

Outline of Yale Course Visit
Course: MGT 889: Management Leadership & Literature
Spring 2016
Professor Shyam Sunder

Themes (2 options)

1. Leadership in materials
 - a. Maya Blue
 - b. Application of traditional media; horizontality of the canvas
 - c. 18th century art making practice
2. Leadership in the human form
 - a. Multiplicity of figures in a strong hierarchy; clear leaders evoked
 - b. Human body integrated into the making of the art object (and title)
 - c. Women as managers of their own bodies; retake control by using plants

Objects:

Bonampak Mural



- Material
 - Paint on a treated wall
 - Use of Maya blue (inspired by Teotihuacan blue, Mayan artists attempted to make their own chemical mixture that resulted in a more brilliant and long-lasting hue)
- Application
 - Construction of the wall, then coated and outlined with a red pencil for the outline of figures, scene, and letters.
- Historical significance
 - Captures a moment of historical unrest both in the scene, and in the fact that it wasn't completed
 - Unique in that it was preserved thanks to a layer of calcite (leak of water created barrier to other elements)
- Interpretation (body)
 - Hierarchy of figures competing for succession to the crown when Chan Muwan descended from the throne around 790 CE
 - Representations of wealth didn't necessarily capture the reality of the lack of wealth and the peripheral position of Bonampak to the rest of Maya society

Jackson Pollock, *Number 13A: Arabesque* (1948) Oil and enamel on canvas



- Material
 - New use of oil paint on canvas (traditional materials)
- Application
 - Inspired by Navajo sand painting
 - Unstretched canvas laid onto the ground
- Historical significance
 - Action Painting: “expressive immediacy related to the artist’s subconscious” (YUAG web)
 - Relationship of the body to the art work
 - Pollock had special affinity for the object and displayed it in his living room
- Interpretation (body)
 - Evocation of dance (similar to his own bodily motions as he moved around)
 - Title also could refer to Arabic and Moorish decoration (intertwined flowing lines)



Joscelyn Gardner, *Cinchona pubescens (Nago Hanah)*, from the suite *Creole Portraits III* “bringing down the flowers” (2011). Hand-colored lithograph on frosted mylar

- Biography: Caribbean / Canadian visual artist; born in Barbados but teaches and works in Canada
- Material
 - Hand-colored lithograph (18th century technology from stone)
 - Frosted mylar (newer technology); mylar is “a reflective wall covering used to direct light back”)
- Application
 - Delicate application of the ink from the lithograph and beautifully colored elements create a stark contrast between the top and bottom.
- Historical significance
 - 18th century references both in material and imagery

- Interpretation (body)
 - 18th century practice by slave women on Caribbean plantations of using tropical plants as natural abortifacients.
 - Act of political resistance against their role as “breeders” of new slaves, decided to abort or kill their offspring
 - Knowledge of the plants came from African ancestor or Amerindian counterparts
 - *Cinchona pubescens* is one of these abortifacients; native to Central and South America
 - Also used to cure malaria, interestingly
 - Hair – Afro-centric hairstyle entwined with iron slave collars used to punish female slaves accused of inducing abortion.