the Modernists” (Sola-Morales 23). Answering the profoundly felt optimism of Barcelona of his time, Gaudí answered the question, “In what style should we construct the buildings of our age?”, and did so brilliantly (Sola-Morales 8). Even his legendary death after being fatally injured by a tram as he stood to admire his cathedral, the Sagrada Familia, holds traces of absurdity and poetry (Hensbergen). Gaudí was clearly a man apart, and his work remains incomparable today.
Figure 56. Monika Lange as Parc Güell

Figure 57. Parc Güell
Figure 58. For the Pleasure of the People
CHAPTER XXI.

COLOSSEUM, ROME, ITALY

The discussion of Roman gladiators begins with one crucial question: Are some societies really more violent than others? Were the Romans innately more cruel due to their predilection towards staged fights between men or between men and beasts? Is there really a difference between the gladiatorial fights and the violence that our society experiences nearly every day? Scholars are often left to wonder quite where “the similarities between the Romans and ourselves start or stop” (Hopkins 19).

“Ever since it was believed that the souls of the dead could be appeased with human blood, prisoners of war or slaves purchased just for the occasion were immolated at funerals” (Coarelli 21). Over time, simple sacrifice morphed into gladiatorial fights to the death, undergoing a series of transformations that allowed them to be detached from religious roots (Coarelli 22). Soon, these fights became pure spectacle, performances in every respect. The combination of the danger of deadly fights and the relative safety of attending as a viewer proved to be irresistible for the viewer, in much the same manner as the mass sadism that compels modern drivers to stop to gawk at an accident or makes war movies so popular (Coarelli 80).

In many ways, gladiatorial life and army life were “very similar in terms of lifestyle, shared ideals of courage and valor, and the common language of weaponry” (Coarelli 38). Many gladiatorial complexes also contained buildings that served to house weaponry, machinery, hospitals, and temporary storage of the dead, much like army bases and camps today (Coarelli 39). Gladiators were considered to be “all sword,” similar to the macho character that pervades military life (Hopkins 81). Just as modern armed conflicts, the needs of gladiatorial conflict sparked technological reform, specifically in the creation
of the Colosseum as a suitable venue (Coarelli 24). Matches, like wars, were governed by accepted rules and regulations, and could be ended by a plea for “missio,” the historical equivalent of a surrender (Coarelli 52). Gladiators were soldiers at their core, fighting due to the needs of the people. In today’s world, those soldiers fight for freedom from oppressors. In the Roman world, they fought for the entertainment of the citizenry.

The audience was very much a part of gladiatorial shows (Hopkins 106). Its applause or derision could decide the fate of a combatant just as surely as the turn of a thumb from the sponsor (Coarelli 52). The shows served to exhibit yet another example of Rome’s superbly efficient method of social consensus through the persuasion of the entire political body (Coarelli 75). This outcome was twofold, as it invested the public in the publicity ploys of prominent societal figures, as well as serving to illustrate the severity of punishment for rule-breaking to a widespread audience. “Punishment had to be a public affair. To completely fulfill its role of crime prevention and reestablish the lawful order of society, the entire social body had to participate (Coarelli 75). Even today, the modern media seeks to consistently engage the public in military efforts in order to gain support. By becoming involved, consensus is implied and support is ensured.

The photo illustrates the connection between gladiatorial and military life. Gladiators fought for the pleasure of the people just as surely as the military fights for the freedom of the people. They are very much crucial cultural symbols. The use of an imitation firearm is deliberate, and alludes to the shallow depth with which we appreciate the meaning of the Colosseum and the gladiatorial combats that it housed. The spectacles were little more than entertainment to the Romans, the lives lost no more real to the audience than the toys with which children play. Gladiators were an intrinsic part of the Roman culture, but seldom as individuals, only as a venue of entertainment in its entirety. We have chosen to experience the Colosseum, for some time, as a marvel or architectural achievement, a title which it justly holds. And yet the horror of the bloodshed which it
sponsored indelibly plays a role in that history, as well.

The Colosseum today is a monumental tourist magnet. Millions come to view, in awe, the Roman achievement of stone and arch. Several rock artists, including Nickelback and Paul McCartney, have staged musical displays within its walls (Hopkins 19). Slowly, society is becoming cognizant of the deeper, more brutal history of the arena. In recognition of the growing opposition against the death penalty, the Colosseum is bathed in gold light each time a death sentence is commuted anywhere in the world (Young). This outward recognition of antipathy towards violence from a landmark steeped in such horror creates a compelling statement. As always, the arena plays to the pleasure of the people.
Figure 59. Ellen Watt as the Colosseum

Figure 60. The Colosseum, Rome
Figure 61. A First World Country With a Third World Memory
CHAPTER XXII.

TEMPLE BAR, DUBLIN, IRELAND

For years, tourists have flocked to Ireland from around the world, lured by the romantic legends and lush, green countrysides. People have long looked upon Ireland with a sort of awed pity, assuming that, for all its beauty, Ireland remains the poor, impoverished nation of the Great Famine. The truth, however, is bound to come as a disappointment. As author Terry Eagleton is quick to point out, “The Irish drive cars, play the stock market, and wear trousers rather than kilts. The country has computers, Big Macs, Japanese cuisine, bad American movies on TV, quite a few millionaires, generous tax breaks for foreign investors, a thriving film industry known as Paddywood, and more lawyers than leprechauns” (Eagleton 8).

Upon further research, one finds even more shocking news. Not only is Ireland up-to-date, but it in fact ranks among the richest nations in the world. Ranked #57 in terms of purchasing power parity worldwide (“Ireland”), the so called “Celtic Tiger” of the Irish economy was vibrantly booming for several years, prior to a global economic slowdown (Bureau). Although “Ireland recently entered a recession for the first time in more than a decade with the onset of the world financial crisis,” they maintain a GDP of upwards of $174 billion (“Ireland”). In 1998, the largest Irish banking group reported profits of more than £800 million (Eagleton 37). Despite a recent economic recession and the collapse of the Irish property market (Bureau), Ireland still maintains most of the modern conveniences enjoyed by developed nations. Many of the recent economic problems, such as rising unemployment, collapsing markets, and a sluggish economy, can be directly linked to the fragile consumer confidence of the Irish (Bureau), rather than a lack of ability or resources. It is Ireland’s mentality, not their capabilities, that continues
to hold them back. The country has long since attained equal status, technologically and economically, with developed countries.

However, Ireland hasn't been modernized very long. “Up until the 1960’s, Ireland had many features of a Third World country” (Eagleton 37). Poverty and unemployment were high, manufacturing and industry were low, and citizens fled the country in droves. A large part of what makes Ireland so distinctive today is that history of hunger, backwardness, and political dependency (Eagleton 43). Its grim, famine-ridden state led to an economy of stagnation and protectionism (Eagleton 36). The nation was traditionally dependent on a single crop, the potato, which in large part led to the Great Famine of 1845-49 (Eagleton 77). Despite their apparent wealth today, the Irish have a long memory, and these hardships color the way they view their nation today. Ireland has become a “First World country with a Third World memory” (Eagleton 37).

Dublin is perhaps a prime example of the influence of the lingering memory of injustices. “Dublin was at one time a showpiece capital, laid out and developed on premises that were largely aesthetic and despite the vagaries of fortune, the grand ambition of those years has fixed the pattern of the city that we know and see” (Lincoln 11). Yet despite the obvious beauty of the historical culture that formed the city, Dubliners themselves are apt to tear down and disguise historic building in an effort to appear more modern to the outside world. In the effort to maintain its cultural heritage, Dublin has become a caricature of itself. As distinctive cultural identities become commodities on the global market (Eagleton 42), Ireland has progressively turned into an Irish theme park. The Irish will go to great lengths to avoid disappointing their visitors, and this often means pandering to the expectations of tourists. In this way, Ireland’s greatest export has become itself (Eagleton 39).

Temple Bar has become one of the most notoriously touristic areas of Dublin. With a bar on nearly every corner, it has become “Europe’s premier stomping ground
for raucous, bawdy hen and stag parties” (Davenport 66). Nearly 36,000 people traipse through the quarter, searching for the traditional Gaelic culture of bawdiness, explicitness, and the downright obscene (Eagleton 10). “For those looking for a more cultural, authentic insight into the capital, Temple Bar is a high-octane cheesefest, artificially manufactured to clean out unsuspecting wallets (Davenport 66). For all its obviously tourist-driven setting, there is still a certain tangible history in the cobbled streets. Few have as keen a sense of ridiculousness as the Irish, and they fully recognize that quality in the encouragement of the Temple Bar area. Especially ironic is the fact that while the area clearly caters to a culture of excess and intoxication, “the Irish have the lowest per capita consumption of alcohol of any of the European countries except Greece and Italy,” largely thanks to a rampant tradition of abstinence (Eagleton 12).

The photo of Temple Bar is made to emphasize the Irish longevity of memory juxtaposed with the nation’s current prosperity. The floor-length, formal dress is made of burlap, traditionally associated with potato sacks and agriculture. The accessories, especially the fine leather gloves and leopard-print belt are meant to allude to the wealth that permeates the country. The small hat is a parody of the culture of leprechauns, which the Irish nurture as part of the country’s thriving tourist trade. The model wears a Celtic cross as a tribute to the country’s at times turbulent religious history. Lastly, the umbrella is an open reference to Ireland’s notoriously dreary weather. As Eagleton writes, “It’s raining [today]. As it will be tomorrow. And the next day” (Eagleton 8). The entire aesthetic is meant to insinuate an integration into upper class society so at odds with the traditional view of Ireland. Despite its obvious prosperity and current ranking in the world’s economy, many of the Irish still think of their country as destitute. They still think they receive a substandard status and have a subpar society. By crafting a formal gown of a low-grade fabric, the ensemble is meant to show that the Irish mentality, if not reality, is one of poverty.
Figure 62. Monika Lange as Dublin

Figure 63. Temple Bar, Dublin
Figure 64. Unexpected Silenced
CHAPTER XXIII.

JOHN LENNON PEACE WALL, PRAGUE, CZECH REPUBLIC

Tucked away in a remote corner of Prague, locals and visitors alike gather at the John Lennon Peace Wall. The seemingly unimportant wall, covered in scrawling graffiti and painted messages from those who pass by, serves as an important memento of a dark time in Prague’s history. The Peace Wall is more than a tribute to the beloved singer. It is a stark reminder of the horror of the Communist Regime and the brilliant hope of the Velvet Revolution. Until independence in 1989, the hopeful gathered here to dream of a freedom that did not exist in their world (Steves 89).

During the Communist control, the regime became increasingly fearful of youthful independence, and began to seek to control the lifestyles of the governed. Shortly after Lennon was murdered in 1980, a large wall of the Priory of the Knights of Malta (Burton 134), was “spontaneously covered in memorial graffiti” (Steves 89). Emblazoned with the mottos “All You Need Is Love” and “Imagine”, the wall became a place of hope for locals craving freedom (Steves 89). Each night, authorities whitewashed the surface of the Peace Wall, only to find it filled again by the following day (“John Lennon”). This quietly nonviolent rebellion for peace may have, in many ways, inspired the Velvet Revolution (“John Lennon”).

“In 1983, the regime launched an all-out attack on rock music for ‘spreading amongst youth opinions unacceptable to our ideology, a philosophy of nihilism and despair, a cynical approach to life and all its values’” (Burton 134). Western pop songs were banned, and local musicians were persecuted (“John Lennon”). Actions against the youth of Prague intensified. This culminated in the much-publicized trial of a local rock band, the Plastic People of the Universe, one of the few groups who refused to hide their
message and music after the rock ban (Burton 131). Upon observing the trial, activist Vaclav Havel described the regime as “an inflated, narrow-minded power, persecuting everything that does not fit into its sterile notions of life, everything unusual, risky, self taught, and unbribable” (Burton 132). “On December 8, 1985, the fifth anniversary of the murder of John Lennon, groups of rock fans gathered on Velkoprěvorské náměstí in Malá Strana, a square close to Charles Bridge leading to Kampa Island” (Burton 134). The crowd of 600 marched through the city to Old Town Square accompanied by chants of “Flowers not weapons” and “Abolish the Army” (Burton 135). Viewed by many as a clear indication of “rock’s mobilizing potential amidst even the most discouraging conditions” (Burton 135), the spontaneous event served as a precursor to the nonviolent Velvet Revolution.

In today’s world, repression of freedom is much more subtle. Laws and corporate policy limit discrimination and invasion of privacy, and yet millions still suffer in silence. In the world of gender equality, it is expected that women stand on equal footing as men. Even more so, society has placed such an emphasis on the power of beauty that women of attractive physical form are perceived as at an even greater advantage. However, in a great many ways, women are still just as trapped by the perceived notions of ladylike gentility and graceful beauty. They are still governed by a “narrow-minded” vision, still expected to fit into “sterile notions of life”, and scorned for “everything unusual, self taught, and unbribable.” Preconceived notions of societal roles have a long life, and women every day fight to find happiness within those parameters. Those who are most successful are often the most stridently trapped. Women in power are judged more severely for their lack of feminine graces, even as the world celebrates their achievements. Anna Wintour, editor of Vogue, is often portrayed as a bit of a “Darth Vader” of the fashion industry, based on little more than a cool personality and closely guarded personal life (Safer). First lady Hilary Clinton was, in many ways, made into a social parody thanks to her outspoken opinions
while in her capacity as presidential wife. No matter the success, women are still judged on an archaic definition of femininity, and trapped by the expectations of this role.

This photo seeks to integrate this idea of enforced silence and the hope of freedom. Even today, “silly as it may seem, this [John Lennon Peace] wall is remembered as a place that gave hope to locals craving freedom” (Steves 89). The ladylike ensemble is a blatant reference to the ideal of feminine beauty and an allusion to all the expectations that it entails. She is, to her core, a lady in every sense of the word. The pearl earrings and fur symbolize the status of upper class wealth, which is generally equated with total freedom and power. The muted colors are used to show that a woman is often encouraged to refrain from vibrance and from drawing attention to herself, as silence and subservience will allow her to appear more attractive to society. The woman looks wistfully at this symbolic wall of freedom, longing for the ability to herself be free from the constrictions that both she, herself, and society place upon her. Lastly, the gloves that she wears are to emphasize the fact that even as she reaches towards this idea of freedom, it is something that she cannot quite touch. There will always be the thin veneer of a barrier between her own place in this world and the liberation she longs to achieve.
Figure 65. Ellen Watt as Prague

Figure 66. John Lennon Peace Wall
Figure 67. Where Does the Cathedral End and the Man Begin
CHAPTER XXIV.

NOTRE DAME CATHEDRAL, PARIS, FRANCE

Notre-Dame de Paris, “the aged queen of French cathedrals” looms above the city of Paris, a startling triumph of Gothic architecture that has become woven into the fabric of Paris’ history (Winston). “Every face, every stone is a page not only of the history of the country, but also of the history of science and art” (Winston). Notre-Dame both hugs the ground and seeks to break free as it soars heavenward, its flying buttresses leaping outwards towards the city itself (Erland-Brandenburg 7). “At no time in the previous history of architecture [have] voids triumphed so decisively over solids,” with a mere 14% of the 59,000 square feet occupied by supports (Erland-Brandenburg 78). Sacred since antiquity, Notre-Dame occupies a location on the Île-de-France that first housed a druid shrine, then a temple of Jupiter, before finally becoming the Christian cathedral of modern times (Winston). The cathedral is a shining attempt to glorify God through the works of man (Winston).

“Finding the original structure [of Notre-Dame] is an act of deciphering” (Erland-Brandenburg 11). A long string of architects have made numerous changes to the cathedral over time, until the competitive gothic dynamic is all but lost to the modernizing Baroque additions (Winston). The cathedral has come to be recognized as an architectural symbol of authority, creating of Paris the second capital of Christianity (Winston). Notre-Dame, above all, conveys an overall impression of unity, achieved through the balance of horizontals and verticals, discreet indentations and projections, and an intricate play of shadows (Erland-Brandenburg 7). The elements of the cathedral are reduced to the thinnest possible widths, the elegant lengths intended to soar through the skies of Paris (Erland-Brandenburg 7). The flying buttresses, originally intended to
serve as gutters, rather than supports, are a technical feat of the reduction of mass to its present, skeletal armature (Erland-Brandenburg 154). The famous rose windows, over 42 feet in diameter, bathe the interior in softly diffused light, rich with the colors employed in their design (Erland-Brandenburg 7). Dramatic sculptures conveying every imaginable biblical scene and ideal cover nearly every available surface, becoming tools instruct the masses in their own right (Winston). The cathedral has been recognized as “a Bible in stone, a calendar in stone, and a history in stone” (Winston). What continues to draw visitors from around the globe, however, is the accessibility of the cathedral’s message, which lends conviction to the purpose of Notre-Dame (Erland-Brandenburg 108).

The cathedral was immortalized and personified in Victor Hugo’s classic novel, The Hunchback of Notre Dame (Erland-Brandenburg 211). The novel, chronicling the tale of disfigured bell ringer Quasimodo, sparked a renewal of interest in the cathedral following its release in 1831 (Erland-Brandenburg 211). Hugo’s tale, at its heart, is about Quasimodo seeking acceptance into the world around him (Rebello 9). However, even in Hugo’s epic tale, the cathedral takes center stage (Rebello 22). To Quasimodo, who has, for his entire life, been confined to the cathedral, Notre-Dame had been to him “in turn, egg, nest, home, country and universe” (Winston). Quasimodo can, with his sharp angles and grotesque features, be interpreted as a physical manifestation of the building itself (Winston). His form fit the reentering angles of the cathedral, and the grotesque shadows both welcomed and encompassed him (Winston). The gargoyles, those “angels in the architecture” (Rebello 93), became friends and confidants to the lonely bell ringer. Quasimodo becomes an extension of the cathedral, and it, in turn, becomes an architectural monument to his message.

The photograph is a representation of Quasimodo as a physical manifestation of the cathedral of Notre-Dame. The architectural detailing of the shoulder piece is an equivalent, in fabric, of the shadowed projections and indentations of the cathedral
face. The exaggerated shoulder symbolizes the physical deformities of the fictitious bell ringer, as well. The model is made to integrate with the shadowy interior of the cathedral, becoming an extension of the misty light that filters through the elevated windows. The model's ensemble is a study on asymmetry, which becomes, in turn, a study of the cathedral itself. Even the solid volume of the heavy shoe alludes to the solidity with which Notre Dame clings to the land.

Notre-Dame stands alone in its singular ability to be both delicate and bold, rivaling the purity of modern art (Winston). It epitomizes the gothic spirit of daring beauty and love of form (Winston). Over time, secularization has altered the meaning of the cathedral. Now recognized as a national symbol, the piety of its origins have become fodder for the romanticism that haunts its interior today (Erland-Brandenburg 235). Its graceful, almost mystical vaults continue to entrance and embrace, offering solace to the pious and hope to the desolate.
Figure 68. Ellen Watt as Notre Dame

Figure 69. Notre Dame Cathedral
Figure 70. Reformation: Fighting the Establishment
CHAPTER XXV.

CATHEDRAL ST-PIERRE, GENEVA, SWITZERLAND

The John Calvin of actuality was far different from the John Calvin of legend, as is usually the case with the leaders of such revolutionary movements. Calvin, the man was generally a shy, quiet scholar. His alter-ego of legend has become a “bold controversialist and propagandist who never missed an opportunity to witness for his faith” (Collins 47). While Calvin certainly held firm in his beliefs, he was far from a radical revolutionary of fire and brimstone. Recent biographers have drawn certain parallels between John Calvin and Vladimir Lenin due to the “iron hand with which they held their respective countries” (Cottret xiii), but in the case of Calvin, the city of Geneva followed thanks more to his theology than his terror tactics. Calvin was a dreamer that set after his dreams with an inflexible will (Cottret xi). The Reformation served as one of the first major rebellions against a societal standard, in this case, the Catholic Church. John Calvin was one of its remarkable leaders, and the city of Geneva served as his stage.

Calvin was raised in a strictly Catholic household. Many have speculated that it is the extreme piety of his mother, more than anything else, that tied Calvin to the church for so long (Collins 6). Circumstances of his childhood created frequent interaction with the French aristocracy, lending him a distinctly aristocratic tone in both his politics and theology (Collins 7). Originally sent to university in Paris to study theology, Calvin would later be forced to take up legal studies at the demand of his father, whose later actions would have likely prevented Calvin from succeeding within the Catholic church (Collins 26). This, combined with the predominantly Reformist views of his friends and the intellectual tone of Paris of the time, paved the way for Calvin’s break with the church (Collins).
The spirit of the Renaissance resonated well with the society of the 1500s (Collins). The zeitgeist encouraged people to question long-held beliefs and oft-stated standards. Both the Renaissance and the Reformation “stressed the worth of man, the individual” (Collins 15). As society began to further explore its own worth, it began to question the claims of the church. Unfortunately, religion of the time was so very often tied to government that in questioning the church, one very often questioned a crown or governing body (Collins). As such, the Reformation frequently found itself standing against government. In the early days, Reformers were actually killed for their subversive views, a violence hard to conceive of today (Collins 52). It was very often the ill treatment of the dissenting voices by the supporters of the old church that fostered support for the new (Collins). In an age where corruption and abuse of power ran rampant within the church, the cry for ecclesiastic reform—“the abolition of superstitious practices, the reform of the government of the Church, the final authority of the Scriptures, and even the doctrine of salvation by faith instead of by good works”—found ardent support in the public sector (Collins 18). This was the climate into which Calvin entered when he first embraced Reformist teachings. John Calvin was considered a bit of a rebel among the Reformers if only for his language, which would frequently move “beyond what would be considered the bounds of decency,” and his impulsiveness, which his peers noticeably lacked (Collins). Hot tempered and quietly obstinate, critics labeled him excessively zealous and harsh. However, in the fight of the Reformation, a certain bitter strength was required.

The photograph seeks to emphasize a likeness between the Geneva Reformation movement and the rebellion of the 1970s. Much like the Reformists, tired of the control of the mother Church, “young people were tired of their parents’ traditions and they knew there had be a better way. But instead of just taking some of the old with some of the new, they just shoved out all the old and said, ‘we’re going to make our own rules. We’re
going to do it our way” (Jennings & Brewster). Young Americans saw their government as overstepping its bounds. The war in Vietnam, the illegal invasion of Cambodia, and the Kent State shootings combined to foster in the youth a desire for a purge of corruption (Jennings & Brewster). The sentiment is eerily similar to the views of the Reformists regarding the Catholic Church. Both the government and the Church saw these dissenters as inherently dangerous and sought to suppress them. In one last startling nod to similarity, Peter Jennings’ book, “The Century” labels the explosive period between 1969 and 1981 the “Years of Doubt.” How apt a title for a modern day drive for reformation of a controlling agency.

There will always be revolutionaries of some form, questioning the status quo and seeking to rise above current standards to reach for higher forms of thought and freedom. The Reformists demonstrated this in the 1500s, the youth of American continued the tradition in the 1970s, and small groups around the world continue to do so today. Questioning the standards prevents society from falling into the laziness of thought that precedes corruption. Revolution and reform continually seek to build a stronger whole, which certainly held true in both Geneva and the not-so-distant American past.
Figure 71. Ellen Watt as Geneva

Figure 72. Cathedral St-Pierre
CHAPTER XXVI.

PROCESS

This project began in the midst of a semester abroad, where the photographs were taken of each European landmark with the intent of later using them as a stage for these “modern messages.” It is important to note that these early photographs were taken with a traditional point-and-shoot camera prior to any photographic or technical training. Subsequent photos were also collected during a summer spent interning in New York City. The landmarks were thoroughly researched to draw from them the most relevant message or story to be conveyed. Once a story was deciphered, then that story was translated into a visual representation through clothing. The aesthetic was pieced together for each ensemble from pieces found in traditional retailers, vintage shops, online retailers, flea markets, and personal collections. Some specific pieces were handmade by sellers across several continents. The model was then shot against a blank studio background in the completed ensemble, instructed to pose in specific ways so as to later integrate the poses with the aforementioned landmark photographs. These photographs were taken with a DSLR camera in a traditional studio. The remainder of the project consisted of utilizing Photoshop, Camera Raw, and Illustrator to integrate the two, separate photographs into a single composite to simulate the model’s actual presence at the site.
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