6:30 - 6:45 p.m.
**The Faces of Urbanization: The Urban Realism Style of the Early 20th Century**
Bailey Tichenor
Faculty Advisor: Dr. Judy Bullington, PhD.

With the rise of the Progressive Era, American artists finally cultivated a style of their own. Uninspired by traditional, European subject matters such as grand portraits and elaborate history paintings and modern movements like Impressionism and Cubism, they turned to something that was closer to home: the country’s growing urbanization. This paper seeks to explore American artists’ portrayals of the effects of urbanity on the upper, middle, and working classes in the early 20th century.

6:45-7:00 p.m.
**Selling Social Change and the Newcomb Pottery Experiment**
Madison Lee
Faculty Advisor: Judy Bullington, Ph.D.

In 1895, Tulane’s women’s coordinate college, the H. Sophie Newcomb Memorial College, opened the doors to Newcomb Pottery. A social experiment where women were students, craftswomen, and independent, all of which were extremely controversial in a still reconstructing New Orleans. The Newcomb Pottery Enterprise flourish for 45 years with pottery decorated in a style that was entirely of American soil. Inspired the natural scenery around them, the women created a new distinct visual vocabulary that captured international attention.

But why where these works so popular? While the muted blue, yellow, and green daffodils and Spanish moss still capture the attention of modern eyes, the oddity and location of the craftswomen stood as the foundational aspect of the enterprise’s success. A mere 30 years after the end of the Civil War, the Arts and Crafts Movement and the rise of Women’s Rights cultivated a deep interest in hand crafted items and the idea of craftswomen. Patrons across the United States and abroad were charmed by the work of the Newcomb women and their ability to capture the distinctive flora and fauna of the South. The motifs including the “Moon and Moss” design were like nothing else on the market, and their public acceptance challenged the stigma that the South was less cultured and refined than the North. Ultimately, the Newcomb Pottery Enterprise was an early example of women success, and everyone was buying it.

7:00-7:15 p.m.
**Genre Painting in Early Nineteenth Century America**
Mary Kathryn Alexander
Faculty Advisor: Dr. Judy Bullington, PhD.
Genre painting, or scenes of everyday life, often supplanted history painting in America as a vehicle for expressing cultural identity and nationalism. In a country that was being transformed in the early 19th c. by urbanization, industrialization, regional strife and western expansion, genre painting flourished. The desire to differentiate American art from European art motivated a generation of Americans. What emerged was a uniquely American democratic art that reflected a democratic society.

Rapidly shifting national circumstances necessitated that national priorities also shift; a change reflected through the visual arts. While socially marginalized groups were sometimes stereotyped as pathetic or comic figures, others were portrayed more sympathetically. By analyzing the form, style, influence and iconography of the works of William Sydney Mount and George Caleb Bingham, this essay draws attention to the accessibility and the ambiguity inherent in their work. These artists, by being all things to all people, transcended the ideologies of their patrons, celebrated the values of an emerging middle-class, and communicated a moral framework and the national identity of 19th c. America in transition.

7:15-7:30
**John Singleton Copley and the Use of Costume in Early American Portraiture**
Allison Boswell
Faculty Advisor: Judy Bullington, PhD.

This research explores the uses and types of costume in 18th c. American portraits of women by John Singleton Copley to demonstrate links between the subject’s manner of dress and their wealth and social status. The availability and importation of certain textiles such as lace and satin, and the use of particular patterns and types of needlework as symbols of wealth in colonial America, are analyzed showing a correlation between the representation of textiles in portraiture and the monetary and social significance attached to them; a value which, in the eyes of the viewing audience, transferred to the sitters themselves. Among the points examined in this paper are the collaborations that occurred between the artist and his female subjects in terms of selecting the costumes in which they are portrayed, and the importation of textiles from various countries in Europe and Asia for domestic use in colonial America as a status symbol.