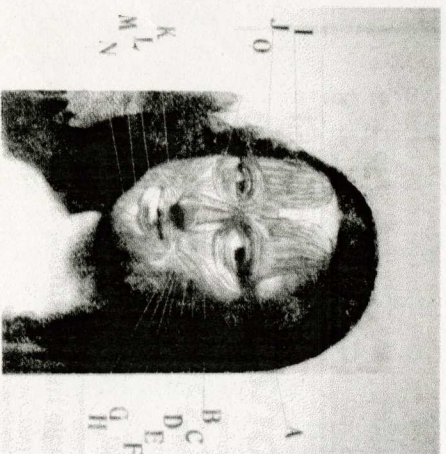


in a book. Eymologically speaking, "icon" comes from the Greek word "eikon," meaning "image" or "representation"; thus, iconography is commonly thought to translate to "image writing." The term "iconogolia" first occurred during the late Renaissance to denote the study of symbols. Initially, iconography was the study of figurative representation, particularly portraits on coins. Later, it developed into a subcategory of art history research that focused on symbols and their meaning in religious art, primarily Christian in theme.



Sheila Pitt, *Analysis of Female Facial Expression – Smile*, woodcut, stamp and Xerox on paper, 40" x 28", 1999.

image, the period of the artwork's style, such as postimpressionism, and the wider cultural realm in which the painting and painter existed.

To use a contemporary iconographical example, we would point out the depiction of the American flag in Boyd's silver gelatin photograph and discuss the significance of the symbol and what it may represent. From the perspective of iconology,

Divided into religious or secular categories in modern and contemporary art history and criticism, "iconography" refers to the classification of symbols specific to a particular culture, such as Egyptian iconography. While "iconography" refers to decoding the meaning of specific images within an artwork, "iconology" is the study of symbols within the larger context of the



Florence Allano McEwin, *Spoken/Unspoken*, oil and wax on canvas, 66 1/2" x 66 1/2", 2000.

we would consider that flag symbol within a social, political, and cultural context and compare the meaning and value of that flag symbol in a pre-September 11 versus a post-September 11 United States, especially as Boyd's photograph is dated October 2001.

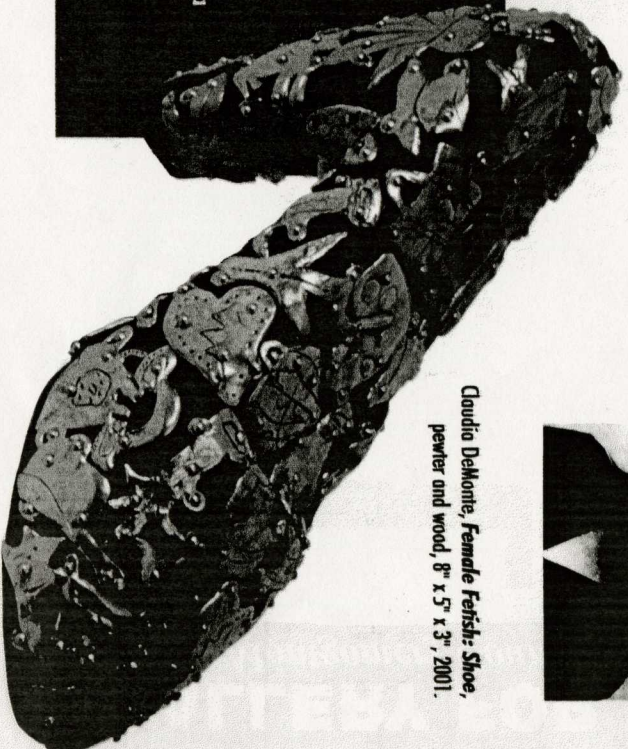
Modern Iconography: Symbols Public and Private will open with a reception October 8, at 6:00 p.m. Elizabeth Kuhn, an exhibiting artist who creates socially and politically conscience fiber weaving in a narrative format, will give a lecture about her work October 9 at Morehead State University that is free and open to the public. For more information, call (606) 783-5446 or email j.reis@morehead-st.edu.

Jennifer Reis is the director of the Claypool/Young Art Gallery at Morehead State University, a freelance writer, and an artist.



Claudia DeMonte, *Female Fetish: Shoe*, pewter and wood, 8" x 5" x 3", 2001.

The exhibiting artists include Beth Blake, Greenville, N.C.; Timothy Blum, Bronx, N.Y.; Brenda Boyd, Dayton, Ohio; Claudia DeMonte, NYC, N.Y.; Camille L. Geraci Sodus, N.Y.; David Hebb, Saugerites, N.Y.; John William Hitchcock, Madison, Wis.; Elizabeth G. Kuhn, Kent, Ohio; John Langdon, Philadelphia, Pa.; Stephen Litchfield, Ravenna, Ohio; Annie Lopez, Phoenix, Ariz.; Thomas McDonald, Berry, Ill.; Florence Allano McEwin, Green River, W.Va.; Linda Marston-Reid, Orange, Va.; Julia Morristro, Mount Pleasant, Mich.; Barry Motes, Prospect, Ky.; Laura Noel, Roswell, Ga.; Bonnie Peterson, Elmhurst, Ill.; Sheila Pitt, Tucson, Ariz.; Paula Praeger, New York, N.Y.; Jeremy Schulz, Cincinnati, Ohio; Ellen Steinfeld, Anheist, N.Y.; Holly Streeksstra, Minneapolis, Minn.; Alexandria Seerls, Charlottesville, Va.; and Leitha L. Tirral, Oakland, Calif.



Claudia DeMonte, *Female Fetish: Shoe*, pewter and wood, 8" x 5" x 3", 2001.